



**IN YOUR
FACE**
CHICANO ART AFTER C.A.R.A.

FESTIVAL INTERNACIONAL CERVANTINO
OCTOBER 14, 2023 - FEBRUARY 4, 2024

Presented in collaboration with the U.S.
Embassy in Mexico, the Festival Internacional
Cervantino and AltaMed



DAVID BOTELLO, *Untitled* (detail), 1992, Acrylic on canvas, AltaMed Art Collection, Inv. #2019.1.4

Cover: SALVADOR VEGA, *Volador* (detail), 1993, Screenprint on paper, ed. 26/76, AltaMed Art Collection, Inv. #2021.166.LM

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The U.S. Embassy in Mexico
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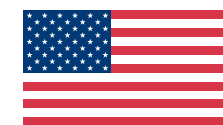
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WHAT IS CHICANO ART?

Armando Durón, Chicano Art Collector | 2022

Chicano art reflects the identity and pride of the community with Mexican roots, extending to different groups of Latino society in the United States and along our shared border. I hope you enjoy this exhibition and get to know Chicano art more closely to appreciate the great social impact that this movement had and how it continues to promote respect for human, social and labor rights, as well as being a reason for pride and identity.

-Ken Salazar
U.S. Ambassador to Mexico

Migration is a human right. When someone migrates, what they can never be stripped of is their culture. More than 40 million people of Mexican origin living in the U.S. every day demonstrate that their cultural roots are alive, and they express it through language, food, music and art. All my gratitude to the U.S. Embassy in Mexico, the Smithsonian and AltaMed, especially my friend Cástulo de la Rocha, for bringing together the most diverse works of Chicano art. Without a doubt, culture unites us.

-Alejandra Frausto Guerrero
Secretary of Culture, Government of Mexico

It is an honor for AltaMed Health Services to participate with our collection of Chicano art in the Festival Internacional Cervantino, together with the U.S. Embassy in Mexico and the National Museum of the American Latino. Chicano art is bold, celebratory, imaginative, profound, and influential, as is the Mexican immigrant experience. My hope is that our two countries will continue to grow stronger through this important exchange of culture and migration.

-Cástulo de la Rocha
President and CEO, AltaMed Health Services
Founder of the AltaMed Art Collection

Migration is a complex and multifaceted phenomenon; ultimately a bridge of communication and intercultural dialogue. This diversity is manifested through different modes of artistic creation, production, dissemination, distribution and enjoyment of various expressions. Chicano culture is a clear example of this, and it is a privilege for the Cervantino International Festival to have this exhibition as part of its programming to expose the artistic wealth that migration produces. I thank AltaMed for making this exhibition possible, as well as the United States Embassy in Mexico and the Smithsonian Institute for all their collaboration. I invite you to visit these works to fill them with meaning, and to get to know the Chicano culture.

-Mariana Aymerich Ordóñez
General Director of Promotion & Cultural Festivals

Guanajuato's relationship with the United States has always been broad and fruitful, which is why we are thrilled that they are the guest country of this edition of the International Cervantino Festival; and to receive the exhibition "In Your Face" from the AltaMed collection, which brings together the work of Mexican-American artists. An extraordinary opportunity to learn about and recognize the artistic expression of Latinos in the United States: its identity, tradition and modern culture. We recognize AltaMed, a community medical network established more than 50 years ago in California, which has also supported artists of Mexican descent. Welcome to Guanajuato, the Greatness of Mexico.

-Diego Sinhue Rodríguez Vallejo
Governor of the State of Guanajuato

The city of Guanajuato is a cultural reference about all of Mexico. Visitors can discover the most deep-rooted Mexican traditions, in a very pure way, which is why we are an ideal city to collaborate with for this beautiful initiative that, without a doubt, will reach people from all over the world.

-Alejandro Navarro,
Municipal President of Guanajuato

Chicano art is the sharing of the Chicano experience through the visual arts. Chicano artists explore and share their lived experiences, hopes, dreams, pain, disappointments: their resistance and affirmation. They do so mostly via works that are colorful, figurative, iconic and/or obviously political. Most people are familiar with works featuring Frida Kahlo, calaveras, carros, Emiliano Zapata, nopales, Aztec warriors, lotería cards, or the Virgin of Guadalupe. Everyone agrees THAT is Chicano art, but artists are often trying to get us to look at deeper truths. The Frida Kahlo print on your wall may not be just a great likeness of a now-famous woman. She likely stands in for the struggle of women—especially Chicana artists—who have had to deal with male-dominance that often drowns out their voices. That carro is not just about having a car with a nice paint job; it is also about resistance to a dominant culture. A cruising lowrider is a

statement that dares anyone to disrespect it. Notice that I made no distinction between what some would call high art and folk or low art. All contributions to our culture deserve equal recognition. Chicano artists have been using new mediums to convey their message, yet the anguish, introspection, and vibrancy of their message remains constant. Whether through abstract, conceptual, video or sound, they continue to speak our truths, our values. More than pretty pictures, that is what gives Chicano art its power, its deepest beauty, and its lasting value.



YREINA CERVANTES
Mujer de Mucha Enagua: PA 'TI XICANA, 1999
Screenprint on paper, ed. 38/60
AltaMed Art Collection,
Inv. #2021.127.LM

WAYNE ALANIZ HEALY
Curbside Boyle Heights (detail), 2014
Acrylic on canvas
AltaMed Art Collection,
Inv. #15754

REDEFINING AMERICAN ART

A distinct art arose from the dynamic interdependent relationship between the Movimiento (the Chicano civil rights movement of the 1960s and 1970s) and a significant segment of the artistic community of Americans of Mexican descent. (CARA catalogue, p. 27)

In 1990, a remarkable exhibition attempted to create a visual documentation and analysis of the Chicano Art Movement from 1965–1985. It was first conceived in the early 1980s by University of California Los Angeles (UCLA) art history professors (Cecilia Klein and Shifra Goldman) and graduate students. *CARA (Chicano Art: Resistance and Affirmation)* was organized by the Wight Art Gallery at UCLA, where Chicano Studies and Mexican American Studies departments were already firmly established since the late 1960s. The organizers wanted a different type of exhibition for this subject matter, distinct from the normal art museum. One of the biggest challenges was that Chicano art and culture was difficult to uniformly define or formalize; everyone had their own ideas, and most were very personal and emotionally charged. The 373-page catalogue has since become a foundational textbook for art of that period. Essays were written by artists and scholars about “The Dialectics of Chicano – Mexican American Art” and “The Political and Social Contexts of Chicano Art,” there was a Chicano Glossary of Terms like Barrio, Bato or Vato, Pachuco/a, and Ese, and an Appendix listed ten pages of “Grupos, Centros, and Teatros” by each state and their years of operation. The organizers struggled to obtain funding for the exhibition planning and implementation, often because the art was considered too political. Also radical was their rejection of the traditional museological process of having a single curator, in favor of a very large committee that reflected a cultural group not represented in museums at that time; a group that would assert its own authority and rely on consensus and not hierarchy. For all these reasons and more, the two terms Resistance and Affirmation were chosen to best summarize Chicano Art in 1990.

