

L.A. Xicano

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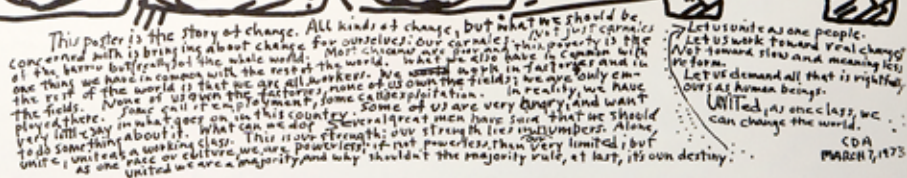
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Chicano Art in the City of Dreams

A History in Nine Movements

Chon A. Noriega and Pilar Tompkins Rivas

With cities, it is as with dreams: everything imaginable can be dreamed, but even the most unexpected dream is a rebus that conceals a desire or, its reverse, a fear. Cities, like dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules are absurd, their perspectives deceitful, and everything conceals something else.

—Italo Calvino, *Invisible Cities*, 1972¹

MAPPING ANOTHER L.A.: THE CHICANO ART MOVEMENT explores the diverse interrelations among nine Chicano artist groups and art spaces that emerged for the first time in Los Angeles between 1969 and 1977.² These groups were part of a broad-based movement for social equity and cultural visibility within an emerging global city, and they looked to the city's Mexican historical origins and present-day Chicano cultural practices for inspiration. The Chicano artists associated with these and other groups began a collective and ambitious reimagining of the new urban landscape through photography, graphic arts, murals, and large-scale architectural plans, as well as through painting, sculpture, drawing, installation, and performance art. Although their approach was collective in spirit and was undertaken in the context of the Chicano civil rights movement, these artists engaged in vigorous debates on aesthetics, ideology, and the pedagogical, social, and community function of their art. The work itself was at once local, identity-based, and global in orientation, and quite often experimental in form, exploring the uncharted spaces between Mexican tradition, Chicano vernacular, and American modernism. The history of this art movement is one of bringing to the surface the images, the words, and the voices of an invisible city within Los Angeles.

LOS ANGELES IS OFTEN CALLED THE CITY OF DREAMS. It is a place that includes its own dream factory (Hollywood), consumer mecca (Rodeo Drive), and make-believe world (Disneyland), not to mention a subtropical Mediterranean climate, beaches, wetlands, and mountains. As the Web portal LosAngelesZone.com proclaims, "Los Angeles City is one of the finest planned cities of the world"—that is, an urban space not defined by the ad hoc growth found in traditional cities, but rather planned and built in a so-called undeveloped area. The website provides numerous examples of such planning, noting, "With its extensive freeway system and wide boulevards, it seems the people of L.A. are always on the go." LosAngelesZone.com follows in a century-long tradition of boosterism and "ersatz mythology" that has driven L.A. consumerism, tourism, and real estate.³ But this dream's perspective on the L.A. freeway as a conduit for people "on the go" is deceitful and its consequences absurd, as the tangle of freeways produces the reverse experience: stasis, or what *Los Angeles Times* columnist Al Martinez calls "The L.A. Lament: You Can't Get There from Here." Martinez describes this lament with a phrase that often refers to the indirect roadways and subway systems in traditional cities in the nation's Northeast. But in adapting it to a Southwestern "planned city" with a more or less direct freeway system, Martinez gives the phrase a *temporal* rather than *cartographic* meaning: "Under normal conditions, the trip would take an hour, but there are no normal conditions on an L.A. freeway. I should have realized that and left the day before."⁴

