

# Living in the Understanding of Success

## El Endendimiento del Exito

by/por Kathy L. Bixler-Valadez



by Rosemary Guesada-Weiner

There is no pretentiousness about the very comfortable life famed illustrator, Ignacio Gomez, has provided for his family.

He is down-to-earth, and a genuinely "nice" human being who likes his work, is proud of his heritage, and believes in the positive energy of people growing, working and realizing success.

With illustrations appearing in such noted publications as *NEW YORK*, *OUI*, *PENTHOUSE*, *POLITICS TODAY*, and *PRO* magazines, Ignacio Gomez is understandably amidst a well earned prosperity. His business partner, wife Imelda, their four children and their "prima", Maria, live in an elegant home in Glendale.

Understanding Ignacio's relationship with his family gives some insight into the drive that has earned him the distinction (as described by Goetz Gallery in Los Angeles) as one of America's ten top illustrators.

His children are an obvious source of contentment that lends energy to his creative spirit. It is evident in his voice when he speaks of them.

After what Imelda Gomez describes as a situation "we just couldn't take... anymore" (in reference to the distraught condition of the four Gomez offspring, when Ignacio and Imelda would leave for work) the two decided to set up her famous husband's studio at home. And as she explains, "We're all much happier...working at home."

It is often recognized as an artist's fact of life, that a family and an art profession do not mix, but this illustrator's genius has proven the two mix very well.

Ignacio Gomez has spent most of his 37 years surrounded by a positive, productive,

and artistic family; including grandparents and uncles.

"A lot of my friends didn't have the positive family life I did," explains Ignacio, "and at a very early age I realized this, and didn't take what I had for granted."

As a successful illustrator, who makes more money in a year than the Mayor of Los Angeles, Ignacio Gomez is adamant about encouraging Chicanitos to get into commercial art.

Realizing that as a society we are more exposed to the Fine Arts only because of the awareness of Van Gogh or Leonardo Di Vinci, on a layman's level, Ignacio tells high school students that by attending an inexpensive two year school such as Trade Tech or one of the best such as Pasadena Art Center (he is a graduate of both) they can make a living of \$20-80 thousand a year.

"Young people relate to figures a lot easier than to the facts," he explains.

Ignacio says he likes to tell young people that he was a poor student who couldn't read, spell or articulate well. He explained

that eventually someone pointed out to him that because he lacked ability in these areas he more than compensated for it by putting so much energy into his art.

Within his sincerity to encourage young Chicanos interested in art careers, Ignacio now has a scholarship he sponsors at Roosevelt High School, and is planning to expand to other predominantly Chicano schools with the scholarship.

According to the way Ignacio sees it, exposure to the methods of how to make it in our society is key in understanding why Chicanos don't take advantage of such economic opportunities as real estate investments, education, and job opportunities, such as commercial art.

"There are not enough successes within Chicano families yet to get the people to encourage one another. The successes that do happen are criticized, or not encouraged because it is a case of this person 'making it', and the rest of them aren't", is Ignacio's view.

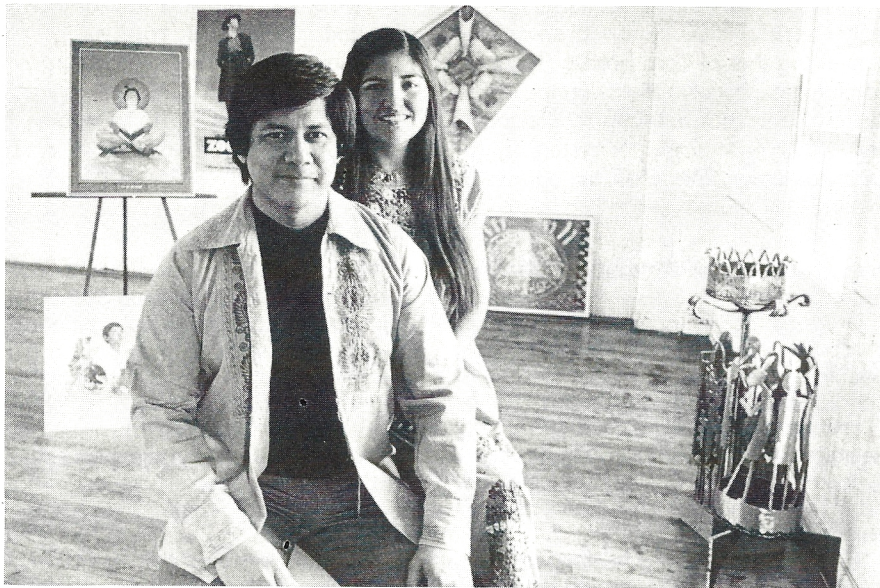
Part of Ignacio's consciousness integrates the idea of doing something he loves and making a living at it.