Over thirty years later, our curatorial team at the AltaMed Art Collection, has chosen to revisit this historic exhibition to bring Chicano Art to Rome, Berlin, Madrid,

and now Guanajuato. We share the same goal as with CARA, “to present this work in a way that would allow it to be understood and appreciated outside the Chicano community as well as inside” (p. 31). We selected artists from the CARA exhibition who are also represented in the collection, and started where CARA left off in 1985. We were curious to see how these Chicana/o artists had developed and what had changed, if anything. The original exhibition was organized around the following themes: La Causa (The Chicano civil rights movement), Cultural Icons, Civil Liberties, Urban Images, Murals, Grupos, Regional Expressions, Reclaiming the Past, Feminist Visions, and Redefining American Art. As we contemplate Chicano art and culture from our contemporary perspective, *In Your Face* is divided into these three themes: Who Are We? It’s Complicated, This is Our Community, and Can You See Me? I’m Right Here.

The exhibition title, *In Your Face*, is not only a literal reference to the acronym CARA (face in Spanish), but a recognition that Chicano Art is just as bold, provocative, and ambitious as before. Chicana/o artists are still political, still concerned about civil liberties and social justice, and there are still strong feminist visions, urban images, and cultural icons. We can also say with absolute certainty today, that Chicano Art has—and continues to—redefine American art. So then has anything changed? Numerous works in the exhibition deliberately look back to the past from the present. In 2021, Patssi Valdez took a ca. 1986 photograph of herself and artist Harry Gamboa Jr. and added painted cut paper, mesh, and a new frame to re-imagine the two artists peering coyly through window curtains as *Rouge; Loaded Dice*. The *Los Four 20th Anniversary Collective Mural* (1994) recalls the 1974 exhibition of the Chicano art collective Los Four at the Los Angeles County Museum of Art (the first Chicano art exhibition in a mainstream museum), that also included a “cooperative mural.” However, in 1994 there were only three artists left, as Carlos Almaraz had died in 1989. John Valadez’s *Clavo* and *Alice* started as photographs, taken by the artist around 1978 as part of his *East Los Angeles Urban Portraits Portfolio*, and later brought together and printed as serigraphs in 2014. Ester Hernández’s iconic print *Sun Mad* (1982) was a biting attack on pesticides that poisoned farmworkers in the California

grape industry. In 2008, Hernández re-works this same image to read *Sun Raid*, as a critique on the deportation of indigenous farmworkers. Other political statements are subtler, such as Linda Vallejo’s sculpture *La Victoria* (2014) from her *Make ‘Em All Mexican* series that makes even the famed ancient Greek sculpture Nike of Samothrace dark brown (and consequently Mexican). Photographer Harry Gamboa Jr, co-founder of the avant-garde Chicano art group Asco (1972–1987), addresses the constant problem of stereotypes in his series *Chicano Male Unbonded* (1991–ongoing), shown in the exhibition with four black and white photographs of proud (perhaps defiant) Chicano men ranging from a musician to a student, an artist, and an esteemed scholar. There are works that reference universal spirituality in the three pastels by Juanishi Orosco from 1990, in Salvador Vega’s majestic *Volador* (1993), and in David Botello’s *Flowing with the Rhythm of the Earth* (1991) and *Untitled* (1992), that places an indigenous woman face-to-face with an eagle in flight. The women pictured in these artworks are strong and fearless, as in Judy Baca’s historic rendering of the indigenous medicine woman Toypurina (1760–1799) and Ester Hernández’s striking portrait of the sacred mother known interchangeably as the Aztec deity Tonantzin, the Virgin of Guadalupe, and as the healer (La Curandera).

Chicano resistance and affirmation remains strong today, but more complicated than ever before. The concept of *intersectionality* (Kimberlé Crenshaw, 1987) is used to connect the different aspects of our identity, including gender, race, ethnicity, class, religion, and more. Immigration from Latin American to the U.S. has dramatically increased. In 1960, only 6% of U.S. immigrants were from Mexico and 3% from the rest of Latin America. In 2018, Mexicans account for 25% and other Latin Americans 25% (Pew Research Center, 2018). Communities and barrios have diversified and spread out around the world. Politics in the U.S. are complicated, as Latinos can’t be easily defined by a particular party or issue. Latino leadership is also highly visible today, in corporate boardrooms, in politics, academia, as scientists and artists. Today many Chicanos – especially the younger generation – prefer to call themselves Latinos/as, which encompasses a larger group of Latin Americans in the United States, or Mexican Americans (sometimes the term Chicano can be politically

loaded), or Hispanic/Hispano depending on the geographic region in the U.S. And there is the current debate about how to express gender neutrality with the terms Chicanx, Chicane, Chicana@ or Xicanx. This is why we ask and affirm, “Can You See Me? I’m Right Here.”

Chicanos/as are still present in today’s U.S. society, and Chicano art as well, not only the earlier generation of socially and politically active Chicano/a artists from the 1960s–1980s, but there is an exciting new generation of Chicanx artists today. They may take more effort to identify and understand, being just as resistant to easy categorizations and stereotypes, but they are continuing to redefine American Art, and to cement their place in American society.

JUDITH F. BACA
Primero de Mayo “Pancho”, 2006
Acrylic paint, mixed media,
urethane on styrofoam
Collection of the artist Judith F.
Baca and the SPARC Archives,
SPARCinLA.org





FRANK ROMERO
Buffalo Dancer (detail), 1994
Oil on wood
AltaMed Art Collection,
Inv. #2021.62.LM

ARTISTS BIOGRAPHIES

CARLOS ALMARAZ

Born in 1941, Mexico City, Mexico. Died in 1989, Los Angeles, California.