What is missing in between the dream and the lament is history: the plan behind the L.A. freeways, and the process by which these plans gave rise not to a collective sense of place—a map—but to the individual experience of lost time and forgotten history. In this regard, the dream and the lament are not antithetical but work together in order to conceal something else: the East Los Angeles community that lived and lives in the "undeveloped areas" through which the city built

the transportation infrastructure for its dream. “The construction of a unified freeway system,” cultural historian Eric Avila notes, “marked the largest public works project in the history of Los Angeles.”⁵ But it was a public project that served the private interests of real estate development as advocated by such national organizations as the Urban Land Institute (ULI): “Despite the Division of Highways’ insistence that it routed freeways according to the ‘most direct and practical location,’ the pattern of freeway construction in 1950s Los Angeles followed the recommendations of the ULI to coordinate highway construction with slum clearance.”⁶ In the process, the “unified freeway system” destroyed the city’s most heterogeneous working-class communities, creating an infrastructure that promoted racially segregated communities and provided commuters with an “edited view” that obscured the devastating impact of urban renewal on the city’s Mexican, Chicano, and African American populations.⁷ From the ground, the unedited view was quite different, as reported in the *Eastside Sun* in 1957, when construction of a fifth freeway through Boyle Heights was announced: “Question is, how do you stop the freeways from continuing to butcher our town.”⁸ In his short story “A Rival Departure,” Harry Gamboa Jr. captures this sense that for Chicanos the freeways were not a conduit through the City of Dreams, something serving *their* social mobility, but rather the site of a fractured or butchered community “where obscurity is the fastest way home.”⁹

The contours of this obscurity—as an imposed structure for everyday life (home) but also as a basis for cultural and social contestation (movement)—are suggested in “Citizen Images of the City,” a section of a 1971 report, *The Visual Environment of Los Angeles*, released by the Los Angeles Department of City Planning.¹⁰ This section, as Eric Avila explains, represented an attempt to “assess how ordinary Angelenos perceived their city and what features of the urban environment figured in their perceptions.”¹¹ The findings revealed images that differed sharply by race, socioeconomic status, and location. White suburban residents drew maps that depicted the entire region, including the then-new freeways, whereas residents of the barrio (Boyle Heights) and ghetto (South Central) drew maps that showed their local neighborhood, but not the freeways that had just cut through them.¹²

David Brodsky attributes these different perceptions, or “citizen images,” of L.A. urban space to mobility, as measured by indicators of socioeconomic class: for example, Boyle Heights had the city’s highest percentage of households without a car, and in the 1960s L.A. household income generally correlated

to mobility as measured by trips per day.¹³ While acknowledging the detrimental impact of the freeway on these communities—and noting their persistent sense of community in the face of this onslaught—Brodsky nonetheless identifies those living in suburban enclaves as the “true metropolitan citizens of Los Angeles” and uses them as the basis for generalizing about the importance of a “sense of the local place” in urban identity.¹⁴ In contrast, Avila emphasizes the conflicting cultural imaginaries at work in the “citizen images” or maps: “mobility” in the white suburbs versus “community” in the nonwhite urban centers. The former maps depicted the paths by which suburban residents traversed the region, while the latter maps depicted the ethnic, working-class communities that stood at the nexus of these paths. The former serves as the basis for “our” cultural imaginary about Los Angeles, from Hollywood to high art, idealized and abstracted, an index of the “true metropolitan citizens.” The latter struggles to awaken from such dreams.

The “citizen image” map by a resident of Boyle Heights, a close-knit and once diverse community that in 2011 is almost entirely Mexican descent, occupies the center-right of a mostly blank page in *The Visual Environment of Los Angeles*. The page’s whiteness is an absence of context that would account for and integrate difference into a social vision. This absence cannot be mapped by ordinary or ordinal means; it is an invisible city. The effort to “map” another Los Angeles, one that could envision its entire population, was a central element of the Chicano civil rights movement of the late 1960s and 1970s, which combined demands for social equity and cultural visibility. That mapping took the form of artistic expression, not as an autonomous practice but as an integral part of an emerging political culture.

Consider, for example, *The Goez Map Guide to the Murals of East Los Angeles* (1975) (pp. 36–37). It engages what Karen Mary Davalos calls an “aesthetic reversal,” reimagining East Los Angeles as a cultural destination rather than simply accepting or rejecting its designated status as a pass-through zone for suburban commuters. To make this reversal, an inscription on the map turns the cultural logic of empire (where a center controls the margins) against that of urban renewal (defined by white flight from urban centers): “In Europe all Roads lead to Rome. In Southern California all Freeways lead to East Los Angeles.” In the process, the *Goez Map Guide* opens up a space in which heritage tourism—rather than an overt critique of urban renewal—becomes the backdrop for cultural self-affirmation, an affirmation that begins to redefine the built environment by rendering its structured absences visible and concrete (fig. 1).



