

Galería de la Raza



WEEDEE PEEPO



ICONS, PORTRAITS AND GENTE

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ICONS, PORTRAITS AND GENTE

**An exhibition organized by Galería/Studio 24
April 12 – June 4, 2005**

“As artists we must all share customs, lifestyles and imagery with one another. It is only through artistic, social and political ideologies that we ascertain and retain a place in history and document it for our children.”

Ralph Maradiaga

ACKNOWLEDGMENTS

35 Anniversary Artistic Advisory Team: Jaime Cortez, Raquel de Anda, Sal Guerena, Adrian Nieto, and Tere Romo.

Curators: Carolina Ponce de León and Raquel de Anda

Curatorial texts: CEMA, Raquel de Anda, Ana Fletes, Adrian Nieto, Carolina Ponce de Leon, and the artists.



NATIONAL
ENDOWMENT
FOR THE ARTS

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Top: Tatiana Parceró, *Acto de Fe*, 2003

Bottom: Yolanda Lopez, *Guadalupe Triptych*, 1978

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INTRODUCTION

Who is “We”? One *Artista* After the Other

By Carolina Ponce de León

Weedee Peepo: Icons, Portraits & Gente, the first of three thematic anniversary exhibitions, features works —from vintage 1970s political posters to new visual arts media— by twenty-two artists, including pioneers of the Chicano art movement, and established and emerging artists, that lend this exhibition a dynamic multi-generational perspective.

The exhibition’s title pays tribute to José Antonio Burciaga’s 1988 book: *Weedee Peepo, A Collection of Essays*. (1). Burciaga infused the first three words of the preamble to the Constitution with a heavy accent as a satirical comment on the incongruity between the democratic vision of the bill of rights and the status of second-class citizenry of “English-limited” citizens.

Weedee Peepo —the exhibition— features a selection of artworks that portray people: community leaders, cultural icons, revolutionaries, and visionaries, as well as ordinary individuals within the context of ‘we’ (with an accent) —‘we’ as the safe-haven for our connection to cultural icons, community leaders and unsung heroes of ordinary life that struggle for social justice and cultural affirmation, ‘we’ as the shelter formed by common historical references and shared cultural origins, ‘we’ as found in the familiarity of individual experience and self-expression, and the diverse and inclusive ‘we’ that reaches across the boundaries of class, gender, sexual preference, nationalities and ethnicity.

Elena Anaya’s intimate black and white portraits have a cinematic quality. Like movie stills from an imaginary golden age of Latina glamour, the portraits offer a glimpse into a playful moment of intimacy of a woman whose sense of self seems to defy a cultural context dominated by white/blonde paradigms of beauty.

Francisco X. Camplis is a Chicano painter, photographer, and filmmaker. A founding member of the Galería de la Raza, Francisco was a vital force in the Chicano community and civil rights movement. His photographic work is renowned for stylized nude portraits integrating ethnic-specific objects such as zarapes, Aztec imagery and Olmec masks. These elements add a certain cultural tension as they simultaneously confront the religious and cultural taboos of nudity, while following the traditional art historical representation of the female body. *Listones Dorados* (1970) is a delicate and enigmatic portrait of an indigenous woman seemingly imbued with a meditative and ritual dimension.

Barbara Carrasco’s portrait of United Farm Worker (UFW) leader, Dolores Huerta (2004), is made in the tradition of Chicano/a poster art utilized to honor such revolutionary figures as Emiliano Zapata and Che Guevara. By representing Dolores Huerta, Carrasco introduces an important female role model into our collective memory, and pays tribute to the invaluable contribution women have

made to social activism. A key figure in the Chicano arts movement, Carrasco was also socially and politically engaged as an artist working closely with Cesar Chavez, Dolores Huerta, and the UFW. Making use of a pop aesthetic with bright colors and a flat style of painting, Dolores has a powerful iconic quality.

Lawrence Colación's portraits of the young and older Frida Kahlo use bold, flat color to illustrate an aesthetic inspired by political icons, Latino pop and street culture. A masterful graphic artist and printmaker, Colación describes his work as "Post Pop Chicano Punk Art."⁽²⁾ This description aptly suits the two portraits featured here, increasing their relevance as tangible examples of the bicultural nature of Chicano/a art, which is often informed by both traditional Mexican culture and American pop aesthetics.

Cesar Chavez at UFW Rally, Modesto, CA (1975) and UFW March, Modesto, CA (1975) by internationally-acclaimed photographer, Lou Dematteis, document the rich tradition of Chicano activism. Dematteis has spent the last three decades working in the U.S., Mexico, the Caribbean, Central and South America, Europe, and Asia. In the 1970s he documented the United Farm Workers (UFW) movement in the struggle for migrant farm workers rights.

Francisco Dominguez's portraits of Chicano/a activists Dolores Huerta (1996), Corky Gonzalez (2000), and of indigenous leader Rigoberta Menchú (2004) pay tribute to their individual and collective fight for social justice.

In *Mouths of Ash* (2003), a video by Colombian artist Juan Manuel Echavarría, survivors of guerrilla and paramilitary violence in Colombia sing an individual song composed in response to the tragic events they each witnessed.

Through his work, Rupert García seeks to maintain a high level of artistic and political power. "Both need to be taken to the same level," he believes. "Politics does not preclude the aesthetic." Rupert García's *Untitled for Lenin et MAB* (2000), a poignant grouping of a fallen Lenin with a factory worker assassinated during a union strike in Mexico (based on a 1934 photo by Manuel Álvarez Bravo) is an example of how his work traverses art and politics to combine images from the mass media, art and social histories of different periods and cultures.

Rick Godinez's *Defiance and Gloating* (2001) exemplifies how the bold graphics of traditional Chicano poster art remain a compelling artistic strategy for contemporary Chicano/a artists. Using an economy of means, Godinez's sharp juxtaposition blends irony, history, cultural icon, pop culture and sports into a powerful example of political satire. Rick Godinez has participated in several exhibitions organized by Galería's emerging artist program, the ReGeneration Project, and is currently a member of the program's Advisory Board.

Performance artist Guillermo Gómez-Peña teams with filmmaker Gustavo Vazquez to delve into the dark depths of the present times, staging an unusual statement — *Declaration of Poetic Disobedience* (2005)— of the public and private concerns of all of those marginalized by the political mainstream. Like most of Gómez-Peña's work, this performance-video is both consistent with the political and public nature of Chicano/a art while expanding its iconographic range.

San Francisco-based photographer, Gabriela Hasbun creates portraits, such as *Dana's Bridal Shop* (2000), that focus our gaze on the familiar subjects and places in San Francisco's Mission District. Part of a larger series, these photos document the business owners, and the decades-long establishments that have survived the neighborhood's wave of gentrification.

L.A.-based photographer Patrick Hebert uses a dynamic range of innovative photographic techniques. His use of lenticular technology combines simultaneous images in a single frame, which eerily invite the gaze of the viewer. For instance in *Besos* [Kisses], a stirring portrait of his grandparents, Hebert maximizes the visual effects of lenticular technology to reiterate the unique and candid moments captured by his camera.

A pioneer of the Chicano art movement, Ester Hernández is renown for her depiction of women through prints and pastels, such as the portraits, *Frida Kahlo* and *Renee La Troquera*, which demonstrate her interest in empowering Latina women through her depictions.

Boi Hair (2004), Alma Lopez's first video (17 min.), is a documentary that follows three L.A.-based Asian and Latina lesbians as they apply wit and humor to discuss their short-hair in connection to family, social perception, gender identity, and desire. The animations used in the chapter dividers add a playful twist to Latino pop cultural symbols such as the *loteria* mermaid and the Virgin of Guadalupe as Lopez transforms them into gender-bending icons.

Like many contemporary Chicano/a artists, Amanda Lopez views her photographic work as a community art form, depicting the idiosyncrasies of the everyday life and characters of the Mission District. Lopez's photo *Julio* (2004), a young urban Latino, reinforces the unique iconography of Chicano cultural symbols such as the *pachuco* and *cholo*, emblematic of alternative youth culture and Chicano urban identities.

Yolanda Lopez's *Virgin of Guadalupe Triptych* (1978), a series of portraits depicting the artist, her mother and grandmother, is one of the most prominent series in Chicana feminist art. Creating a potentially controversial reinterpretation of a revered Mexican religious icon, the artist imbues her role models —working class Chicana women— with the iconographic attributes of the Virgin of Guadalupe, creating images that are simultaneously homage, satire and provocation. The series also serves to the artist's concern for creating cultural imagery that countervails the stereotyped representations of Mexicanos in U.S. film and media.