Almaraz moved to the United States as a young child, first to Chicago and then to East Los Angeles. His first artistic instruction was at Garfield High School in 1959, and his education continued at Los Angeles City College, Loyola Marymount University, California State University Los Angeles, Otis College of Art and Design, Art Students League in New York, and the University of California Los Angeles (all before 1965). Almaraz lived briefly in New York, and returned there from 1965 to 1970. This was a very difficult time, as he struggled to find his artistic and personal identity. Almaraz returned to Los Angeles with serious health issues but recovered. He completed his Masters in Fine Arts at Otis in 1974, where he met fellow Chicano/a artists, created artwork for Cesar Chavez and the United Farm Workers, and co-founded the seminal Chicano art group, Los Four, with Roberto “Beto” de la Rocha, Gilbert “Magu” Luján and Frank Romero, and later Judith Hernández. Almaraz died in 1989 due to aids-related complications.

JUDITH F. BACA

Born in 1946, Huntington Park, California. Lives in Los Angeles, California.

Born to Mexican parents, Baca is a Chicana muralist, activist, and self-proclaimed feminist. She co-founded the Social and Public Art Resource Center (SPARC), a community arts center in Venice, California, and is best known as the director of the mural project *The Great Wall of Los Angeles* that depicts the history of California, focusing on the histories of women and minorities. Baca is a professor of Chicana/o Studies and also World Arts and Cultures at the University of California Los Angeles. Baca states, “I hope to use public space to create public voice, and consciousness about the presence of people who are often the majority of the population but who may not be represented in any visual way.”

CHARLES “CHAZ” BOJÓRQUEZ

Born in 1949, Los Angeles, California. Lives in Los Angeles.

Bojórquez was a graffiti artist in the late 1960s who began to incorporate an existing Cholo street writing system that came from local gang culture, which started as an act of defiance against the harassment and marginalization of the Chicana/o population in the 1940s. He studied art at the University of Guadalajara in Mexico, California State University, and Chouinard Art Institute, where he refined this calligraphic style and combined it with his signature tag Señor Suerte. As his recognizable graffiti murals started appearing on walls across Los Angeles, he became the leading proponent of this writing and painting system in the 1970s, known as *West Coast Cholo*, elevating it to a visual language recognized around the world.

DAVID BOTELLO

Born in 1946, Los Angeles, California. Lives in Los Angeles.

Botello’s artistic talent was encouraged from a very early age at home and in school, where he met his fellow artist and lifelong collaborator Wayne Alaniz Healy. After briefly attending California State University Los Angeles, he was drafted into military service and sent to Europe, instead of Vietnam. There he was exposed to European art, and created his first mural for the United States Army. Returning to Los Angeles, Botello became involved in the Chicano Art Movement and co-founded the Goetz Art Studio and Gallery, one of the first to exhibit Chicano Art in Los Angeles in the 1960s and ’70s. He then co-founded Los Dos Streetscapers (later became the East Los Streetscapers) with Healy, depicting familiar scenes of Chicano life and history in murals throughout Los Angeles.

BARBARA CARRASCO

Born in 1955, El Paso, Texas. Lives in Los Angeles, California.

Artist and activist Carrasco is well known for her politically charged works that challenge cultural stereotypes as related to gender, race, sexuality, and socioeconomics, commenting on everyday issues that many Mexican Americans deal with due to their marginalization. Carrasco studied art at the University of California Los Angeles, where she first heard the Chicano civil rights activist Cesar Chavez speak about the United Farm Workers Union. This inspired her to become one of the most visually engaged artists invested in improving the conditions of U.S. farm workers. She later completed her Masters of Fine Arts (1991) at California Institute of the Arts.

YREINA CERVANTEZ

Born in 1952, Garden City, Kansas. Lives in Los Angeles, California.

Cervantez is muralist, painter, printmaker, activist and art educator, whose work draws imagery and iconography from Mexican and Mexican American history and culture. Cervantez lived in Kansas until she was seven years old, where she experienced racism and discrimination for Mexican Americans and African Americans who were a minority. Her parents instilled in her a sense of social justice that would later become central in her art. She became politicized while in high school in Orange County, co-founding her school’s first United Mexican American Students (later became MEChA, the Movimiento Estudiantil Chicanx de Aztlán). Cervantes studied art at University of California Santa Cruz (1975), and received her Masters of Fine Arts in printmaking (1989) from University of California Los Angeles. She was an artist-in-residence at El Centro de La Raza in Long Beach and at Self Help Graphics, and since 2003, she has been a professor in Chicano Studies at California State University at Northridge.

ARTISTS BIOGRAPHIES

RICHARD DUARDO

Born in 1952, Los Angeles, California. Died in 2014, Los Angeles.

Duardo combined traditional modes of printmaking with imagery from popular culture and New Wave elements of design. He learned about printmaking in high school while volunteering at a local press organized for the United Farm Workers Union, and he organized an underground newspaper called *Student Voice*. This was during the 1968 East Los Angeles Blowouts, Mexican American-led walkout protests against unequal conditions in public high schools. Duardo studied printmaking at Pasadena City College and the University of California Los Angeles, where he received his Masters in Fine Arts. He became a master printer at the community center Self-Help Graphics and co-founded Centro de Arte Público, the first of many art and design studios. His final print studio, Modern Multiples, Inc., continues to create fine art prints in Los Angeles.

DIANE GAMBOA

Born in 1957, Los Angeles, California. Lives in Los Angeles.

Gamboa was part of the avant-garde Chicano Art movement, and a member of the group Asco from 1980 to 1987. She freely explores various media including video, performance, fashion design, installation, ceramics and traditional paintings, photography, drawings, and prints for which she is most widely known. Gamboa’s work seeks to critique and deconstruct societal norms related to gender, sexuality, marriage, and romance, with her figures inhabiting a world of surrealist spaces and scenarios. Gamboa graduated from Otis College of Art and Design in 1984.

HARRY GAMBOA JR.

Born in 1951, Los Angeles, California. Lives in Los Angeles.

Beginning in high school, Gamboa Jr. was active in student government and student-led initiatives, including the 1968 East Los Angeles Blowouts. Also in high school, Gamboa Jr. co-founded the vanguard Chicano art group Asco (1972-1985), with fellow artists Glugio Gronk Nicandro, Willie Herrón, and Patssi Valdez. They were part of a generation of Chicana/o artists who used identity politics in their work to readdress an imbalance of representation within media culture, often with humor and critique. Gamboa Jr. studied at California State University Los Angeles, he founded and directed the international performance troupe Virtual Vérité (2005-2017), and is presently director of the Photo/Media Program at California Institute of the Arts.