Figure 1
DAVID BOTELLO
Eagle Knight Aztec Head Planters, n.d.
 Color photograph
 The planters were designed by Botello and Don Juan/Johnny D. Gonzalez and fabricated by José Luis Gonzalez and others

The *Goez Map Guide* represents a broad array of organized artistic practices designed to “map” another Los Angeles during the 1970s. Indeed, the map itself documents, interprets, and communicates an astounding inventory of organized Chicano arts activities over the previous five years: “As of April 1, 1975, Goez has recorded more than 271 individual murals and wall decorations at 107 separate locations in East Los Angeles.”

Between 1969 and 1980, as an organized framework for many of these murals and other artistic efforts, nine Chicano artist groups and art spaces formed and were active in Los Angeles: Goez Art Studios and Gallery (1969–), Mechicano Art Center (1969–1978), Plaza de la Raza (1969–), Self Help Graphics & Art (1971–), Asco (1971–1987), Los Four (1973–1977), Los Dos Streetscapers (1975–1980, renamed East Los Streetscapers in 1980), Social and Public Art Resource Center (SPARC, 1976–), and Centro de Arte Público/Public Art Center (1977–1980).¹⁵ Goez, Mechicano, Plaza de la Raza, and Self Help Graphics functioned as art centers with varied programs and services related to education, art making in various media, cultural events, and art exhibition. Asco and Los Four were artist groups, each initially formed with four core members, which developed distinctive aesthetic agendas (one conceptual, the other expressive) and also served as a basis for art exhibitions that sometimes drew in other artists. Los Dos Streetscapers and SPARC specialized in murals, the former as a public art studio, the latter as a public art center (both are still active). The Centro de Arte Público was an artist collective that articulated a public mission yet eschewed public funding. The group included members of Los Four, together with a younger cohort of Chicano and Chicana artists; it had functional ties with the Concilio de Arte Popular, a statewide coalition of Latino artists established in 1976 and headquartered in Highland Park (near Mechicano Art Center).¹⁶ Goez and Mechicano, as well as artists in Asco, Los Four, and Centro de Arte Público, participated in mural production. Although these nine groups were critical to the definition of an emerging “Chicano art” practice, Self Help

Graphics and SPARC also served multiethnic communities and youth, and many groups engaged in multiethnic collaborations and affiliations.

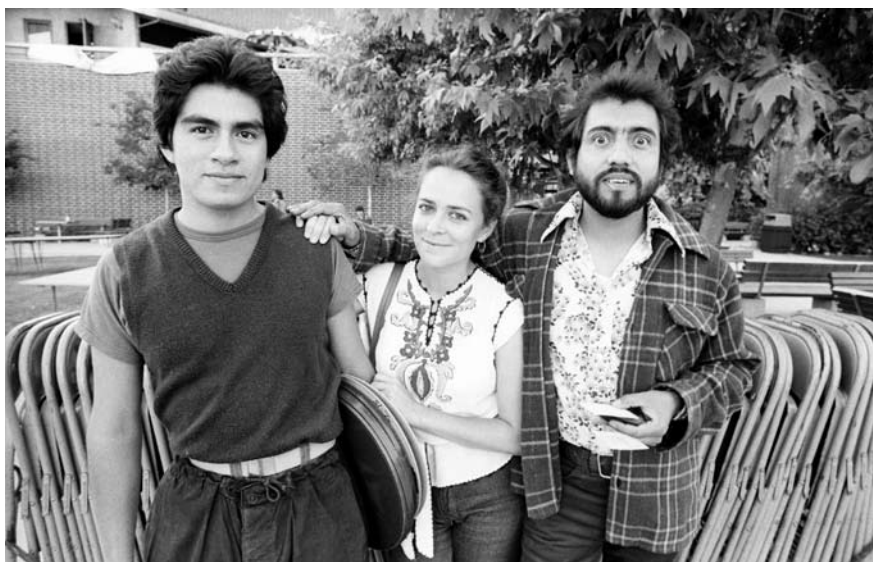
Rather than tell discrete stories about each group, let alone the individual artists, we chart this history in nine movements: cognitive mapping, free association, spaces, travel, events, communication, an aesthetic alternative, education, and time. Together, these movements tell, in the words of a 1973 poster by Carlos Almaraz, “the story of change” (p. 70).