In the 1970s and 80s, Linda Lucero was a key member of La Raza Graphics, the most prolific Chicano/Latino silkscreen center in El Movimiento, the Chicano civil rights movement. Like many Chicana feminist artists, such as Yolanda Lopez, Ester Hernández and Barbara Carrasco, Lucero's *Lolita Lebrón* (1978) adds a powerful female role model to an all too often male-dominated gallery of cultural icons. In the spirit of the political posters of the 70s, Lucero's poster represents the vitality of public art as a vehicle for community activism.

Ralph Maradiaga's print (Title Unknown), 1970, depicting Black intellectuals and activists Malcolm X, Amiri Baraka, Bobby Seal and Eldridge Cleaver, was used as an announcement poster for Blackwriters Workshop. Like many of the Chicano-based art centers, Galería made use of silkscreen, xerox and offset lithography to widely publicize their exhibitions, concerts and performances on streets, billboards, and lamp-posts. This print exhibits how poster-making evolved as part of the Chicano civil rights movement and how Galería understood its mission within a multi-cultural perspective.

Primarily known for his graphic art prints, Malaquías Montoya is a leading figure in the Chicano arts movement. The three prints are part of *Premeditated*:

Meditations on Capital Punishment, a series of silkscreen images, paintings, drawings and research dealing with death penalty and penal institutions. This series of works is an excellent example of the artistic ethos behind the Chicano art movement: its straightforward activist and political nature that makes use of powerful imagery to raise public awareness on issues related to basic human, civil, and cultural rights. Through his art, Montoya addresses the concerns of those whom he describes as the "silent and often ignored populace of Chicano, Mexican and Central American working class, along with other disenfranchised people of the world". Montoya's Meditations speak eloquently of the inhumanity of state-sponsored death.

Armando Rascón's *Latina Postcolonial Photobureau/Politician, Farmworker, Borderguard* (1990-2005) depict Congresswoman Loretta Sanchez of California; a migrant farmworker who conceals her identity in order to protect herself both from the exposure to harsh sun rays and pesticides as well as from *la migra*, the INS border patrol; and a Latina border patrol woman. This telling triptych speaks of the contradictions and intricacies that arise from the intersection of postcolonial identities, politics, and immigration.

El Rio vs. Comics (2004), by Rio Yañez gives a contemporary twist to aspects of Chicano art that include satire and irreverence towards high art norms, as well as the extensive use of Latino pop and street culture. Yañez's comics recycle found texts and images from a wide range of American comics and mix diverse graphic styles and historical periods to ultimately revamp the Chicano phenomenon called *rasquachismo*. Wearing the mask of El Rio, a lucha libre wrestler, Yañez actively explores American comics in search for Latino/as, and ultimately "invades" US pop culture, defiantly inserting his own fictional persona.

Weedee Peepo brings forth the connections, continuities and new alternatives that surface between artworks selected across generations, political contexts and artistic approaches. The vibrant dialogue sparked between this set of works encapsulates the ethos of Galería's 35-year exhibition programs.

Notes

- (1) José Antonio Burgiaga, *Weedee Peepo, A Collection of Essays (1)*, (Edinburg, TX: Pan American University Press, 1988)
- (2) Conversation with the artist
- (3) Tomas Ybarra-Frausto, *Rasquache: A Chicano Sensibility* (Phoenix:MARS Artspace, 1988).

ESSAY

Galería de la Raza: A Legacy in Cultural Activism

By Adrian Nieto

Founded in 1970, Galería de la Raza (Gallery of the People) is one of the many *centros* born out of the Chicano movement, a period of intense cultural reclamation in the 1960s and 1970s. Located in San Francisco, California, Galería de la Raza is a non-profit community-based arts space that supports Chicano/Latino artists working in the visual, literary, and performance arts.

Like many cultural institutions of its kind in the country, Galería was born of the admirable legacy of cultural activism. Chicano art is in a most general way a community art form that expresses the experiences of the Chicano community. It was founded by a group of Chicano artists and community activists in San Francisco's Mission District, which included Rupert García, Peter Rodríguez, Francisco X. Camplis, Graciela Carrillo, Jerry Concha, Gustavo Ramos Rivera, Carlos Loarca, Manuel Villamor, Robert González, Luis Cervantes, Chuy Campusano, Rolando Castellón, Ralph Maradiaga, and René Yañez. Peter Rodríguez gave Galería de la Raza its name. René Yañez and Ralph Maradiaga later become the artistic and administrative directors, respectively.

Initially, Galería operated in a storefront on 14th street and Valencia; then, in 1972, Galería moved to its current home on 24th street and Bryant. In 1985, Humberto Cintrón became the administrative director following Maradiaga's death. Enrique Chagoya succeeded Yañez in 1987 as artistic director. In 1990, María Pinedo became the executive director. Liz Lerma succeeded her in 1993 and was followed by Gloria Jaramillo in 1995 and, in 1999, by Carolina Ponce de León.

When Galería opened, El Movimiento Chicano —the Chicano civil rights movement— was its galvanizing and unifying force. The movement aimed to enhance the everyday lives of the Chicano community through exhibitions, community art programs and cultural activities while making art accessible to the largely Chicano/Latino population of San Francisco's Mission District.

The Chicano Art Movement was born out of the struggle for civil and cultural rights of Mexican Americans. It reflects the cultural expressions of Mexican Americans who with their substantial material, political, cultural and artistic heritage and contributions to American culture enrich the pluralistic history of California and the United States. In fact, its works, ideas, and even artists, often cross ethnic and class boundaries. A key aspect of the aesthetics of "*el movimiento*" was the emphasis on everyday lived reality. Motivated by a sense of collectivity and the community's need for educational and political survival, emerging *centros* sought to provide an art that would inform and a presentation strategy that was anti-elitist and publicly accessible.

The Chicano art community has existed as a relatively cohesive ideological community with shared cultural aspirations since the Chicano youth and student movement of the mid- 1960. The concept of "Chicano Art" began to crystallize around 1970. Over the years, under the leadership of René Yañez and Ralph Maradiaga, the Galería was actively involved in the cultural life of the Mission District's Chicano/Latino community; organizing collective poster brigades, neighborhood mural projects, street spectacles, and cultural heritage celebrations. The Galería billboard provides information for the neighborhood, while Galería-sponsored traditional celebrations such as Día de los Muertos, 16th of September, Cinco de Mayo, and the Bazaar Navideño have become annual community events. This kind of community-rooted cultural ceremony, which brings members together in shared aesthetic expression, gives authenticity to the Galería's mission.

From the outset, Galería defined itself as a place of cultural affirmation and self-discovery for the founding Chicano community. In the 1970s, Galería was at the forefront of reclaiming images and practices from popular traditions that not only reflected but formed El Movimiento. For example, Galería was responsible for establishing the Mexican celebration of Día de los Muertos (Day of the Dead) as an articulation of Chicano/a and Latino/a aesthetics. Throughout its history, Galería has emerged as an international forum for the examination and expression of artistic concepts central to the Chicano/Latino experience —concepts such as community memory, popular culture, ceremony, family and social activism.

During the 1970's, Galería organized the first community mural program in the United States, re-introduced Frida Kahlo's work to the American public, and established Día de los Muertos as an important American annual cultural celebration. In the eighties, Galería began presenting public art on a large billboard attached to the outside wall of its venue and launched its gift shop, Studio 24, as an alternative fundraising resource in face of cuts in federal funds for arts, and as an experiment in community entrepreneurship.

But any institution's attempt to provide an organic response to its community must include openness to change. The Galería has always seen its community as reaching beyond the local Chicano/Latino population to encompass the greater Chicano/Latino population of the Southwest, Bay Area art activists, tourists, and others. Because we have relied on definitions from the national and international cultural communities, the growing cohesiveness of the national Chicano imperative has joined our concerns with other Latino and multicultural audiences.

Following the recent dramatic demographic changes in California and the rest of the country, many artists of the original Movement have sought to expand and redefine it. Chicano art is a straightforward activist and political art form. These demographic shifts and cultural transformations are redefining the Galería's community and the community's needs. The community has grown to include a mix of scholars, artists, political activists, and cultural leaders from diverse places: California, Texas, New Mexico, Arizona, Seattle, Chicago, New York, Mexico, Latin America, and Europe. Increased immigration, inter-American telecommunications, and cultural transmigration have been major influences in redefining the range of cultural services we provide for the community as well as modes of presentation. Blends of new performance, folk art forms, and mixed media have expanded the artistic scope while blurring the distinctions of categories from fine to folk. Galería presentations by former directors Ralph Maradiaga and René Yañez have ranged from an exhibit of traditional New Mexican "Santo" wood-carvings, to "Stages," a multimedia performance art collaboration including multicultural artists such as Gronk/ASCO.