"At a gut-level view, my art helps me make a living, but I enjoy what I'm doing," he explains

He further advises young people that no matter what your special interests are; music, dancing, sports, whatever, "don't let anyone belittle your talent. Go for all you can, and never lose sight of something that's so special and personal."

Nationally, we are proclaiming the 80's as the Decade of the Chicano, while Ignacio qualifies a different view.

"We grew up in the sixties, building



Counter clockwise starting left: Ignacio Gomez & Linda Vallejo posing for cover; cover for Pyramid Films Catalogue, "The Mexican Heritage: A Celebration of the Land and the People"; cover for New York Magazine; Poster illustrations for Mark Taper Forum/Center Theater Group, "Zoot Suit"; Bette Midler for Oui Magazine.



# on the cover

## Linda Vallejo

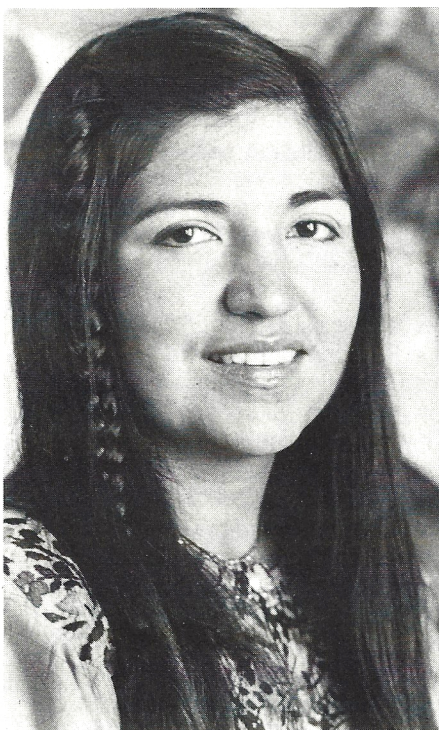
by Kelly Hollister

"All of my pieces contain archetypal, mythological or dream-world imagery. I use archetypal subject matter found in ancient cultures combined with the modern idea of self-knowledge through the interpretation of dreams.

For many years my pieces were involved with the description of the individual personality and emotion. After the completion of several unique portraits, I hoped to paint an image that related to all people collectively. The portraits with their complex psychological structure and spiritual meaning gave way to the simple yet complete structure of the pyramid, a symbol used in every major culture of the world," says Linda Vallejo as she describes her work.

Linda has done many things. She has had the experience of teaching the art of silk screens, of being a drawing instructor, an art coordinator, an instructor of fine arts, a lecturer, a curator, and she is presently working for Self-Help Graphics and Art, Inc. as Associate Administrator/Silk Screen Director/Bi-Lingual, Bi-Cultural and Multi-Cultural Art Education Consultant.

Linda has been seen on such T.V. shows as A.M. America, Let's Rap, El Mundo Latino, Odyssey and others. Her works of art have been exhibited in Spain, Mexico, and throughout the U.S.



by Rosemary Guesada-Weiner

*"...I hoped to paint an image that related to all people collectively."*

"Todas mis obras contienen imágenes arquetípicas mitológicas o del mundo imaginario. Uso temas arquetípicos encontrados en culturas antiguas mezclados con una idea moderna del conocimiento mismo dentro de la interpretación de los sueños.

Por muchos años mis obras se vieron envueltas con la descripción de la personalidad y emoción individual. Después de completar unas pinturas únicas, esperaba pintar una imagen que se relacionará con todo la gente. Las pinturas con su compleja estructura psicológica y su sentido espiritual nos guió el camino a la estructura sencilla pero aún compleja de la pirámide, un símbolo utilizado en cada cultura principal del mundo", dice Linda Vallejo como ella describe su trabajo.

Ella ha logrado muchas cosas. Ha tenido la experiencia de enseñar el arte de la serigrafía, de ser una maestra de la ilustración, una coordinadora de arte, una maestra de las bellas artes, una conferencista y una conservadora. Actualmente está trabajando para las firmas **Self-Help Graphics**, and **Art Inc.** como administradora asociada, directora de serigrafía y consejera bilingüe, bicultural y de arte multi cultural.

Ella se ha presentado en programas tales como AM America, Let's Rap, El Mundo Latino, Odyssey y otros. Sus obras de arte han sido exhibidas en España, México, y por todos los Estados Unidos.