ROBERTO GIL DE MONTES

Born in 1950, Guadalajara, Mexico. Lives in La Peñita, Mexico and Los Angeles, California.

Gil de Montes moved with his family from Mexico to Los Angeles as a teenager. After attending high school in East Los Angeles, he went on to receive his Bachelor and Masters of Fine Arts degrees from Otis Art Institute. During the 1970s, he became an integral member of the Chicana/o arts community that flourished in East Los Angles at that time. He contributed to the No Movie performances by the vanguard Chicano group ASCO with fellow artists Gamboa Jr., Gronk, Valdez and Sandoval, and helped to found the respected community arts organization LACE (Los Angeles Contemporary Exhibitions) in 1978. He returned to Mexico City in the 1980s to work at the Museo de Arte Moderno and at the journal Artes Visuales, then returned to Los Angeles, and back to Mexico in 2000, where he has since lived and worked in a fishing town on the Pacific coast of Nayarit. His paintings have been included in numerous museum exhibitions around the world, including the prestigious Venice Biennale in 2022.

GLUGIO GRONK NICANDRO

Born in 1954, Los Angeles, California. Lives in Los Angeles.

While at Garfied High School in the 1970s, Gronk met fellow artists Gamboa Jr., Herrón, and Valdez, to co-found the avant-garde Chicano art group Asco. He was primarily self-taught, took some courses at East Los Angeles College, and started his art career performing shows in local parks. In 1973, he created two murals with Herrón at the Estrada Courts housing project. His multidisciplinary career expanded to include set designs for theater and opera, collaborating with Peter Sellars for the Santa Fe Opera, and with the composer Joseph Julian Gonzalez and the Kronos Quartet on the visual/musical *Tormenta Cantata* in 1995, and live performances of painting. Gronk is a pseudonym that the artist chose for himself.

WAYNE ALANIZ HEALY

Born in 1946, Santa Barbara, California. Lives in Los Angeles, California.

Healy was born to a family of artists, but he initially studied aerospace engineering and mathematics at California State Polytechnic University Pomona, receiving his Masters in mechanical engineering from the University of Cincinnati in Ohio. After 23 years working as an engineer, he decided to become an artist, and in 1999 completed his Masters in Fine Arts from California State University (CSU) Northridge. Healy began working at the Mechicano Art Center in Los Angeles, and in 1975, he reunited with his elementary school friend and fellow artist David Botello to establish the group East Los Streetscapers. Healy has continued to teach part-time at CSU Northridge to this day.

CÉSAR A. MARTÍNEZ, *Purple Serape* (detail), 2010, Acrylic on paper, AltaMed Art Collection, Inv. #2022.213

ESTER HERNÁNDEZ

Born in 1944, San Joaquin Valley, California. Lives in San Francisco, California.

Hernández was born to a Mexican Yaqui family of farmworkers in central California. She studied at University of California Berkeley, and by the time she finished in 1976, she had already joined Las Mujeres Muralistas, an all-female artist collective based in the Mission District in San Francisco that created murals across the San Francisco region. Her father supported the civil rights activist César Chávez and the United Farm Workers, and Hernández dedicated her career to creating socially relevant works across the media of painting, drawing, and printmaking that highlight the issues and needs of her immigrant community.

LEO LIMÓN

Born in 1952, Los Angeles, California. Lives in Los Angeles.

Limón was raised in the Mexican American neighborhood of Boyle Heights in East Los Angeles. While in high school, he took art classes at Otis College of Art and Design, and spent time with other Chicano/a artists like Carlos Almaraz who were already established in their artistic careers and taught him about Chicano identity and La Causa. Limón served in the U.S. military as a photographer, and went on to study at Los Angeles Trade Technical College. He became very involved in the Chicano art community of Los Angeles, including the Mechicano Art Center and Self Help Graphics, painting public murals and creating prints.

CARMEN LOMAS GARZA

Born in 1948, Kingsville, Texas. Lives in San Francisco, California.

Garza was born in a small Mexican American community near the U.S./Mexico border, but was punished as a young child if she spoke Spanish in school. She learned to make papel picado from her grandmother when she was a child, and decided to become an artist at the age of 13, like her mother. Garza studied education at Texas A&M University, where she became active in the Chicano Movement. She later completed her teaching certificate, and received a Masters Degrees in education from Juarez-Lincoln/Antioch Graduate School and San Francisco State University. Garza has authored and illustrated numerous bilingual children’s books, using personal and family images from her childhood.

YOLANDA LOPEZ

Born in 1942, San Diego, California. Died in 2021, San Francisco, California.

Lopez was raised in the Mexican immigrant community of San Diego called Logan Heights. She started to work as a community organizer and activist while attending College of Marin and San Francisco State University during the Third World Strike in 1968. She later received her Masters in Fine Arts from University of California San Diego. Lopez taught art at Mission Cultural Center for Latino Arts, and at various universities, and has lectured widely on contemporary Chicano art. Her most iconic works are from the *Virgin of Guadalupe* series, where she portrays the Virgin as a powerful female icon running with tennis shoes, and celebrating the matriarchy.

STEVON LUCERO

Born in 1949, Laramie, Wyoming. Died in 2021, Denver, Colorado

Lucero studied art at the University of Wyoming and then moved to Denver in 1976, where he stayed active in the Chicano arts community. In 1978, he was a co-founder of the Chicano Humanities and Arts Council in Denver. Lucero was a “philosopher artist” who used his lucid dreams, spirituality, metaphysics and his indigeneity to create the unique art forms Metarealism and Neo-Pre-Columbian art that he developed in 1984. He also created traditional paintings and murals, and his work can be found in the Denver Museum of Nature & Science, museum collections, and his last major work, a roundabout mural installation, at Meow Wolf Denver.

GILBERT "MAGU" LUJÁN

Born in 1940, French Camp, California. Died in 2011, Los Angeles, California.

A founding member of the Chicano collective Los Four, Magu was widely considered the intellectual of the group. In the 1970s, he conceived and organized Mental Menudos, open discussion groups about Chicano, Mexican, and indigenous history, social identity and art, named after the popular Mexican stew. Magu served in the U.S. Air Force, studied art and ceramics at East Los Angeles College and California State University Long Beach, and completed his Masters in Fine Arts in sculpture at University of California Irvine. He taught Chicano art and ethnic studies courses at public schools and colleges, organized art exhibitions, was a community organizer, and artistic director of the Chicano magazine Con Safos.