Throughout this transformation the Galería has looked to scholars as well as artists as a source in providing direction. The result of the Chicano struggle for higher education have provided a visible scholarship that examines questions of cultural identity and change, and the work of scholars like Tomas Ybarra-Frausto has influenced the content of exhibitions and activities at the Galería. The responsibility for authentic cultural presentation has grown to include publications and round tables that expand the aesthetic field. Galería artists' monographs have provided new writers a context for Chicano and Latino art; they are also a response to the misinterpretation of Latino art within mainstream institutions.

In the mid-nineties, artist and board member, Amalia Mesa-Bains, developed the ReGeneration Project, a program aiming to provide emerging artists with exhibition and professional development opportunities and to directly involve young Latino artists in the planning and management of Galería activities.

Participants in this project created the Digital Mural Project, an ongoing public art program, which replaced the painted temporary murals on our Bryant Street billboard with computer-generated images. In recent years, performance and public event series have been developed to address the educational needs of diverse populations—seniors, adults, adolescents, and students.

In 2000, Galería completed an intensive, institutional self-study and long-range plan. Board, staff, and consultants reviewed and re-affirmed Galería's mission and program, setting out concrete objectives for institutional and program development. In addition, Galería produced its first Long Range Financial, Fundraising, and Marketing Plans. The board and the director have established several task forces, composed of board, staff, and advisors, to focus Galería's efforts to ensure systematic application of professional standards to each of Galería's core programs and special initiatives.

In 2001, Galería established an eleven-member intergenerational Art Advisory Board composed of prominent artists, cultural leaders, and scholars of Latino descent.

In 2003, Galería began its Youth Media program, a mentorship program for college art students and youth of color. College students are trained in arts education, mentorship and community-based public art/social justice practices. The students also develop and teach multi-media workshops to youth participants. Participants explore the potential uses of artwork in a social context and the role of the artist as a citizen in public life. College students are trained in arts education, mentorship and community-based public art/social justice practices. The students also develop and teach multi-media workshops to youth of color such as video and sound editing and computer graphics.

Galería's founding values entailed an aspiration to transform the Chicano/Latino community's social and cultural environment into a place of justice and equality. To this day, the legacy of the Galería's founders continues within the broader framework of contemporary society.

WEEDEE PEEPO

ICONS, PORTRAITS AND GENTE

OPENING RECEPTION FRIDAY 04/09/05 7:30–10:00 PM

4/12/05-6/4/05

PARTICIPATING ARTISTS

Elena Anaya
Francisco X. Camplis
Barbara Carrasco
Lawrence Colación
Lou Dematteis
Francisco Domínguez
Juan Manuel Echavarría
Rupert García
Rick Godinez

Gabriela Hasbun
Pato Herbert
Ester Hernández
Alma López
Amanda López
Yolanda López
Linda Lucero
Ralph Maradiaga

Malaquías Montoya
Oscar Muñoz
Tatiana Parceró
Guillermo Gómez Peña
Armando Rascón
and Rio Yañez

PARTICIPATING ARTISTS



Elena Anaya

Artwork

Like movie stills from an imaginary golden age of Latina glamour, Elena Anaya's intimate black and white portraits have a cinematic quality. Her portraits offer a glimpse into a playful moment of intimacy of a woman whose sense of self seems to defy a cultural context dominated by white/blonde paradigms of beauty.

Bio

Elena Anaya is a photographer born and raised in San Francisco's Mission District. Currently, she serves as President of the Board of Directors of Galería de la Raza.

Artist Statement

"The mirror usually reflects only the way others see us...hardly what we really are." Luigi Pirandello

Our lives are filled with acts of intimate moments. Intimate moments that connect us with ourselves, mold us and make us happy. Are we aware of them? Or do they function where the line between reality and subconscious is blurred? What constitutes moments of intimacy - an unspoken understanding between two people, an act of kindness shared with a stranger, a loving touch, a smile, a kiss? Capturing moments of intimacy are paramount to holding a kiss in your hands. One afternoon I attempted to preserve one while watching a friend get ready for a date. Her excitement and trepid anticipation of the upcoming encounter were observed as the ritual of beautification was performed with care and diligence. Simple acts of beautification are understood as acts of feminine intimacy. What may seem, a hedonistic ritual is really a shared experience of intimacy. Dating back to the beginning of time ancient rituals saw women use combs made of wood, color their lips and hair with dyes made from plants, tattoo and pierce their body parts - all cultural and social rituals. The blurred images suggest what I sometimes experience when the subconscious is present during an act of conscious behavior. This body of work is my interpretation of feminine intimacy and in fact mirrors my daily routine, which I sometimes float through.



Francisco X. Camplis

Artwork

Francisco X. Camplis' photographic work is renowned for stylized nude portraits integrating ethnic-specific objects such as zarapes, Aztec imagery and Olmec masks. These elements add a certain cultural tension as they simultaneously confront the religious and cultural taboos of nudity, while following the traditional art historical representation of the female body. *Listones Dorados* is a delicate and enigmatic portrait of an indigenous woman seemingly imbued with a meditative and ritual dimension.

Bio

A native San Franciscan, Francisco X. Camplis is a Chicano painter, photographer, and filmmaker. A vital force in the Chicano community and civil rights movement, Camplis was a founding member of Galería de la Raza, Cine Acción, and Danza Xitlalli, a Mexican traditional dance group. Camplis studied graphic arts, sculpture, painting and photography at the San Francisco Art Institute, Oakland College of Arts and Crafts, and with private teachers. He also studied filmmaking and received his Masters at Stanford University. His artwork has been exhibited nationally and internationally including in community galleries state-wide, as well as the Barnsdall Museum, Los Angeles; University of California Art Museum at Berkeley; UCLA; the Mexican Museum, San Francisco; the First Latin American Photography Exhibition and Colloquium, Mexico City (1978); and in Venice, Italy (1980). Currently, Francisco X. Camplis is learning computer graphics, 2D animation and computer video editing. His video-making includes a work in progress entitled "The Mexican Presence in San Francisco / 1920-1950", an oral history project of the community's elders.



Barbara Carrasco, *Dolores*, 2004

Barbara Carrasco

Artwork

Barbara Carrasco's portrait of United Farm Worker (UFW) leader, Dolores Huerta, is made in the tradition of Chicano/a poster art utilized to honor such revolutionary figures as Emiliano Zapata and Che Guevara. By representing Dolores Huerta, Carrasco introduces an important female role model into our collective memory, and pays tribute to the invaluable contribution women have made to social activism. A key figure in the Chicano arts movement, Carrasco was also socially and politically engaged as an artist working closely with Cesar Chavez, Dolores Huerta, and the UFW. Making use of a pop aesthetic with bright colors and a flat style of painting, Dolores has a powerful iconic quality.

Bio

Barbara Carrasco is an artist and muralist who has created numerous works which have been exhibited throughout the US, Europe, and Latin America: The Geffen Contemporary at MOCA (1996), Armand Hammer Museum (1995, 1999), Cleveland Center for Contemporary Art (1988), Museo del Chopo, Mexico (1984), and the Mexican Museum (1992). Her work has been featured in numerous publications: Los Angeles Times, New York Times, USA Today, Artforum, Boston Globe, New England Journal, High Performance, and Flash Art. She received her MFA in art from the California Institute of the Arts (1991) and her BFA in art from UCLA (1978). Carrasco created numerous banners for the United Farm Workers (1976-1991). She was invited to the former USSR to paint murals in Leningrad and Armenia (1985 and 1987). Carrasco created computer animation PESTICIDES! which was continuously broadcast on the Spectacolor Lightboard at Times Square in New York (1989).

She has been awarded several grants: Los Angeles Cultural Affairs Department Window Grant for Literature (1990), LACE/Rockefeller Foundation/Andy Warhol Foundation/NEA, Artists Project Grant (1992), J. Paul Getty Fund for the Visual Arts, Visual Artist Fellowship/Painting (1988), and COLA award from the Los Angeles Cultural Affairs Department (2000).

Her original mural sketches and drawings are repositied in the Permanent Collection of Works on Paper at the Library of Congress, Washington DC (1989). Documentation of her mural work is archived in the California Murals Collection at the Smithsonian Institution (1983). A permanent collection of her papers has been established and archived at Stanford University Special Collections Mexican American Manuscript Collections (1996). Her oral history is archived at the Archives of American Art, Smithsonian Institution (1999).



Lawrence Colación. Frida 2004

Lawrence Colación

Artworks

Lawrence Colación's portraits of the young and older Frida Kahlo use bold, flat color to illustrate an aesthetic inspired by political icons, Latino pop and street culture. A masterful graphic artist and printmaker, Colación describes his work as "Post Pop Chicano Punk Art." This description aptly suits the two portraits featured here, increasing their relevance as tangible examples of the bicultural nature of Chicano/a art, which is often informed by both traditional Mexican culture and American pop aesthetics.