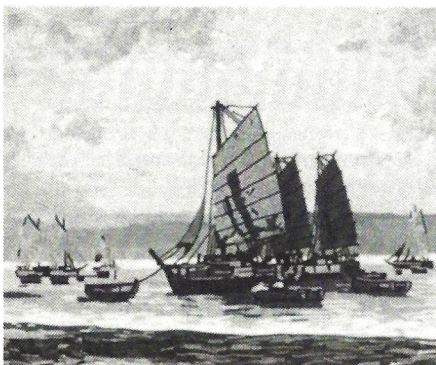
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# una galería de artistas

## a gallery of artists

### DOMINGO O. ULLOA

Domingo Ulloa is one of Chicano art's earliest and most original painters who sought to project a new and popular consciousness, long before the 1960's. Since 1937 Ulloa has been a painter of the injustices of the times. Born in Pomona California in 1919, Ulloa studied art at La Academia de San Carlos in Mexico City from 1936 to 1939, and under the G.I. Bill in 1946 at the Jephson Art Institute, in Los Angeles.

Ulloa's genius lies in his ability to catch all people in the process of living.

A passionate believer in human rights, Ulloa captures the best of the drama of the agriculturally-rich Imperial Valley with his strong and powerful style. Ulloa says, "I hope to become known as the painter of the Imperial Valley." A hope surely already realized, Ulloa's work moves even further, to become an art that speaks to all struggling humanity.

Ulloa is uno de los originales pintores del arte chicano quien buscó un conocimiento nuevo y popular, antes de la década de los 1960's. Desde 1937 ha sido un pintor de las injusticias. Nació en Pomona, California en 1919, estudió el arte en la Academia de San Carlos en la ciudad de México desde 1936 hasta 1939, y bajo la G.I. Bill en 1946 en el Jephson Art Institute en Los Angeles.

Su genio consiste en su habilidad para captar a toda la gente en el proceso de la vida.

Un creyente apasionado en los derechos humanos él capta lo mejor del drama del agricultualmente rico Valle Imperial con su estilo fuerte y poderoso.

El dice, "Espero ser conocido como el pintor del 'Valle Imperial'." Una esperanza ya realizada seguramente, el trabajo de Ulloa hace más - convirtiéndose en una arte de lucha que habla a toda la humanidad.



### GLORIA CHACON

Gloria Chacon, 22, has worked on a number of murals and has won a number of awards. Gloria does excellent work in tile murals, painted murals and layout designs and has also achieved as an art instructor.

When asked why she likes art Ms. Chacon replies, "Well because I can put something down my own way and enjoyment is the satisfaction of the finished product. Satisfaction is a big part of it because it helps me have more confidence in what I'm doing and if I have confidence in myself it will show. I will continue my art in years to come, hoping to bring a smile to the people that see my work. I hope to be selling pieces of my art work soon. Art is a real part of me."

A la edad de 22 años, ha trabajado en diferentes murales y ha ganado cierto número de premios. Hace excelentes trabajos en la pintura de cuadros o murales enlosados y arreglo de diseños, también ha logrado destacarse como instructora de arte. Cuando le preguntaron porque le gusta el arte, contestó; "Bueno porque puedo introducir algo de mis sentimientos y haciendo esto soy feliz. Parte de esta alegría es la satisfacción de terminar el producto. Esta satisfacción es una parte muy importante porque me ayuda a tener más seguridad en lo que estoy haciendo y si tengo confianza en mí misma, esto lo demostraré. Continuaré mi arte en los años venideros esperando traer una sonrisa a la gente que vea mi trabajo. Espero pronto estar vendiendo parte de mi trabajo artístico. El Arte es realmente parte mío."



## MARIA PINEDO

María Piñedo is a photographer and teacher in San Francisco's Mission District. She moved to the City in 1974 from her native Los Angeles, and became interested in photography as an art form for helping young children develop a sense of identity and increased self-awareness. For the past three years she has been working for the Galería de la Raza/Studio 24, a people's gallery providing a variety of arts and cultural services to the Latino community.

Her photos help illustrate a unique "cultural style" developing among local Latino youth, who draw from the area's rich cultural diversity to create new trends and ideas.

Ms. Piñedo's work with the Galería is broad, and includes co-curating museum exhibits, supervising the diverse selection of books and art for sale at Studio 24, and maintaining the gallery's extensive slide library and resource center which is available to the public. (Persons wishing information can contact Ms. Piñedo at Galería de la Raza/Studio 24, 2851 24th St., San Francisco, CA 924110.

María tiene 35 años de edad, es fotógrafa y profesora en el Mission District de San Francisco. Se cambió en 1974 de su ciudad natal de Los Angeles, interesada en la fotografía como una forma artística para ayudar a los niños a desarrollar un sentido de identidad e incrementar los conocimientos hacia ellos mismos. En los últimos 3 años ella ha estado trabajando para la Galería de la Raza/Estudio 24, proporcionando una galería a la gente con una variedad de artes y servicios culturales a la comunidad latina.

Sus fotografías ayudan a ilustrar un "estilo cultural" único desarrollándose entre la juventud latina local, quien toma influencia de la rica diversidad cultural del área para crear nuevos cursos e ideas.