ARTISTS BIOGRAPHIES



CÉSAR A. MARTÍNEZ

Born in 1944, Laredo, Texas. Lives in San Antonio, Texas.

During his childhood, Martinez spent much time at his family ranch, Los Garzas, in Nuevo Leon, Mexico. He was the first in his family to be born in the United States, and the first to attend a university. He studied art at Texas A&I University in Kingsville in the 1960s, and then in 1968 he was drafted to serve the U.S. Army in Korea. After being honorably discharged three years later, he joined friends from college in San Antonio, Texas, and became involved with the Chicano political and art movement. Martínez is well known for his *Bato* and *Pachuco* portraits, and his art was recently acquired by the Museum of Modern Art in New York.

DELILAH MONTOYA

Born in 1955, Fort Worth, Texas. Lives in Albuquerque, New Mexico and Houston, Texas.

Montoya received her Masters of Fine Arts degree at the University of New Mexico. She is a founding member of Sin Huel-la, a collective in Texas for artists and activists that creates awareness of the Immigration and Customs Enforcement (ICE) practices that affect immigrant families held in detention. Her well-known installation La Guadalupana (1998) incorporates an altar and her photographs, which critique the disparate treatment of Latinos by law enforcement. Montoya has taught at the University of New Mexico, Institute of American Indian Arts and California State University, and currently teaches at the University of Houston.

JUANISHI OROSCO

Born in 1945, Lincoln, California. Died in 2023 in Los Angeles.

Born just outside of Sacramento in Northern California, Orosco studied at California State University Sacramento and influenced many young artists as an arts educator. In 1969 he co-founded the Chicano art collective Royal Chicano Air Force (originally Rebel Chicano Art Front), with fellow Chicano artists Jose Montoya, Esteban Villa, Ricardo Favela, and Rudy Cuellar. The artists were frustrated with the marginalization of Chicano artists and wanted to support the United Farm Workers union. Orosco participated in many important Chicano mural projects around California, and independently created paintings, pastels, prints, and his own murals.

ROBERTO “BETO” DE LA ROCHA

Born in 1937, Wilmar, California. Lives in Los Angeles, California

Beto was also a founding member of the famous Chicano artist collective Los Four. Like Magu, Beto was interested in “indigenous and local” aspects of Chicano art. Despite participating in a successful major exhibition of Los Four at the Los Angeles County Museum of Art in 1974, and a job teaching art at East Los Angeles Community College, Beto decided to destroy all his paintings and retreat to a life of solitude and religious study for the next twenty years. He has since returned to the art world and to his friends, but very few of his works can be found today.

VIVIANA PAREDES

Born in San Jose, California. Lives in San Francisco, California.

Paredes was influenced by her grandmother Petra, a native of Chihuahua, Mexico, who initiated her into the ancient tradition of medicinal plants and curanderismo, the practice of healing the mind, body and spirit by using traditional medicinal plants considered gifts of the gods. She makes a spiritual connection to the scientific study of ethnobotany, which focuses on the cultural and human relationships we have with the plant world. Paredes’ glass and mixed media sculptures and installations address social inequities and environmental issues, a result of growing up in the Bay Area with a rich history of the civil rights movement. She studied sculpture at the California College of the Arts, was an artist-in-resident at the De Young Museum in San Francisco, and has been included in museum exhibitions throughout the U.S. and Mexico.

FRANK ROMERO

Born in 1941, Los Angeles, California. Lives in Los Angeles and France.

A founding member of the Chicano art collective Los Four, Romero is also a prolific muralist whose iconic freeway mural was created for the 1984 Olympic Games in Los Angeles. Romero studied at California State University Los Angeles, which is where he became friends with Gilbert “Magu” Lujan, who then introduced him to the other members of Los Four. Romero and Lujan would become roommates, together experiencing the excitement and challenges of living in New York as young artists. Romero started his artistic career as a graphic designer and photographer working for the County of Los Angeles, and he designed posters and other materials for the 1974 Los Four exhibition at the Los Angeles County Museum of Art.

TEDDY SANDOVAL

Born in 1949, Los Angeles, California. Died in 1995, Los Angeles.

Sandoval explores narratives about race, gender, and sexuality related to the California Chicano queer community of which he was an important part, collaborating on exhibitions and performances with the vanguard Chicano group Asco and fellow artist Glugio Gronk Nicandro. His artwork engages with icons and symbolism of the Mexican and Chicano cultures of East Los Angeles where he grew up, also referencing American popular culture. He studied printmaking at California State University Long Beach, but his expansive output included ceramics, mail art, painting, performance art, photography, and window displays. Sandoval died of AIDS-related complications in 1995.

JOHN VALADEZ

Born in 1951, Los Angeles, California. Lives in Los Angeles.

Valadez is a realist artist who chooses his Chicano community of East Los Angeles as his subject matter, realistically and expressively portraying marginalized figures. He studied art history and painting at East Los Angeles Junior College and California State University Long Beach (1976). He started out drawing scenes, but he became impatient at the slow process so he turned to street photography in the late 1970s. Valadez also creates murals, pastels, and oil paintings. He co-founded Centro de Arte Público in Los Angeles in 1977.

PATSSI VALDEZ

Born in 1953, Los Angeles, California. Lives in Los Angeles.

In high school, Valdez met fellow Chicano artists Harry Gamboa Jr., Glugio Gronk Nicandro, and Willie F. Herrón III. Together they founded the vanguard art group Asco in 1972. As the only female member, Valdez’s wide artistic range—which includes performance art, conceptual art, installations, murals, fashion design, collage, photography, easel painting and set design—was crucial to the group’s role in expanding the definition of Chicano art that went beyond murals and posters. Valdez studied at Otis College of Art and Design in Los Angeles. She was named “Latina of Excellence in the Cultural Arts” by the U.S. Congressional Hispanic Caucus, she received an artist fellowship from the J. Paul Getty Trust Fund for the Visual Arts, an artist-in-resident grant from the National Endowment for the Arts, and was a Regent’s lecturer at the University of California Berkeley.

LINDA VALLEJO

Born in 1951, Los Angeles, California. Lives in Los Angeles.