Bio

Graphic artist and printmaker, Lawrence "El" Colación was born in Compton, California. His prints are in the permanent collections of the Mission Cultural Center for Latino Arts, San Francisco, CA; Self-Help Graphics, Los Angeles; and the Los Angeles County Museum of Art, Los Angeles, CA. In 1996, he co-founded the alternative art space Balazo/Mission Badlands Gallery along with Txutxo Pérez.



Cesar Chavez, Modesto, 1975. Photo: Lou Dematteis

Lou Dematteis

Bio

Internationally acclaimed photographer Lou Dematteis has spent the last twenty-five years working in the U.S., Mexico, the Caribbean, Central and South America, Europe, and Asia. Born in Palo Alto, California, in the 1970s he documented the United Farm Workers movement in the struggle for migrant farm workers rights. A former staff photographer with Reuters, Lou Dematteis was based in Managua, Nicaragua, during the height of the Contra war. In 1986, his photographs of downed U.S. soldier-of-fortune Eugene Hasenfus received international recognition, including a citation from the World Press Photo competition and inclusion in the New York Times' and National Press Photographers Association's Pictures of the Year. Norton has published two of his books: a photographic anthology, *Nicaragua: A Decade of Revolution* (1991), and *A Portrait of Viet Nam* (1996). Lou's photos have been widely exhibited in the United States and abroad, including showings at the Ansel Adams Center in San Francisco, the Photographers Gallery in London and the Gallery Saigon in Ho Chi Minh City, Vietnam. Dematteis lives in San Francisco.

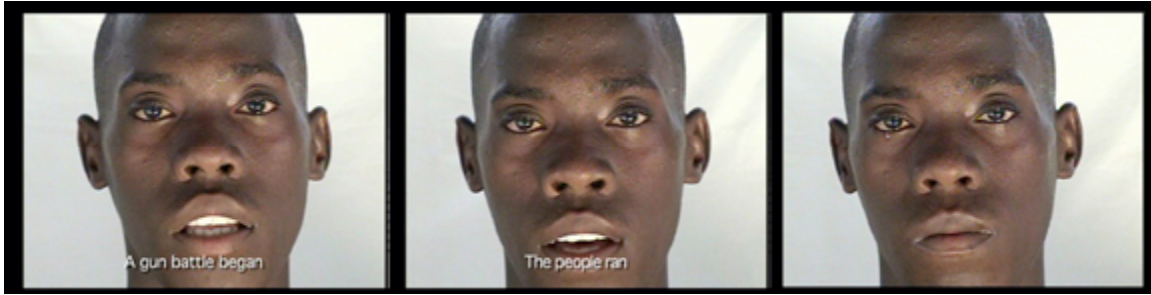


Francisco Dominguez, *Got Lunch?* 2004

Francisco Dominguez

Bio

Sacramento-based Francisco Dominguez is a photographer and art educator. His photographs and portraits allude to the cultural environment of Chicano history and culture. The infrared-sensitive film he uses creates an ethereal atmosphere, a timeless reflection of the cultural legacy of his subjects. Dominguez's photography gives an unexpected twist to the common assumption that documentary photographs reveal "objective" portrayals. Dominguez has participated in many exhibitions in California, including in "Photographic Memory and Other Shots in the Dark" at Galería de la Raza. His work has been supported by the California Arts Council.



Juan Manuel Echavarría, *Mouths of Ash*, 2003

Juan Manuel Echavarría

Artwork

Colombian photographer Juan Manuel Echavarría's extraordinary video captures the horror of the violence that saturates the history of his beleaguered country. The 50-year civil war between the army, guerrillas, right-wing paramilitaries and drug cartels has been responsible for the victimization and murder of thousands of Colombian peasants. In *Mouths of Ash*, survivors of guerrilla and paramilitary violence in Colombia sing an individual song composed in response to the tragic events they each witnessed. Echavarría's work was previously featured in Galería's 2002 exhibition, *Viology*, and in our Day of the Dead programs (2003).



Rupert García, *Lenin et MAB*, 2000

Rupert García

Artwork

In *Untitled for Lenin et MAB*, 2000, Rupert García seeks to maintain a high level of artistic and political power. "Both need to be taken to the same level," he believes. "Politics does not preclude the aesthetic."

This poignant grouping of a fallen Lenin with a factory worker assassinated during a union strike in Mexico (based on a 1934 photo by Manuel Álvarez Bravo) is an example of how García's work traverses art and politics to combine images from the mass media, art and social histories of different periods and cultures. As an art student during the strike at San Francisco State in the late 1960s, Rupert Garcia participated in the Art Department's student collective poster workshop. In 1970, when he concluded a MA degree in Art History at UC Berkeley, he held his Master's show at *Arte Seis*, a precursor to the Galería de la Raza. A pioneer artist in the Chicano arts movement, Rupert Garcia also played a key part in Galería's curatorial projects and programs for many years.



Manuel Alvarez Bravo
Striking Worker Assassinated, 1934

Bio

Born in French Camp, California, Rupert García is a leading Chicano artist whose work is known as much for its political power as for its strong, evocative graphics and rich colors. Between 1967 and 1975 he became recognized for his political posters, which dealt with race, politics, and the Vietnam War. During that period, García also participated in the formation of several seminal West Coast civil rights movement-oriented workshops and collectives such as the San Francisco Poster Workshop and Galería de la Raza. García has received numerous awards and honors, including an individual artist fellowship grant from the National Endowment for the Arts. In 1992, he received the President's Scholar Award from San Jose State University, the San Joaquin Delta College's Distinguished Alumni Award, KGO-TV's Profile of Excellence Award, and the College Art Association's Distinguished Award for Lifetime Achievement. In 1995, he received the National Hispanic Academy of Media Arts and Sciences' Lifetime Achievement Award in Art. García's silkscreen posters, etchings, paintings, and pastel portraits have been featured in hundreds of exhibitions. The bulk of his work is in the permanent collection of the Smithsonian Institution, the UCSB Library's California Ethnic and Multicultural Archives. He lives in Oakland, CA.



Richard Godinez, *Defiance and Gloating II*, 2001

Rick Godinez

Artwork

Rick Godinez's *Defiance and Gloating II*, (2001) exemplifies how the bold graphics of traditional Chicano poster art remain a compelling artistic strategy for contemporary Chicano/a artists. Using an economy of means, Godinez's sharp juxtaposition blends irony, history, cultural icon, pop culture and sports into a powerful example of political satire. Rick Godinez has participated in several exhibitions organized by Galeria's emerging artist program, the ReGeneration Project, and is currently a member of the program's Advisory Board.

Bio

Once a political cartoonist, San Jose artist Richard Godinez's oils and pastels protest imperialism and globalization. He is a graduate from San José State University and Stanford University and the recipient of the Silicon Valley Arts Council's Individual Fellowship Grant.

Artist Statement

Like so many young Latino artists, coming up, I dreamt of one day working with the *Galeria*, so when that opportunity presented itself in 2000 with the *Atlas(t)* exhibition, it was, and remains, a singular moment in my career. Now, on the 35th anniversary of the *Galeria*, I am deeply honored to participate in the current exhibition, *Weedee Peepo*. Appropriately, the exhibition refers to Jose Antonio Burciaga's book of the same name, considering Chicano identity. For, like the *Galeria* itself, *Chicanismo* is a hybrid concept: one not determined by essentialist notions of fixed characteristics. Rather, *Chicanismo* posits the *Chicano* as dynamic, in flux, and self-determined—an elective rather than an ascriptive identity. One that assumes a concerned, critical, and engaged position visa-vis the community, culture, and the world at large.

Galeria de la Raza also exemplifies each of those qualities. The artists who have passed through the doors of the *Galeria* are a who's who list of important and influential Latino thinkers, doers, creators, and sharers. And that is what the *Galeria* has done most enthusiastically for all these many years: shared its collective energy, passion, vision, and commitment with all of us fortunate enough to have been part of its ongoing mission to give voice to *la gente*. ***Que viva la Galeria!***



Gomez-Peña (left) and Gustavo Vazquez, Los Hermanos Nalgada

Guillermo Gómez-Peña & Gustavo Vazquez

Artwork

Performance artist Guillermo Gómez-Peña teams with filmmaker Gustavo Vazquez to delve into the dark depths of the present times, staging this unusual poetic declaration of the public and private concerns of all of those marginalized by the political mainstream. Like most of Gómez-Peña's work, the performance-video, *Declaration of Poetic Disobedience*, 2005, is both consistent with the political and public nature of Chicano/a art while expanding its iconographic range.