El trabajo de la Srita. Piñedo en la Galería es extenso e incluye co-conservación asociada de las exhibiciones del Museo, supervisando la diversa selección de libros y arte para venta en el Estudio 24 y manteniendo la extensa colección de transparencias de la librería y el centro de recursos el cual está disponible para el público.

Personas que deseen información, pueden dirigirse a la Srita. Piñedo en la Galería de la Raza/Estudio 24, 2851 24th St., San Francisco, CA 924110.



"Pachuco Hologram", 1977

## WILLIAM F. HERRON

Born in L.A., William F. Herron is a real surrealist, his illustrations and paintings have won such awards as the Bank of America Fine Arts Award (L.A. 1971), the Mexican American Fine Arts Association Award (1979), a Certificate of Merit from Mayor Tom Bradley (1976), and Artist of the Decade (1979).

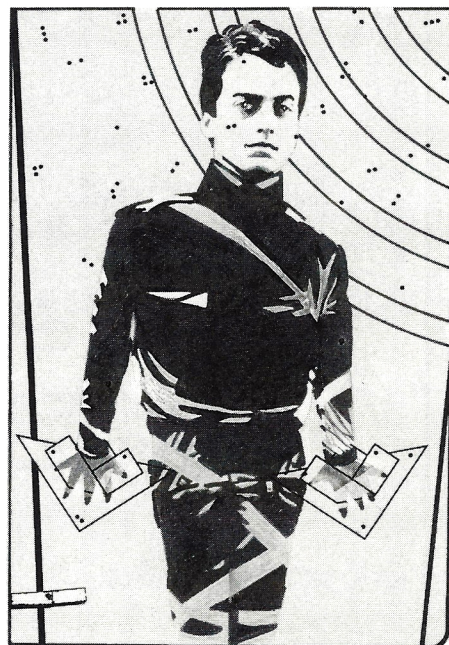
Mr. Herron's art education included classes at the Art Center College of Design and at the Otis Art Institute. His works have been seen on exhibit world wide in such places as Los Angeles, Washington D.C., Mexico, France, and several other European countries. They have also been in such publications as Sunset, The Art Week, and Smithsonian Magazine plus many more.

Mr. Herron has recently finished the Farmacia Villa Real Mural at the corner of Soto St. and Brooklyn Ave. If you happen to be in the area you may also want to see his Farmacia Hidalgo Mural on the corner of City Terrace Dr. and Miller. Both of these works of art are in East Los Angeles.

Nacido en Los Angeles, él es un verdadero surrealista, sus ilustraciones y pinturas le han concedido premios como el Bank of America Fine Arts Award, (L.A. 1971); Mexican American Fine Arts Association's Award, (1979); un Certificado al Mérito del Alcalde Tom Bradley, (1976); y Artista de la Década, (1979).

Su educación artística incluye clases en el Art Center College of Design y en el Otis Art Institute. Sus obras han sido puestas en exhibición alrededor del mundo en lugares como Los Angeles, Washington D.C., México, Francia y otros varios países europeos. Sus trabajos han estado también en publicaciones como Sunset, Art Week y la revista Smithsonian, y otras más.

Su más reciente obra fue la Farmacia Villa Real Mural en la esquina de la calle Soto y la Avenida Brooklyn. Si usted se encuentra cerca del lugar usted puede también admirar el de la Farmacia Hidalgo en la esquina de City Terrace Dr. and Miller. Ambos trabajos artísticos están en el Este de Los Angeles.





**JOAQUIN PATIÑO**

"This is what I love...it gives me an opportunity to teach the things that are important to me." That's how Joaquin Patiño describes his experience and rewards of teaching at Shafter High School, where for eight years he has conducted highly popular crafts classes.

"I really enjoy using the cultural heritage of Mexico to have students relate to themselves - art gives me a chance to introduce Mexican and Chicano culture to our kids." Through class projects Joaquin teaches about the Pre-Columbian cultures introducing themes and motifs so that the students can relate to their arts and crafts projects.

Joaquin also teaches for the Delano College Center, and his involvement in the community as a Chicano leader has earned him the respect of his community. He feels that it is important to involve the Chicano community in the affairs of the school. "It is important that the schools accept our language, our culture, and our values," he says. "If they do not, they are not serving us - I feel art is a 'soft' way of having the schools begin to deal with us."

"Esto es lo que yo quiero...Esto me dá la oportunidad de enseñar cosas que son importantes para mí." Así es como Joaquín Patiño describe su experiencia y recompensas al enseñar en Shafter High School, donde por ocho años él ha dirigido clases de artesanías.

"Es para mí realmente un placer utilizar la herencia cultural de México para que los estudiantes se relacionen entre sí. El arte me dá la oportunidad de presentar la cultura mexicana y chicana a nuestros niños." Por medio de proyectos escolares Joaquín dá clases acerca de la cultura pre-colombiana, presentado temas y motivos, de esta manera los estudiantes pueden relacionar sus proyectos con su arte.