MOVEMENT ONE: COGNITIVE MAPPING

Some of the most iconic and controversial Chicano artworks produced in Los Angeles engage the freeways as a deadly and divisive symbol of the urban landscape. They include Carlos Almaraz’s car crash paintings and etchings; Judith F. Baca’s “Division of the Barrios and Chavez Ravine” (1983), a segment of her Great Wall of Los Angeles mural (1976–1983); and Barbara Carrasco’s portable mural, *L.A. History: A Mexican Perspective* (1981), which includes a freeway section painted with guest artist Gilbert “Magu” Sánchez Luján. Almaraz’s large crash paintings are both expressionistic and concerned with color, turning the nightmare of the L.A. freeway into landscape study, social commentary, and personal metaphor all at once. As art historian Guisela Latorre notes, Baca’s and Carrasco’s murals were collaborative projects that involved youth and “narrated a history of Los Angeles from the perspective of minority groups.”¹⁷ Carrasco’s mural, created for the city’s bicentennial, was censored by the sponsoring Community Redevelopment Agency, which also tried to destroy the work. The agency masked its objections to the artist’s depiction of the city’s history by complaining that the mural had “too many images” for compositional unity.¹⁸

Interestingly, as indicated above, the Chicano art that directly engages the L.A. freeway appears to be a product of the 1980s and after, not the 1970s.¹⁹ Indeed, with the exception of the *Goez Map Guide*, which was in some ways anomalous, Chicano art in Los Angeles in the 1970s does not “map” in the traditional sense—that is, it does not provide ordinals by which to locate oneself in cartographic space. Instead, in depicting the City of Dreams, these works attempt to make sense of and visualize underlying fears (perceived threats to mobility) and secrets (forgotten or suppressed history). Thus, the emphasis is on expressiveness and narrative, experience and history, not on “mapping” space. In this sense the work of Almaraz, Baca, and Carrasco in the 1980s represents the culmination of both gallery-oriented and public art projects emerging out of a broader social movement that began in the late 1960s.

Figure 2
HARRY GAMBOA JR.
Duardo, Carrasco, Almaraz, 1979
 Gelatin silver print
 Pictured are Richard Duardo (left),
 Barbara Carrasco, and Carlos Almaraz,
 all members of Centro de Arte Público



If Chicano art visualized the fears and secrets in the City of Dreams, it also attempted to imagine community. Although the notion of “imagining community” is often associated with a bourgeois public sphere that imagines the nation-as-community, Chicano artists were more concerned with developing the iconography for a counterpublic that imagines something else, those “others” that the nation’s subjects have been obliged to forget.²⁰ In describing a counterpublic, Michael Warner notes that its contestatory nature is grounded in communication: “Its exchanges remain distinct from authority and can have a critical relation to power; its extent is, in principle, indefinite, because it is not based on a precise demography but mediated by print, theater, diffuse networks of talk, commerce, and the like.”²¹ In effect, publics and counter-publics are not objective social entities, but rather cultural forms—with styles, techniques, and apparatuses—that are in a dynamic relationship with one another.

Starting in the late 1960s, Chicano artists were strategic in creating a discursive framework for all their activities, one that they mapped with words, images, and actions onto the communications channels and built environment to which they could gain access. In the 1970s the primary forms that emerged—murals, posters, and photography—were also those that could reach the largest number of people, forming the cornerstone of what George Lipsitz, writing about Chicano poster art in California, calls “art-based community making.”²² In many respects, this art exemplifies Fredric Jameson’s proposal for “an aesthetics of cognitive mapping,” which he defines as “a pedagogical political culture which seeks to endow the individual subject with some new heightened sense of its place in the global system.” Jameson makes clear that he is calling not for “some older and more transparent national space, or some more traditional and reassuring perspectival or mimetic enclave,” but rather for the invention of “radically new forms” that can engage the postmodern condition of multinational capital. Although such a proposal may seem to be beyond the scope of “art-based community making,” with its local perspective, or a rights-based social movement, with its demands upon the nation-state, Chicano art in fact juxtaposed local, national, and global orientations, the latter being at various moments socialist and cosmopolitan, political and art historical. In this regard, Chicano art in the 1970s approached Jameson’s goal for art to be at once aesthetic, pedagogical, and political and thereby achieve an “as yet unimaginable new mode of representing...in which we may again begin to grasp our positioning as individual and collective subjects and regain