Bio

Performance artist/writer Guillermo Gómez-Peña lives in San Francisco where he is Artistic Director of La Pocha Nostra. Born in 1955 and raised in Mexico City, he came to the US in 1978. His pioneering work in performance, video, radio, installation, poetry, journalism, and cultural theory, explores cross-cultural issues, immigration, the politics of language, "extreme culture" and new technologies. A MacArthur fellow and American Book Award recipient, he is a regular contributor to National Public Radio, a writer for newspapers and magazines in the U.S. and Mexico, and a contributing editor to *The Drama Review* (NYU-MIT).



Gabriela Hasbun, *Dana's Bridal Shop*, 2003

Gabriela Hasbun

Artworks

San Francisco-based photographer, Gabriela Hasbun creates portraits that focus our gaze on the familiar subjects and places in San Francisco's Mission District. Part of a larger series, these photos document the business owners, and the decades-long establishments that have survived the neighborhood's wave of gentrification.

Bio

Photographer Gabriela Hasbun was born in 1976 into a Palestinian Christian family in El Salvador. While growing up, she lived in both the United States and El Salvador, always migrating back and forth between the two countries because of the 1980s Civil War in El Salvador. Gary from the SF Comic Book Shop is part of her "Mission Project", a series of photographic portraits of people that have made the Mission a home to many Latin American immigrants. Gabriela has a degree in Economics from Loyola University, New Orleans; and a second degree in Photography from the Academy of Art College, San Francisco. She has exhibited her work in several venues throughout San Francisco including Southern Exposure, City Hall, Academy of Art College Gallery, Mission Cultural Center, and Galería de la Raza. Her photos have also been shown at the Espacio Cultural Salvadoreño, Washington D.C., and Haydon Gallery, Lincoln, Nebraska.



Pato Hebert, *Besos*, 2004

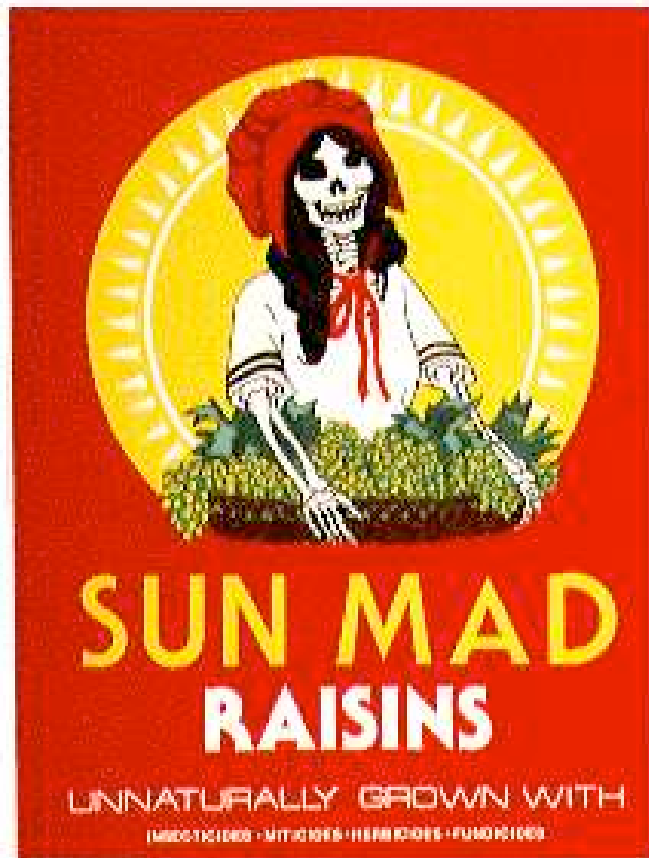
Pato Hebert

Artworks

L.A.-based photographer Patrick Hebert uses a dynamic range of innovative photographic techniques. His use of lenticular technology combines simultaneous images in a single frame, which eerily invite the gaze of the viewer. For instance in *Besos* [Kisses], a stirring portrait of his grandparents, Hebert maximizes the visual effects of lenticular technology to reiterate the unique and candid moments captured by his camera.

Bio

An artist and art-educator with a decade of experience, Pato Hebert received his B.A. from Stanford University and his M.F.A. from U.C. Irvine. The untitled work he has donated to Galería is from *Tierratories*, is an impressive body of work consisting of cityscapes he shot in Los Angeles. He has worked with young people in public schools since 1992, and has worked in HIV prevention since 1993. His artwork has been supported by grants from the National Endowment for the Arts, the California Arts Council and the Creative Work Fund. Currently a Visiting Assistant Professor of Art at Scripps College, he is also a creative consultant for the LA County Commission on Human Relations, where he works on No Haters Here, a public media campaign created as an intervention against the rise in hate crimes committed by youth. Pato Hebert held his first solo-exhibition at Galería in February 2003. He lives in Los Angeles, CA.



Ester Hernández, *Sun Mad*, 1978

Ester Hernández

Bio

A pioneer of the Chicano art movement, Ester Hernández grew up in a migrant farmworking community. Ester Hernández's renowned *Sun Mad* screen print (1981) is conceivably one of the most iconic images of the Chicano art movement. Ester Hernández is also known for her depiction of women through prints and pastels, such as her pastel portraits of Lidia Mendoza and Astrid Hadad and the Virgen of Guadalupe as karate fighter. Her works reflect political, social, ecological and spiritual themes. She has had numerous solo and group shows throughout the U.S. and internationally. Among others, Ester Hernández's work is included in the permanent collections of the National Museum of American Art – Smithsonian, San Francisco Museum of Modern Art, Mexican Museum- San Francisco and Chicago, and the Frida Kahlo Studio Museum in Mexico City. She is a graduate of UC Berkeley, and for the past 16 years has been teaching part time at Creativity Explored (SF), a visual art center for disabled adults.



Alma Lopez, *Lupe & La Sirena*, 1999

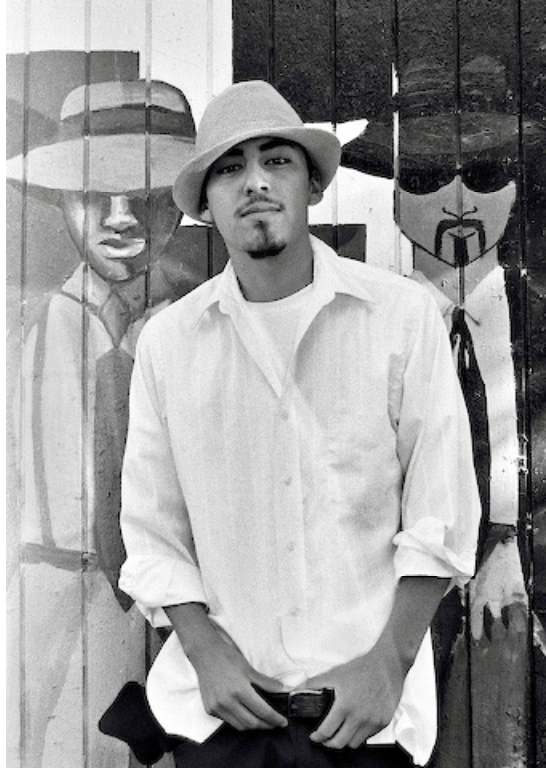
Alma Lopez

Artwork

Alma López is an artist, activist and visual storyteller who creates work in painting, photo-based digital prints, and most recently, video. *Boi Hair*, her first video, is a documentary that follows three L.A.-based Asian and Latina lesbians as they apply wit and humor to talk about their short-hair in connection to family, social perception, gender identity, and desire. The animations used in the chapter dividers add a playful twist to Latino pop cultural symbols such as the *loteria* mermaid and the Virgin of Guadalupe as López transforms them into gender-bending icons.

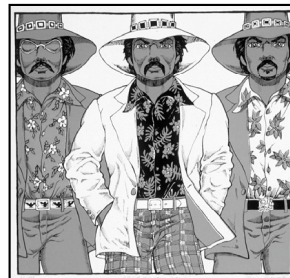
Bio

Alma Lopez is a visual and public artist. She is internationally recognized for her innovative digital images which recontextualize cultural icons, bringing issues of race, gender and sexuality into relationship with transnationalist myths. She holds a B.A. from the University of California Santa Barbara and a M.F.A. from the University of California Irvine. Her work has been exhibited extensively as well as being featured in publications such as *Art in America*, *Flash Art International*, and *Ms. Magazine*.