Joaquín también dá clases en Delano College Center, con su interés en la comunidad como líder chicano, se ha ganado el respeto de su comunidad. El cree que es importante mezclar la comunidad chicana en los asuntos de la escuela. "Es importante que las escuelas acepten nuestro lenguaje, nuestra cultura y nuestros valores," él dice. "Si ellos no lo aceptan, no nos están dando un buen servicio. Yo creo que el arte es una "delicada" manera de que las escuelas comiencen a relacionarse con nosotros."

**GEORGE COVIC**



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## PEDRO PELAYO

Pedro Pelayo has an excellent educational background; he received his A.A. Degree in illustration at the City College of San Francisco; he studied illustration at the Art Academy of San Francisco, the Art Center College of Design (Pasadena), and he is currently enrolled at Cal State University of Long Beach where he is seeking his B.A. Degree in Art.

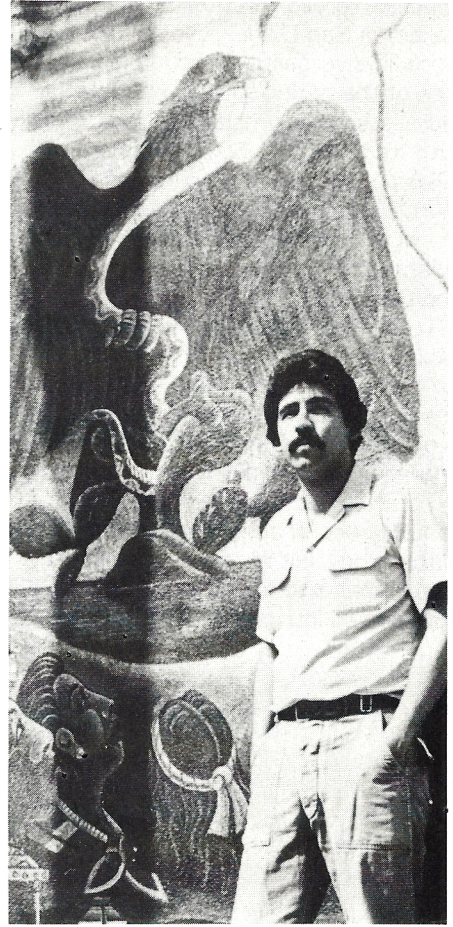
Born and raised in San Francisco, Pedro came to L.A. in 1978 where he's been working in a variety of mediums. Pedro is presently experimenting in ceramic tile murals. His works have been exhibited from San Francisco to Long Beach and he has won a number of poster art awards.

"Upon arriving in Los Angeles I got involved with painting murals." Pedro continues, "Through murals I am able to take my art to the people...I try to leave the people with a message with each mural. One of my favorite themes for a mural is on the history of Mexico and the culture of my people. I want to educate them (the people), especially the children, to make them proud. Mural painting is my way of doing this."

Pedro Pelayo ha tenido una educación excelente. Recibió su título de Artes Asociadas en ilustración en City College de San Francisco; estudió ilustración en la Academia de Arte de San Francisco; en el Art Center College of Design (Pasadena); y actualmente está estudiando en la Universidad de California en Long Beach donde espera recibir su bachillerato en arte.

Nacido y creado en San Francisco, vino a Los Angeles en 1978 donde ha estado trabajando en varios medios. Actualmente está experimentando con murales hechos de azulejos cerámicas. Sus obras han sido exhibidas desde San Francisco hasta Long Beach y ha ganado varios premios por sus carteles.

"Al llegar a Los Angeles, me vi envuelto con murales", dice Pedro. "Por medio de los murales puedo llevar mi arte hasta la gente... Trato de dejar un mensaje con la gente en cada mural. Uno de mis temas favoritos para un mural es la Historia de México y la cultura de mi gente. Quiero educarlos, especialmente los niños, para que sean orgullosos. Pintando murales es mi manera de hacerlo."



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## RUDI SIGALA

Chicanos are now looking towards a new beginning as the decade of the 80's has arrived with the term "The Decade of the Chicano" and Rudi Sigala sees his role as a leader by expressing his ability through his love for art. He is now a man with a dream. The reality of his talent as an artist, of his dedication to uplifting the Chicano reputation in art, is his commitment to a 4,000 pound bronze sculpture that has totally engulfed his time for the past year. He hopes to dedicate the sculpture in Balboa Park in the near future as a gift to his hometown of San Diego, California. Sigala, also a foundryman by profession, is able to cast the sculpture at much less expense by using his own equipment. If this were to be done by others the cost could easily reach the \$30,000 mark.

Sigala received his bachelor of degree with an emphasis in sculpture at San Diego State University in 1978.