Vallejo’s interdisciplinary practice includes printmaking, painting, drawing, assemblage, sculpture, cultural appropriation (*Brown Belongings*), installation, and data art (*Datos Sagrados*). She studied fine art at Whittier College, lithography at the University of Madrid in Spain, and received her Masters in Fine Arts from California State University Long Beach. She has been involved with the artistic community of the organization Self Help Graphics since the early 1970s, what she calls her “cultural and creative alma mater.” Her work explores indigenous traditions related to human spirituality, history and identity, often with a humorous and provocative approach to the inequities and discrimination experienced by Chicano/as and other people of color in U.S. society today.

SALVADOR VEGA

Born in 1957, Chicago, Illinois. Lives in Chicago.

Vega was born and raised in the Mexican neighborhood of Pilsen in Chicago, where Mexican and Chicano mural traditions have flourished since the 1960s. Interested in indigenous traditions related to themes and mythologies about the origin of the earth and shared ancestry, Vega has been creating art since he was a teenager. He studied at the Art Institute of Chicago in the 1970s, and then became involved with the community center Casa Aztlán painting murals with other artists after a fire. Twenty years later Vega helped to restore those same murals, but after a new owner painted over the murals in 2017, Vega worked with other artists to design a new mural.

LARRY M. YÁÑEZ

Born in 1949, Yuma, Arizona. Lives in Tempe, Arizona.

Yáñez served in the United States military, and was able to study art as a result of the 1944 G.I. Bill that provides soldiers with educational assistance. Yáñez’s images are based on personal family stories, traditions, popular culture, and lived experiences of growing up in the crossroads that is the American Southwest.

Carlos Almaraz
Fool’s Paradise, 1986
Serigraph on paper, ed. 3/9
AltaMed Art Collection,
Inv. #10970

Carlos Almaraz
Greed, 1989
Serigraph on paper, ed. 29/90
AltaMed Art Collection,
Inv. #2021.95
Gift of Dan Guerrero

Judith F. Baca
Toypurina, 1996
Acrylic on canvas
Collection of Judith F. Baca
y los Archivos SPARC,
SPARCinLA.org

Judith F. Baca
Primero de Mayo “Pancho”, 2006
Acrylic paint, mixed media,
urethane on styrofoam
Collection of the artist Judith F.
Baca and the SPARC Archives,
SPARCinLA.org

Charles “Chaz” Bojórquez
L.A. Mix, 1997
Screenprint on paper, ed. 18/58
AltaMed Art Collection,
Inv. #2021.117.LM

Charles “Chaz” Bojórquez
New World Order, 1994
Screenprint on paper, ed. 34/60
AltaMed Art Collection,
Inv. #2021.125.LM

David Botello
Untitled, 1992
Acrylic on canvas
AltaMed Art Collection,
Inv. #2019.1.4

David Botello
Flowing with the Rhythm of the Earth, 1991
Screenprint on paper, ed. 4/67
AltaMed Art Collection,
Inv. #2021.119.LM

Barbara Carrasco
Negativity Attracts, 1990
Screenprint on paper, ed. 38/62
AltaMed Art Collection,
Inv. # 2021.121.LM

Yreina Cervantez
Mujer de Mucha Enagua: PA 'TI XICANA, 1999
Screenprint on paper,
ed. 38/60
AltaMed Art Collection,
Inv. #2021.127.LM

Yreina Cervantez
El Pueblo Chicano con el Pueblo Centroamericano, 1986
The Chicano Village with the Central American Village
Screenprint on paper, ed. 18/45
AltaMed Art Collection,
Inv. #2021.126.LM

Richard Duardo
Ohio (Sumo Wrestler Series), 2001
Screenprint on paper, ed. 4/7
AltaMed Art Collection,
Inv. #11078.4

Richard Duardo
Veronika's Flight, 1994
Screenprint on paper, ed. 38/72
AltaMed Art Collection,
Inv. #2021.124.LM

Diane Gamboa
Revelation Revolution, 2002
Screenprint on paper, ed. 37/88
AltaMed Art Collection,
Inv. #2021.128.LM

Harry Gamboa Jr.
James Gamboa, High School Teacher, 1998
Gelatin silver print, ed. 1/6
AltaMed Art Collection,
Inv. #2022.14

Harry Gamboa Jr.
Richard Montoya, Actor/Comedian, 1992
Gelatin silver print, ed. 5/6
AltaMed Art Collection,
Inv. #2022.13

Harry Gamboa Jr.
Jack Vargas, Librarian, 1995
Gelatin silver print, ed. 1/6
AltaMed Art Collection,
Inv. #2022.12

Harry Gamboa Jr.
Otoño Lujan, Artist/Musician, 1997
Gelatin silver print, ed. 2/6
AltaMed Art Collection,
Inv. #2022.10

Roberto Gil de Montes
TV News, 2022
Oil on canvas
AltaMed Art Collection,
Inv. #2022.299

Glugio Gronk Nicandro
Griselda, 2009
Mixed media, acrylic on canvas
AltaMed Art Collection,
Inv. #12196

Glugio Gronk Nicandro
Maya Texting, 2013
Silkscreen on paper, ed. 34/58
AltaMed Art Collection,
Inv. #15765

Wayne Alaniz Healy
Curbside Boyle Heights, 2014
Acrylic on canvas
AltaMed Art Collection,
Inv. #15754

Ester Hernández
La Curandera, Tonantzin/ Guadalupe, 2019
Oil pastel on birch wooden
panel
Courtesy of the artist

Ester Hernández
Sun Raid, 2008
Screenprint on paper, ed. 15/31
AltaMed Art Collection,
Inv. #2022.77
Gift of the artist

Leo Limón
Morena y Quetzalcoatl, 2001
Screenprint on paper, ed. 46/78
AltaMed Art Collection,
Inv. #2021.123.LM

Leo Limón
Spirit Writers, 1991
Acrylic on canvas
AltaMed Art Collection,
Inv. #2021.55.LM

Carmen Lomas Garza
Baile, 2001
Dance
Color lithograph, ed. 11/80
AltaMed Art Collection,
Inv. #12001.11

Carmen Lomas Garza
Ofrendas Section #3, 2011
Offerings Section #3
Black paper cutout
AltaMed Art Collection,
Inv. #13393C

Carmen Lomas Garza
Ofrendas Section #13, 2011
Offerings Section #13
Black paper cutout
AltaMed Art Collection,
Inv. #13393M