Amanda Lopez, *Julio*, 2004

Amanda Lopez



Xavier Viramontes
What Cha Say, man?
1978
Silkscreen Print

Artworks

Like many contemporary Chicano/a artists, Amanda Lopez views her photographic work as a community art form, depicting the idiosyncrasies of the everyday life and characters of the Mission District. Lopez's photo *Julio*, a young urban Latino, reinforces the unique iconography of Chicano cultural symbols such as the *pachuco* and *cholo*, emblematic of alternative youth culture and Chicano urban identities.

Bio

Amanda López was born in Sacramento, CA. She discovered photography while studying Art at Sacramento High School Visual and performing Arts Center. Upon graduating she decided to pursue her studies at SFSU. In 2004, Amanda received her BA in Art with an emphasis in photography. Amanda enjoys photographing people and sites. Music, her family and culture are her greatest influences and inspiration. Her work has been exhibited at Corazón del Pueblo, Galería de la Raza, and through Start Soma Gallery, she has shown at the Hotel des Arts and SF City Hall. Amanda shoots regularly for VAPORS ALL CITY magazine and has contributed to Mesh, SF, Hamburgereyes, and El Tecolote.



Yolanda Lopez, *Portrait of the Artist As the Virgin of Guadalupe*, 1978

Yolanda López

Artworks

The Virgin of Guadalupe Triptych, a series of portraits depicting the artist, her mother and grandmother, is one of the most prominent series in Chicana feminist art. Creating a potentially controversial reinterpretation of a traditional Mexican Catholic icon, the artist imbues her role models —working class Chicana women— with the attributes of the Virgin of Guadalupe, creating images that are simultaneously homage, satire and provocation. The series also serves to the artist's concern for creating cultural imagery that countervails the stereotyped representations of *Mexicanos* in U.S. film and media.

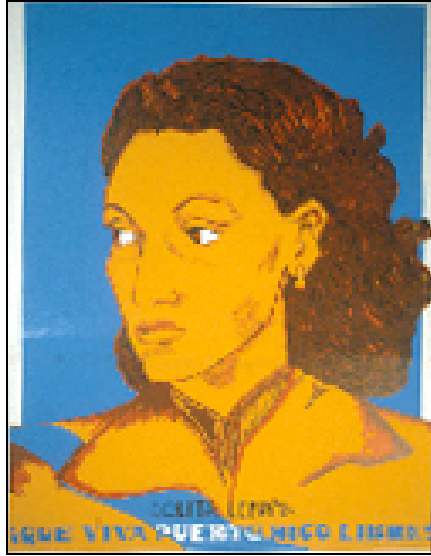
Bio

Yolanda Lopez was born in San Diego, California in 1942. As the eldest daughter of three, she was raised by her mother and her mother's parents in the Logan Heights neighborhood.

After graduating high school, Lopez moved to the San Francisco Bay Area and in 1968 became part of the San Francisco State University Third World Strike. She also worked as a community artist in the Mission District with a group called *Los Siete de la Raza*. Since that point she has viewed her work as an artist as a tool for political and social change and sees herself as an artistic provocateur.

In 1975 Lopez received her B.A. in Painting and Drawing from San Diego State University and in 1979 went on to get her Masters of Fine Arts in Visual Arts from the University of California San Diego. As a visual artist, she is best known for her groundbreaking *Virgin of Guadalupe* series, an investigation of the Virgin of Guadalupe as an influential female icon. Classically trained as an artisan, her work has expanded into installation, video and slide presentations. Her video, *Images of Mexicans in the Media*, has toured internationally and is collected in university libraries nationally. Her media series, *Cactus Hearts/Barbed Wire Dreams*, has comprised numerous installations, including *Things I Never Told My Son About Being a Mexican*, an installation that explores identity, assimilation, and cultural change. The series was part of the major traveling exhibition "*La Frontera/The Border: Art About the Mexico/United States Border Experience*." A recent project, *Woman's Work Is Never Done*, includes a series of prints, as well as the installation *The Nanny*, which explores the invisibility of immigrant women as domestic workers. The installation was showcased in the San Jose Institute of Contemporary Art's exhibition "*Mirror, Mirror...Gender Roles and the Historical Significance of Beauty*."

As a scholar as well as an artist, Lopez has taught studio classes and has lectured on contemporary Chicano art at the University of California at Berkeley and San Diego. Lopez has produced a video, "*When You Think of Mexico*," on the topic of cultural stereotypes in print and electronic media, and has presented the video and accompanying lecture throughout the West. "It is important for us to be visually literate; it is a survival skill," Lopez states strongly. "The media is what passes for culture in contemporary U.S. society, and it is extremely powerful. It is crucial that we systematically explore the cultural mis-definition of Mexicans and Latin Americans that is presented in the media."



Linda Lucero, *¡Que Viva Puerto Rico Libre!*, 1978

Linda Lucero

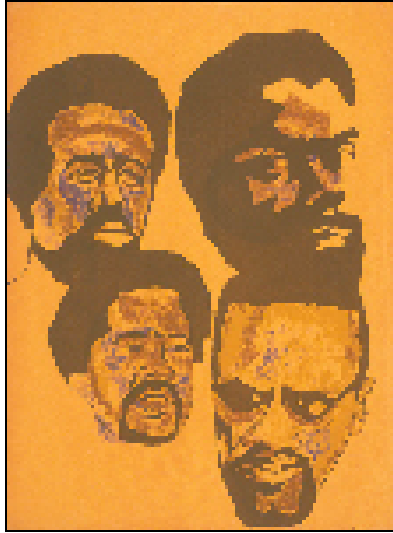
Artwork

In the 1970s and 80s, Linda Lucero was a key member of La Raza Graphics, the most prolific Chicano/Latino silkscreen center in *El Movimiento*, the Chicano civil rights movement. Like many Chicana feminist artists, such as Yolanda Lopez, Ester Hernández and Barbara Carrasco whose works are featured in this exhibition, Lucero's poster adds a powerful female role model to an all too often male-dominated gallery of cultural icons. In the spirit of the political posters of the 70s, Lucero's *Lolita Lebrón* represents the vitality of public art as a vehicle for community activism.

Bio

Linda Lucero has a life-long commitment to arts, culture and community. She is a former curator of performing arts at Yerba Buena Center for the Arts (YBCA), where she curated the Community Partnerships Program and the Celebration of Family Series. In her nine years at YBCA, she created successful artist residencies with local, national and international artists including hip-hop theater artists Danny Hoch, Sarah Jones, Will Power, and Jonzi D; playwrights/performers Anne Galjour, David Cale, Herbert Siguenza of Culture Clash, Sean San José, Word for Word Theater Company, Brenda Wong Aoki; and composers Omar Sosa, Jennifer Higdon, and Rebeca Mauléon. At YBCA, Ms. Lucero worked alongside Mario García Durham during the creation of the program that became Yerba Buena Arts & Events/Yerba Buena Gardens Festival. She curated Yerba Buena Gardens 10th Anniversary Celebration in 2003 and has been a key figure in the development of the annual Festival.

Previously, Ms. Lucero was Executive Director of La Raza Graphics Center and Grants Director of Vanguard Foundation. She has been an advisor to The San Francisco Arts Commission, The National Endowment for the Arts, Arts International, The California Arts Council, The Marin Community Foundation, The Paul Robeson Fund for Film and Video, and UC Santa Barbara's California Ethnic and Multicultural Archives. Ms. Lucero is a founding board member of the National Association of Latino Arts & Culture.



Ralph Maradiaga,

Ralph Maradiaga

Artwork

Galería de la Raza was founded in 1970 by a group of local artists who, in response to the limited access Latino/a artists had to mainstream art institutions, created a venue to showcase their work. From its inception to the late 1980s, the late Ralph Maradiaga and René Yáñez co-directed Galería's exhibitions, programs and operations, and turned it into a dynamic community-based space for art, culture and education. Experimentation and cutting-edge practices distinguished many of Maradiaga's and Yanez's projects, and established Galería as one of most innovative Latino art spaces at a national level.

The above print by Ralph Maradiaga, depicting Black intellectuals and activists Malcolm X, Amiri Baraka, Bobby Seal and Eldridge Cleaver, was used as an announcement poster for *Blackwriters Workshop*. Like many of the Chicano-based art centers, Galería made use of silkscreen, xerox and offset lithography to widely publicize their exhibitions, concerts and performances on streets, billboards, and lamp posts. This print exhibits how poster-making evolved as part of the Chicano civil rights movement and how Galería understood its mission within a multi-cultural perspective.

Bio

Born in San Francisco on October 27, 1934 and died on July 19, 1985.

Ralph Maradiaga has been described as an unassuming man who had a vision for the development of art for Chicanos in the United States and in international circles. He had a deep commitment to inspire and organize artists, community people and children toward expression and recognition of Chicano art and culture. This quest became a reality in the late 1960's when he co-founded LA Galería de la Raza, a non-profit community arts organization in the Latino Mission District of San Francisco.