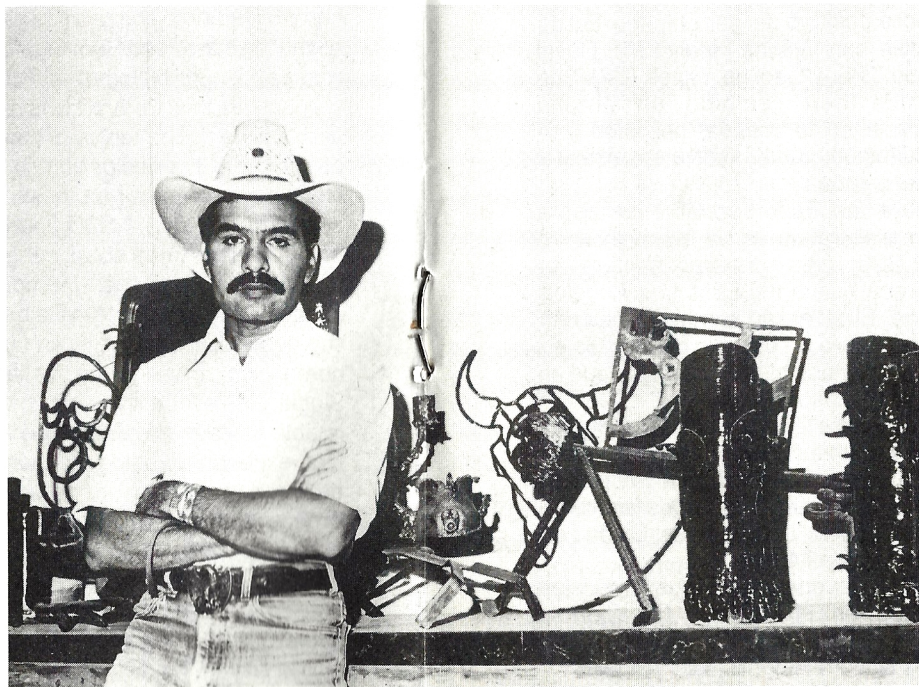
La década de los 80's ha llegado con el término de la "Década del Chicano" y los chicanos están ahora mirando hacia un nuevo comienzo. Rudi Sigala ve su rol como un líder al expresar su habilidad a través de su amor por el arte. El es hoy un hombre con un sueño.

La realidad de su talento como artista, de su dedicación al levantamiento de la reputación del chicano en el arte, es su dedicación para una escultura de bronce de 4,000 libras que completamente ha absorbido su tiempo de todo un año. Tiene la esperanza de un futuro cercano de dedicar la escultura al Parque Balboa como un obsequio a San Diego, California, su pueblo natal. Siendo él por profesión trabajador de una fundición, es capaz de fundir la escultura a un costo mucho menor usando su propio equipo. Si esto hubiera sido hecho por otros su costo fácilmente hubiera llegado al precio de \$30,000 dólares.

El recibió su bachillerato de artes con un énfasis en la escultura en "San Diego State University" en 1978.



photos by Jean Alfafara



## MICHAEL M. AMESCUA

Michael M. Amescua is a well known artist. He has appeared on such T.V. shows as Channel 7's "A.M. America," Channel 4's "Odyssey", Channel 34's "El Mundo Latino," Channel 11's "Let's Rap" and more. The quality and performance of his work has rewarded him with many grants and awards.

"For the past ten years I have been practicing techniques in welding and forging steel. I develop my sculptural designs from indigenous and Celtic symbols. I choose ancient symbols because they are archetypes. One of the most important aspects of my work is the element of normal movement. I am ready, like the kids of the barrio and the Zen masters who practice and practice in calligraphy until the moment comes when they are suspended in the Tao as they throw their 'placa' on silk paper or on the walls of the multi-national.

I work with symbols and patterns because I enjoy it and do it for a living."

Michael M. Amescua es un artista bien conocido. Ha aparecido en los programas de televisión tales como "AM America", del canal 7, "Odyssey" del canal 4, "El Mundo Latino" del canal 34, "Let's Rap" del canal 11, y otros más. La calidad y ejecución de su trabajo le ha ganado muchas becas y premios.

"Hace diez años que he estado practicando técnicas de soldadura y forjando acero. Desarrollo mis diseños esculturales de símbolos indígenas y celtas. Escojo símbolos antiguos porque son arquetipos. Uno de los aspectos más importantes de mi trabajo es el elemento del movimiento normal. Estoy listo como los chicos del barrio y los maestros de Zen quienes practican y practican la caligrafía hasta que llegue el momento en que estén suspendidos en el Tao y pogan su "placa" sobre papel de seda o paredes del 'multi-nacional'.

Trabajo con símbolos y diseños porque a mi me gusta y lo hago para ganarme la vida."