a capacity to act and struggle which is at present neutralized by our spatial as well as our social confusion.”²³

It is the *aesthetic* and not the instrumental or cartographic dimension of cognitive mapping that provides the primary filter through which the other eight “movements” explored in this essay are articulated. The sense of place, and a corresponding “capacity to act and struggle,” is cognitive, pedagogical, and political, but it emerges through cultural forms, representation, and imaginings. In 1977 the artist collective Centro de Arte Público/Public Art Center opened in Highland Park, a neighborhood in northeast Los Angeles, becoming the last of nine groups that would define organized Chicano art activities in Los Angeles during the decade (fig. 2). During our research, Barbara Carrasco loaned us several artifacts from her involvement with the Centro de Arte Público, including a bright yellow business card (fig. 3).

This ephemeral item, now part of the center’s archival residue, gestures toward what these artists were bringing into existence. The card represents a place with a street address, an organization named in two languages, an image (a face), a dialogue bubble with an action statement (“we make art!”) and slang validation (“rifa”), and, within the face, another cartoonlike face showing shock and a car in motion. But no individual artist is named on the card. Although the Centro de Arte Público functioned as an artist collective, it presented itself in the same public and community-oriented spirit as did earlier groups. As a giveaway, the card provides a message and an invitation: it is the start of a relationship, of free association.