Yolanda Lopez
A Woman's Work is Never Done: Your Vote Has Power, 1996
Screenprint on paper, ed. 12/45
AltaMed Art Collection,
Inv. #2021.135.LM

Yolanda Lopez
Woman's Work is Never Done, 1999
Screenprint on paper, ed. 46/73
AltaMed Art Collection,
Inv. #2021.131.LM

Stevon Lucero
Beastie Boys, 2016
Oil on Canvas
AltaMed Art Collection,
Inv. #2023.49

Gilbert "Magu" Lujan, Roberto
“Beto” de la Rocha, Frank Romero
Los Four 20th Anniversary Collective Mural, 1994
Acrylic on 24 wood panels
AltaMed Art Collection,
Inv. #12283A-X

Gilbert "Magu" Luján
Untitled I, ca. late 1980s
Marker, oil pastel on “nat mat”
board
AltaMed Art Collection,
Inv. #2019.1.17

Gilbert “Magu” Luján
Untitled II, ca. late 1980s
Marker, oil pastel on “nat mat”
board
AltaMed Art Collection,
Inv. #2019.1.18

César A. Martínez
Purple Serape, 2010
Acrylic on paper
AltaMed Art Collection, Inv.
#2022.213

Delilah Montoya
El Guadalupano, 1999
Screenprint on paper, ed. 38/51
AltaMed Art Collection,
Inv. #2021.133.LM

Delilah Montoya
They Raised All of Us, City Terrace, 1996
Screenprint on paper, ed. 16/48
AltaMed Art Collection,
Inv. #2021.134.LM

Juanishi Orosco
You Know One Means Two (2)!!, 1990
Pastel on canson paper
AltaMed Art Collection,
Inv. #2019.1.7

Juanishi Orosco
Free Flight Toward Center, 1990
Pastel on canson paper
AltaMed Art Collection, Inv.
#2019.1.16

Frank Romero
Buffalo Dancer, 1994
Oil on wood
AltaMed Art Collection,
Inv. #2021.62.LM

Frank Romero
Vida y Muerte, 1998
Life and Death
Screenprint on paper, ed. 26/81
AltaMed Art Collection,
Inv. #2021.132.LM

Teddy Sandoval
Angel Baby, 1995
Screenprint on paper, ed. 5/55
AltaMed Art Collection,
Inv. #2022.34

Teddy Sandoval
El Fin 1993
The End
Monoprint, ed. 1/1
AltaMed Art Collection,
Inv. #2022.31

John Valadez
Chicano Heaven, 2013
Screenprint on paper, ed. 36/55
AltaMed Art Collection,
Inv. #14292

John Valadez
Clavo and Alice, 2014
Serigraph on paper, ed. 18/30
AltaMed Art Collection,
Inv. #2017.4.1AB

Patssi Valdez
Patssi’s Kitchen, 2002
Acrylic on canvas
AltaMed Art Collection,
Inv. #2021.56.LM

Patssi Valdez
Rouge; Loaded Dice, ca. 1986 – 2021
Mixed media collage
Courtesy of the artist

Linda Vallejo
Electric Oaks on the Hillside, 2008
Oil on canvas
Courtesy of the artist

LIST OF WORKS

Linda Vallejo

La Victoria, 2014

Repurposed resin, acrylic and metal
flake

Courtesy of the artist

Salvador Vega

Volador, 1993

Screenprint on paper, ed. 26/76

AltaMed Art Collection,

Inv. #2021.166.LM

Larry M. Yáñez

Cama in My House, 1999

Screenprint on paper, ed. 38/72

AltaMed Art Collection,

Inv. #2021.130.LM

Larry M. Yáñez

Cocina Jaiteca, 2002

Screenprint on paper, ed. 13/60

AltaMed Art Collection,

Inv. #2021.129.LM

Viviana Paredes

Corazón Roto / How to Heal a

Broken Heart, 2018

Glass, silk flowers, maguey thorns,
maguey fibers, impala horn, copal

AltaMed Art Collection,

Inv. #2022.107

YREINA CERVANTEZ

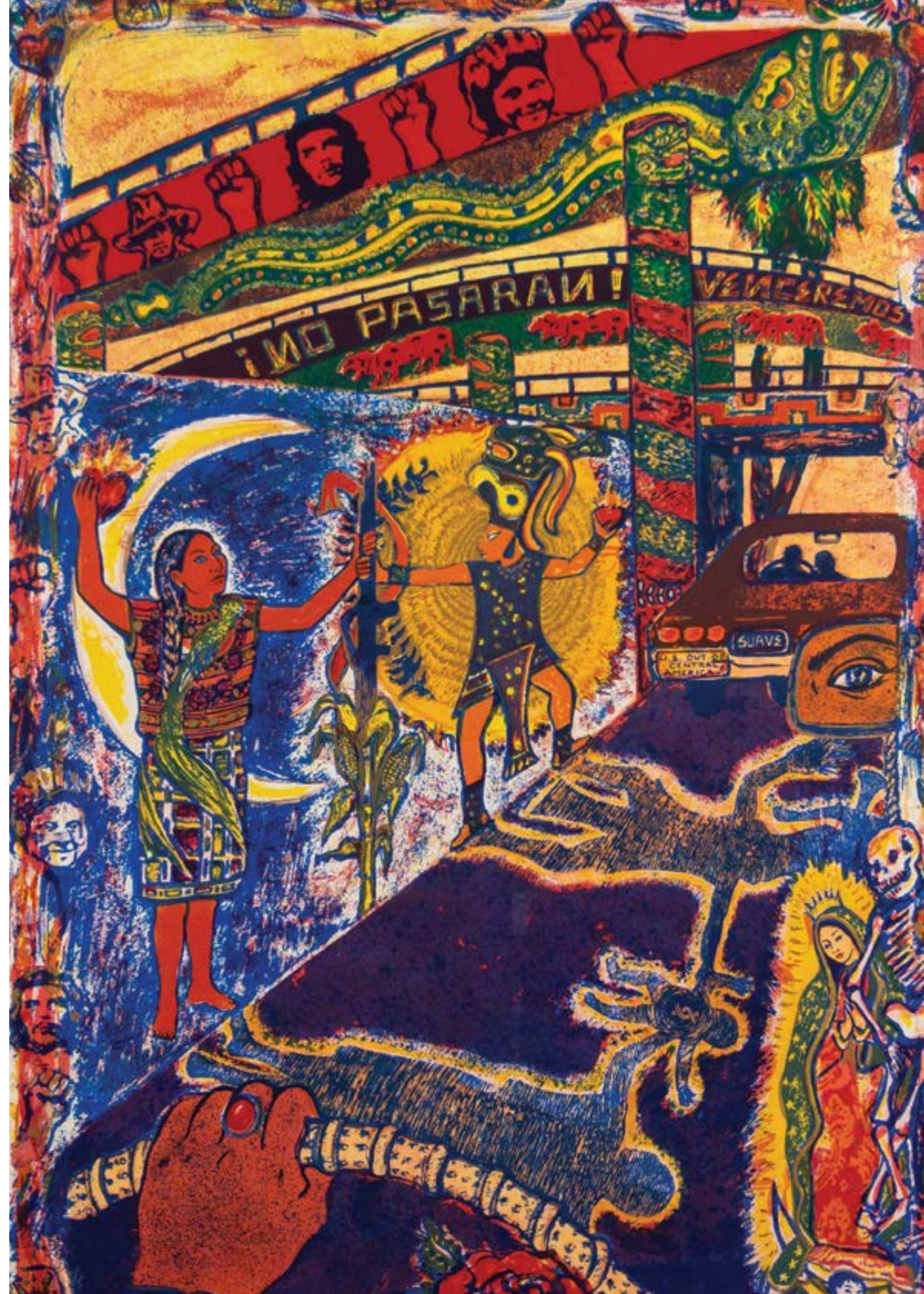
El Pueblo Chicano con el Pueblo Centroamericano (detail), 1986