## MARIO TORERO

Mario Torero, director of the Solart Gallery in San Diego, reveals an incredible versatility through his art. One of the nation's most well known muralists, he has made a national name with his huge (40x60 foot) mural, "Picasso's Eyes" and countless other murals which he has painted since the mural art movement began in Wisconsin, Minnesota, Arizona, Texas, and California.

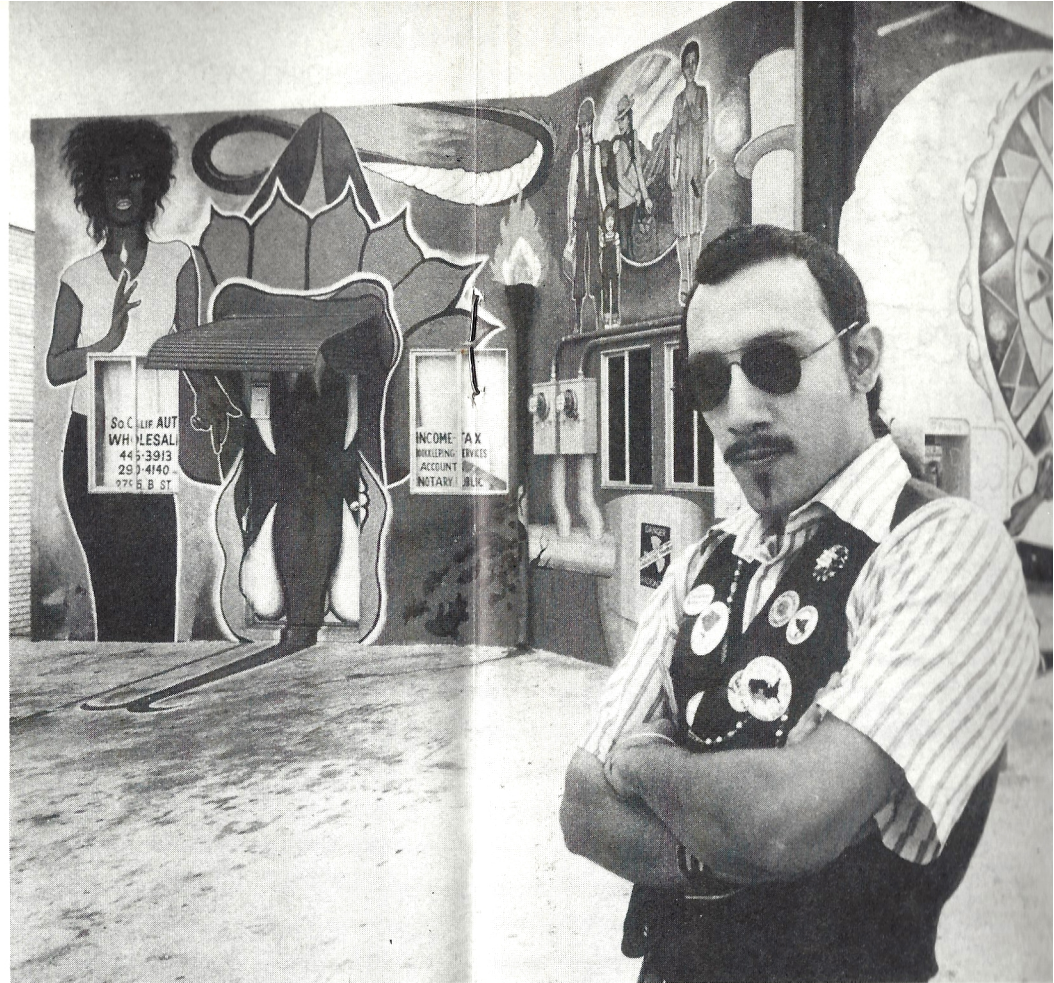
Torero's art takes us beyond the expected into a realm of "cosmic visions," as he calls them. His visions are not, however, flimsy dreams projected out of nowhere but are firmly grounded in everyday life.

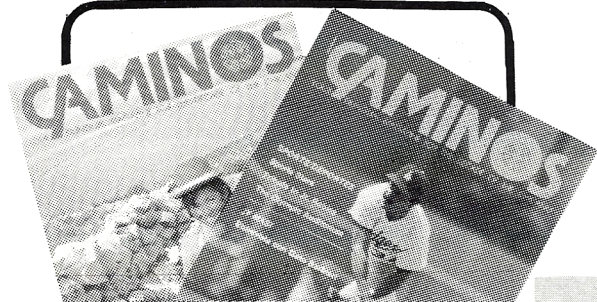
Torero's art has been called a restless art, changing and bursting with energy. He is an artist whose innovations and fertile imagination continue to intrigue.

Actualmente es director de la Galería Solart en San Diego. El revela en su arte una versatilidad increíble. Uno de los más famosos muralistas de la nación, él ha hecho su nombre nacional con su mural gigante (40x60 pies), "Los Ojos de Picasso" y muchos otros murales que ha pintado en Wisconsin, Minnesota, Arizona, Texas y California desde que empezó el movimiento muralista.