He is considered a pioneer for Chicano art, given that he made it possible for other groups of Chicano artists to get started in their careers as artists, providing a forum and a physical place for these artists to present their works. This was a significant role for him since mainstream art galleries did not consider Chicano art as a legitimate form of expression. He helped set standards and guidelines both in the installation and in the quality of work to be presented in Chicano exhibits.

Maradiaga was known to have a great artistic sensitivity and an even greater creative curiosity, qualities, which drew him away from early employment with an engineering business firm, and later, from an insurance agency. The field of applied business did not seem to fulfill him. The artistic world captured his attention and thereafter, he focused developing his aesthetic inclinations and interests as well as on completing his academic degrees.

He earned a B.A. degree in printmaking from San Francisco State University in 1971. He had two M.A. degrees: one, in printmaking also from San Francisco State University, in 1975, and the other in documentary film-making from Stanford University the same year. There were many facets to Maradiaga's knowledge and achievements. Besides being an artist, he was also a teacher, a filmmaker, and animator, a photographer, and a curator for many of the exhibits shown at La Galeria. He added to his diverse roles by serving as Administrative Director for La Galeria de la Raza and provided a guiding hand to budding artists while a consultant to the participants in the Artists in Residence Program at La Galeria. His contributions included developing logos and catalog designs for various local businesses and community groups.

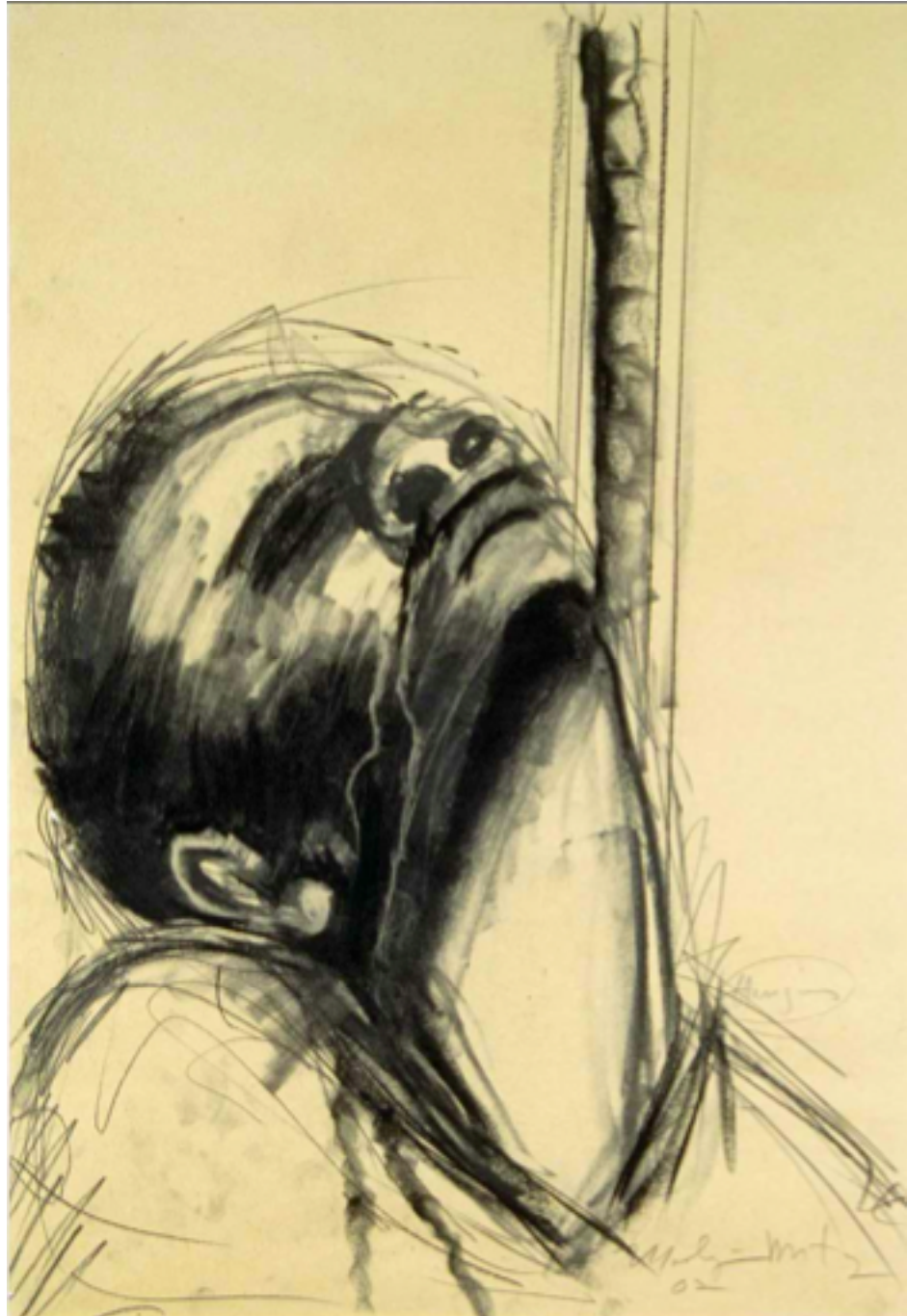
He traveled widely in the United States and abroad. One of his trips included a visit to Russia in 1984. Always the inveterate photographer, he recorded many of these experiences on film.

He showed an intense interest in, and a great awareness of, local issues as well as world events affecting human beings as a whole but in particular Chicanos. Although no specific mentors have been found, he is believed to have been influenced by the indigenous cultural roots of Mexico, which were such important symbols in the early days of the 1960's Chicano Movement. He worked closely with Rupert Garcia, another important Chicano artist as well as with Rene Yanez who was his close friend, mutual confidante, fellow artist and co-founder of La Galeria de la Raza.

It wasn't until 1984, when he went to Self-Help Graphics in Los Angeles, to work with their master screenprinter, that he had access to an advance printmaking workshop. The experience and knowledge that he gained there enabled him to continue developing and exploring his creative potential. An example of this is depicted in his silkscreen work titled, "Lost Children." Maradiaga devoted much time and energy in its planning and execution. The print held sentimental value for him since it manifested a sense of loss for the changing nature of the neighborhood where he grew up.

He co-exhibited the first Latino art show in San Francisco's Casa Hispana in 1970. Since then, his prints have hung in the San Francisco Museum of Modern Art, in Washington D.C., in San Juan, Puerto Rico and at various galleries in Mexico City. His work is also represented in the Museum of Modern Art's permanent collection in New York.

As an artist and as a teacher he worked with graphic design, photography, silkscreening, printmaking and filmmaking. The latter included an educational film called "A Measure of Time" which was narrated by Luis Valdez, playwright and founder of El Teatro Campesino.



Malaquías Montoya, *Lynching* Series , 2002

We have perfected the art of institutional killing to the degree that it has deadened our national, quintessentially human, response to death. I wanted to produce a body of work depicting the horror of this act.
Malaquias Montoya

Malaquías Montoya

Primarily known for his graphic art prints, Malaquías Montoya is a leading figure in the Chicano arts movement. The three prints featured here are part of *Premeditated: Meditations on Capital Punishment*, a series of silkscreen images, paintings, drawings and research dealing with death penalty and penal institutions. This series of works is an excellent example of the artistic ethos behind the Chicano art movement: its straightforward activist and political nature that makes use of powerful imagery to raise public awareness on issues related to basic human, civil, and cultural rights. Through his art, Montoya addresses the concerns of those whom he describes as the "silent and often ignored populace of Chicano, Mexican and Central American working class, along with other disenfranchised people of the world". Montoya's *Meditations* speak eloquently of the inhumanity of state-sponsored death.

Bio

Malaquias Montoya was born in Albuquerque, New Mexico and raised in the San Joaquin Valley of California. He was brought up in a family of seven children by parents who could not read or write either Spanish or English. The three oldest children never went beyond a seventh grade education, as the entire family had to work as farm laborers for their survival. His father and mother were divorced when he was ten, and his mother continued to work in the fields to support the four children still remaining at home so they could pursue their education. Montoya graduated from the University of California, Berkeley in 1969.

Since then, he has lectured and taught at numerous colleges and universities in the San Francisco Bay Area including Stanford and the University of California, Berkeley. He was a Professor at the California College of Arts and Crafts in Oakland, CA for twelve years; for five of those years he was Chair of the Ethnic Studies Department as well. During this period he also served as Director of the Taller de Artes Graficas, in East Oakland, where he produced various prints and conducted many community art workshops. Since 1989 Montoya has held a professorship at the University of California, Davis, teaching both in the department of Art and the department of Chicana/o Studies. In 2000, he spent a semester as Visiting Professor in the Art Department at the University of Notre Dame, in Indiana, and he currently holds the title of Visiting Fellow in the Institute for Latino Studies at Notre Dame.