The Chicano Village with the Central American Village

Screenprint on paper, 18/45

AltaMed Art Collection

Inv. #2021.126.LM



MURALS

The CARA exhibition included images of 54 Chicano art murals dating from 1968 to 1983, from all over the United States, including the first outdoor mural in Chicago. The catalogue states that, "The mural was the first Chicano art form to give national visibility to the contributions of the Chicano art movement" (p. 274). *In Your Face* would not be complete without the inclusion of murals. Art historian and mural expert Isabel Rojas-Williams carefully selected 42 images of Chicano murals in Los Angeles to create a video presentation for the exhibition. She included Chicano murals before 1985 for greater understanding of the history of Chicano murals, and then she focused on the more recent period in alignment with our exhibition scope.

Rojas-Williams writes that, "Muralism conveyed a desire for change and was typically centered in the barrios and ghettos of inner cities. It inspired efforts to reclaim a community's cultural heritage and was used as a means to develop individual and community pride." Chicano muralists were inspired by Los tres grandes of Mexico

(David Alfaro Siqueiros, Diego Rivera, José Clemente Orozco) who celebrated Mexico's proud and humble workers in their own murals. "Murals function as histories and pleas in a community in which alternate channels of communication must be sought out and utilized. The story of the Chicano Movement is written on walls throughout the Southwestern United States," continues Rojas-Williams. Los Angeles became the Mural Capital of the World in the 1970s, and murals remain an essential part of the Southern California landscape in what are still mostly Mexican American neighborhoods.



CARMEN LOMAS GARZA, *Ofrendas Section #13* (detail), 2011
Black paper cutout, AltaMed Art Collection, Inv. #13393M

ACKNOWLEDGEMENTS

The success of this global cultural exchange of Chicano art can only be attributed to the hard-working staff and leadership at AltaMed Health Services; CEO and President Cástulo de la Rocha, Executive Vice President, Chief Administrative Officer and AltaMed Foundation President Dr. Zoila Escobar, Vice President of Public Affairs Christina Sanchez, Senior Manager of Public Relations Veronica Ramirez, Brand Designer and Photographer Dario Garcia, the entire Branding and Communications team, and the mighty AltaMed Art Collection team (Dr. Susana Bautista, Shirley Villalobos, Summer Bernal and Joshua Castro).

Our participation in the Festival Internacional Cervantino, representing the United States, went from a dream to reality because of the U.S. Ambassador to Mexico, Ken Salazar, and his remarkable staff including Elizabeth Andión and Winnie Hofstetter, whose support affirms the important role that Chicano art plays in understanding our US/Mexico history and relations. Representing the Smithsonian Museum of the American Latino, the Founding Director Jorge Zamanillo and Interim Deputy Director Eduardo Diaz have been valuable partners from the start of our exhibition tour in Rome, and their sponsorship made it possible to bring the exhibition to Guanajuato. We are grateful for the collaboration and professionalism of all the organizers of the Festival Cervantino, the Museo Conde Rul, and the governments of Mexico, the State of Guanajuato and the City of Guanajuato, as well as our local team (Dr. Alfonso J. Galindo, Lorena Hernández, and Mónica Ayala).

This exhibition began with two visionary leaders and friends, the Mexican Ambassador to Italy Carlos García de Alba, and Cástulo de la Rocha, who share a love of art and Mexico wherever they travel to around the world making a cultural impact. Thanks to the resolution and commitment of Ambassador García de Alba, Chicano art was exhibited in Rome with the Mexican Embassy of Italy and the Instituto Cervantes, in Berlin with the Mexican Embassy of Germany, and in Madrid with the Mexican Embassy of Spain as part of the municipal arts festival Veranos de la Villa.

We are indebted to Ismael Obregon from Oishii Creative for the exhibition logo design, to the Italian American Museum of Los Angeles (director Marianna Gatto and Francesca Guerrini) for their early support and advice, and to Isabel Rojas Williams for her expert presentation on Chicano murals. This exhibition stands on the shoulders of all those who organized the groundbreaking exhibition *Chicano Art: Resistance and Affirmation* (CARA) in 1990, recognizing its success at a time when Chicano art was not widely accepted or understood in museums, both within and outside the United States. Lastly and most importantly, we acknowledge and express our thanks to the Chicano/a artists in the exhibition, living and deceased, including those that loaned artwork, for enriching our lives forever with their brilliant creations and their powerful messages.



GILBERT "MAGU" LUJAN, ROBERTO "BETO" DE LA ROCHA, FRANK ROMERO
Los Four 20th Anniversary Collective Mural, 1994
Acrylic on 24 wood panels, AltaMed Art Collection, Inv. #12283A-X

Image on the back cover: **DELILAH MONTTOYA**, *El Guadalupano* (detail), 1999,
Screenprint on paper, ed. 38/51, AltaMed Art Collection, Inv. #2021.133.LM