Su arte nos lleva más allá de lo esperado hacia una esfera de "visiones cósmicas", así como él las llama. Sus visiones sin embargo, no son sueños débiles proyectados de la nada, sino bien fundados en la vida diaria.

El arte suyo ha sido llamado un arte inquieto, cambiando y explorando con energía. Él es un artista quien con sus innovaciones e imaginación fértil continúa intrigando.





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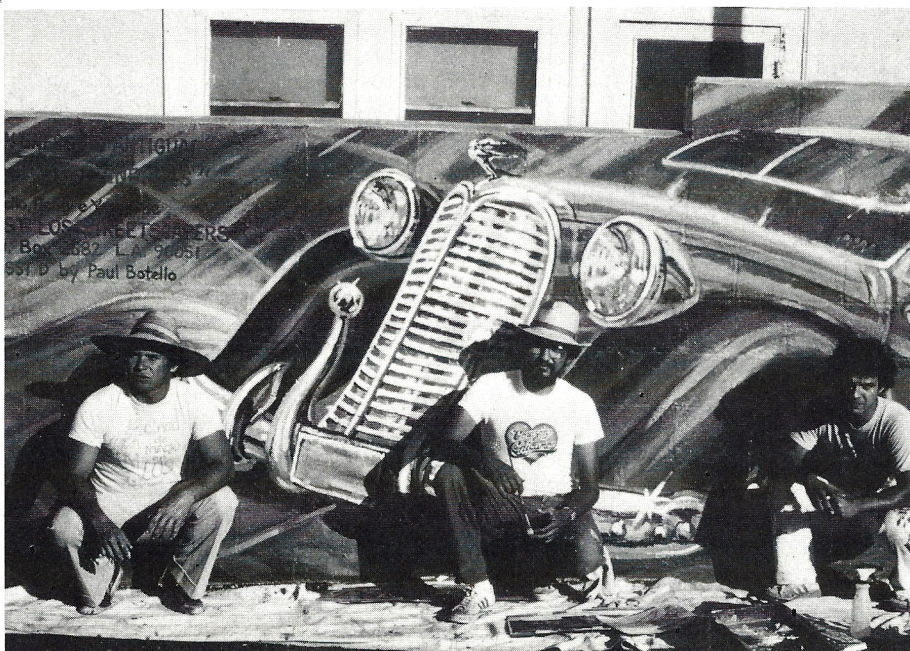
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Left to right: Wayne Healy, David Botello and George Yepes in front of detail of mural "Filling up on Ancient Energies".

**EAST LOS STREETSCAPERS**

East Los Streetscapers, formerly known as Los Dos Streetscapers, are a trio of self taught artists from East Los Angeles who paint murals that celebrate the positive aspects of being Chicano. These artist are Wayne Healy (34), David Botello (34), and George Yepes (24). Their murals have received wide coverage in print, film and broadcast media, from the local to the international level.

East Los Streetscapers are currently working a 1200 square foot interior mural for the new East Los Angeles College Library. They are also doing a mural for a Hollywood film studio and possibly an East Los Angeles park.

National Geographic Magazine featured the East Los Streetscapers' mural "Chicano Time Trip" in their January 1979 story about "Los Angeles: City in Search of Itself."

You can see their mural painted on the Crocker Bank at the corner of North Broadway and Daly St. in Lincoln Heights, L.A.

Anteriormente conocidos como "Los Dos Streetscapers del Este, ahora son un trio de artistas del East Los Angeles quienes pintan murales que alaban el aspecto positivo del ser chicano. Estos artistas son Wayne Healy (34), David Botello (34), y George Yepes (24). Sus murales han recibido un amplio reportaje en la prensa, películas y la radiodifusión, desde el nivel local hasta el internacional.

Ahora los East Los Streetscapers están trabajando en un mural interior de 1,200 pies cuadrados para la biblioteca nueva del East Los Angeles College. Ellos están también haciendo un mural para un estudio de película en Hollywood y posiblemente un parque en el este de Los Angeles.

La revista National Geographic presentó un artículo acerca de East Los Streetscapers' Mural "Chicano Time Trip" en su ejemplar de enero de 1979 llamado "Los Angeles: Ciudad en Busca de Ella Misma."

Usted puede ver sus murales pintados en el Crocker Bank en la esquina de North Broadway and Daly St. en Lincoln Heights, Los Angeles.



by Mary McNally

A few places where fine art is produced and then exhibited. Starting top left and going clockwise is Art Expo West, Self-Help Graphics, Goetz Art Gallery, Self-Help Graphics, Art Expo West, Goetz Art Gallery

by Rosemary Quesada-Weiner

# Studios & Galleries

by Mike Rodriguez