Montoya's classes at Davis include silkscreening, poster making, and mural painting, with a focus on Chicano culture and history. His own works include acrylic paintings, murals, washes, and drawings, but he is primarily known for his silkscreen prints, which have been exhibited internationally as well as nationally. He is credited by historians as one of the founders of the social serigraphy movement in the San Francisco Bay Area in the mid-1960's. Montoya's unique visual expression is an art of protest, depicting the resistance and strength of humanity in the face of injustice and the necessity to unite behind that struggle.



Tatiana Parceró, *Acto de Fe*, 2003

Tatiana Parceró

Mexican artist Tatiana Parceró's *Acto de Fe* [Act of Faith] is a self-portrait in which ancient drawings from the Aztec zodiac adorn her body. This image speaks eloquently of the intersection of gender, identity, and memory, where ancestral and personal memory become embodied expressions of cultural lineage.

Bio

Tatiana Parceró was born in Mexico City in 1967. In her work, her body is the primary subject. Using transparency overlays, she combines pictures of fragments of her body with diagrams from anatomy as well as old Aztec codices. She lives and works in Buenos Aires, Argentina.

Artist Statement

My work starts with my biography and personal rituals of daily life. I explore sensations and emotions, which, even though they are intimate or individual, are included in the more ample sphere of the feminine and the human. With this idea I move from the specific to the general. My experience is transformed into the thought of what other women or human beings might live through. I started with the exploration of my external body as a way of knowing myself. Later, I included objects, which would help me to define visually, individual and social metaphors. After that I went beyond the boundaries of the skin to start the exploration of my inner body.



Armando Rascón, *Latina Postcolonial Photobureau (Borderguard)*, 1999

Armando Rascón

Artworks

Rascón's *Latina Postcolonial Photobureau: (Politician, Farmworker, Borderguard)*, 1990-2005, depict Congresswoman Loretta Sanchez of California; a migrant farmworker who conceals her identity in order to protect herself both from the exposure to harsh sun rays and pesticides as well as from *la migra*, the INS border patrol; and a Latina border patrol woman. This telling triptych speaks of the contradictions and intricacies that arise from the intersection of postcolonial identities, politics, and immigration.

Bio

Born in Calexico, California, Armando Rascón's photography, videos, and installations are immersed in the contradictions of the US/Mexico border. "Sayulita" shows one of the busiest unofficial border crossing traffic points in the Southwest. While showing postcard perfect views, this landscapes is immersed in the politics and human stories of immigration. Rascón's images and media range from religious folk-icons to emblematic family portraits, from the ritual to the digital, from succinct post-modern representations to the baroque details of border iconographies. Rascón has participated in group- exhibitions in New York, San Diego, Los Angeles, Chicago, Paris, Cologne, Copenhagen, Stockholm and elsewhere. His solo work has included projects for INTAR Gallery in New York, the Los Angeles Center for Photographic Studies, Randolph Street Gallery in Chicago, the San Francisco Art Institute, the Blue Star Arts Space in San Antonio, and the Newark Art Museum in New Jersey. His work was the subject of a breakthrough joint exhibition at San Diego's Museum of Contemporary Art and Centro Cultural de la Raza. Rascón's art has been supported by grants from the California Arts Council, Lannan Foundation, National Endowment for the Arts, US-Mexico Fund for Culture and the Rockefeller Foundation. He was the recipient of the prestigious Adeline Kent Award.

Rio Yañez

Artworks

El Rio vs. Comics, 2004

Digital Prints



El Rio vs. Comics gives a contemporary twist to aspects of Chicano art that include satire and irreverence towards high art norms, as well as the extensive use of Latino pop and street culture. Yañez's comics recycle found texts and images from a wide range of American comics and mix diverse graphic styles and historical periods to ultimately revamp the Chicano phenomenon called *rasquachismo*. Wearing the mask of *El Rio*, a *lucha libre* wrestler, Yañez actively explores American comics in search for Latino/as, and ultimately "invades" US pop culture, defiantly inserting his own fictional persona.

Bio

Born and raised in the mean streets of San Francisco's Mission District, Rio Yanez is a multimedia artist and broke-ass college student. He is currently attending the prestigious *California Institute of the arts* where he tries to find a balance between *keeping it real* and *finding a gallery deal*.

In addition to being an artist, Yanez also dons a Mexican Wrestling mask and assumes the identity of *El Rio*. As *El Rio* he fights in the name of equality for Latinos and against *foes who want his casket closed*. Over the past two years *El Rio* has battled, scrapped, and struggled against a myriad of Artists, cities, and comic book characters. He can currently be seen in the artist's thesis exhibition "*El Rio vs. Comics*."

The life of Rio Yanez has been largely shaped by his experiences as the only child of two semi-famous Latino artists and growing up and finding love in the Mission District. Other *Wonder Years* style moments in his life have included being robbed at gunpoint inside a McDonald's, getting drunk for the first time under the tutelage of artist Chynna Clugston-Major, the first time he kissed the love of his life, and winning a freestyle rap battle in a crowded Detroit nightclub (okay, maybe not that last one). His favorite artists are Jaime Hernandez, Nikki S. Lee, Shizu Saldamando, Pierre et Gilles, and Daino. If you were ever to see Rio Yanez at a restaurant he would most likely be chowing down on delicious *Korean Barbeque*.

EXHIBITION CHECKLIST

ELENA ANAYA

Untitled, 2003
Silver Gelatin Print

Untitled, 2003
Silver Gelatin Print

FRANCISCO X. CAMPLIS

Listones Dorados, 1970
C-Print

BARBARA CARRASCO

Dolores, 2004
Pigment print Ed. 47/50

LAWRENCE COLACIÓ

Frida
Silkscreen Print, Ed. 1/10

Frida Vieja
Silkscreen Print, Ed. 1/10

LOU DEMATTEIS

Cesar Chavez at UFW Rally, Modesto, CA;
1975
Archival digital photographic print

UFW March, Modesto, CA; 1975
Archival digital photographic print

FRANCISCO DOMINGUEZ

*As a native woman, I don't have
the luxury not to fight – Rigoberta
Menchú*, 2004
Sepia-Toned Silver Print

Dolores Huerta, A Love Supreme, 1996
Sepia-Toned Silver Print

Corky Gonzalez, A Fearless Leader, 2000
Sepia-Toned Silver Print

JUAN MANUEL ECHAVARRÍA

Mouths of Ash, 2003
DVD 10 min.

RUPERT GARCÍA

Untitled for Lenin et MAB, 2000
Inkjet pigment on silk, ed. of 5
Courtesy Rena Bransten Gallery

RICHARD GODINEZ

Defiance and Gloating II, 2001
Charcoal and pastel

GUILLERMO GÓMEZ-PEÑA & GUSTAVO VAZQUEZ

Declaration of Poetic Disobedience, 2005
DVD 15 min.

GABRIELA HASBUN

Dana's Bridesshop, 2003
Archival Digital Photographic Print
SF Comic Book Shop, 2003
Archival Digital Photographic Print

El Zarape Restaurant, 2003
Archival Digital Photographic Print

PATRICK "PATO" HEBERT

Besos
Lenticular photography

ESTER HERNÁNDEZ

Frida, 1988
Renee La Troquera
Pastel Drawings

ALMA LÓPEZ

Boi Hair, 2004
Video, 17 min.

AMANDA LÓPEZ

Julio, 2004
Silver gelatin print

El Trio, 2004
C-Print

YOLANDA LÓPEZ

The Guadalupe Triptych, 1978
Archival Digital Prints (from original pastel
drawings)

LINDA LUCERO

Lolita Lebrón:
¡Viva Puerto Rico Libre!, 1978
Silkscreen print
Galería de la Raza Archives at CEMA, UCSB

RALPH MARADIAGA

(Title Unknown), 1970
Silkscreen print
Galería de la Raza Archives at CEMA, UCSB

MALAQÚÍAS MONTOYA

Lynching, Series 2, 2002
Silkscreen Print

Lynching, Series 3, 2002
Silkscreen Print

The hanging, Series 3, 2002
Silkscreen Print

TATIANA PARCERO

Acto de Fe, 2003
Acetate and Lambda print

ARMANDO RASCÓN

Latina Postcolonial Photobureau:
(Politician, Farmworker, Borderguard)
1990-2005
C-Prints

RIO YAÑEZ

El Rio vs. Comics, 2004
Digital Prints

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