Figure 3
 Centro de Arte
 Público business card,
 ca. 1977

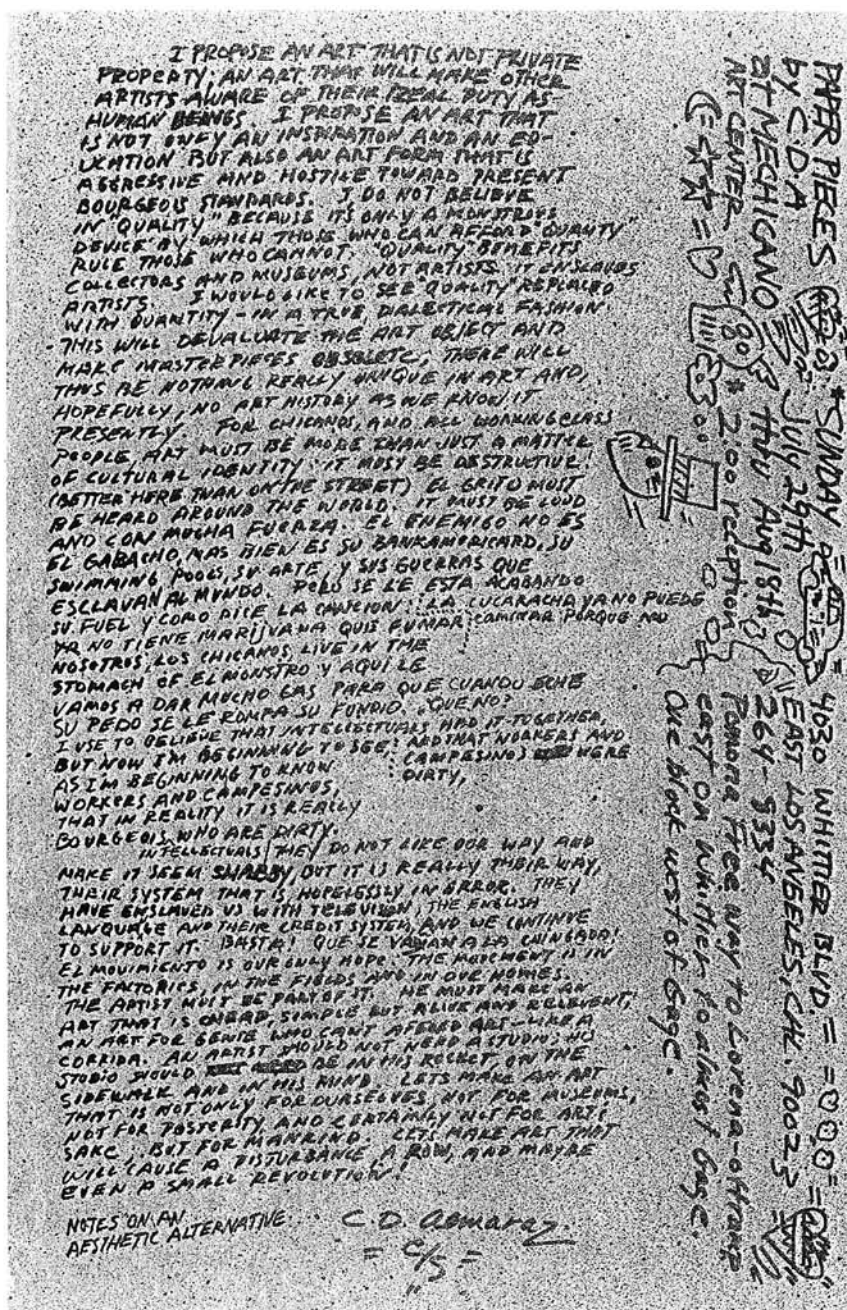


Figure 4
CARLOS ALMARAZ
"Notes on an Aesthetic Alternative," 1973
Exhibition invitation for Paper Pieces
by C.D.A. at Mechicano Art Center

psychoanalysis and Marxism. In the former, free association is a central technique in the therapeutic process, whereby the analysand is encouraged to speak without self-censorship, saying whatever comes to mind, thereby releasing and exploring internal conflicts, repressed memories, or hidden fears and desires. In the latter, free association functions as a goal for social relations among individuals outside the constraints of private property, social class, and the state. While central to anarchism, communism, and socialism, the concept also defines a human right articulated within the international labor movement and the U.S. Constitution. What is common to these different articulations of "free association" is an underlying premise that overcoming barriers to access—whether these barriers are psychological (the unconscious), material (means of production), or political (right of assembly)—is a cornerstone of individual self-fulfillment *within a social context*.

For Chicano artists, the psychological provided the means toward the political. The insights into social relations that could be gained by engaging in the free association of the creative process were deeper than those offered by literally illustrating a political platform, and these aesthetic insights would make others—artists and nonartists—more aware of their conditions and their responsibilities. Only in that way could Chicanos move toward the political notion of free association. In this Marxist sense of the phrase, free association among individuals is possible only in the absence of private property, in particular as it relates to the means of production. Such a notion is articulated by Carlos Almaraz's manifesto "Notes on an Aesthetic Alternative," in which he states, "I propose an art that is not private property; an art that will make other artists aware of their real duty as human beings" (fig. 4).²⁴ Leaving aside the considerable debates within Marxism, and in its political manifestations, over how one reaches a state of free association, we can say that the concept provided a basis by which some argued for a Chicano art outside private property, an art whose function was to contribute to a new set of social relations between Chicanos and all people.

In the 1970s Chicano artists engaged in "free associations" that were both aesthetic and social. As a creative technique, free association—and brainstorming, its group or collaborative manifestation—allowed for nonlinear, unplanned, and intuitive connections aimed at addressing social problems. But it is as a social strategy that Chicano art emerged as an integrated social vision that quickly redefined social space and established an arts infrastructure oriented toward social equity, education, and civic responsibility. Individuals associated with one another across social groups, organizational affiliations, and

MOVEMENT TWO: FREE ASSOCIATION

In discussing the emergence of a "pedagogical political culture," the inclination has been to focus on the ideals, the demand, or the desired changes in society rather than on the creative process itself. The work is either exalted or dismissed *because* it is assumed to merely illustrate a political agenda. In this view, the work's relationship to pedagogy and politics is seen as passive and reflective, and so "culture" remains an underdeveloped concept rather than the framework for all politics. But what is notable about this period is the way in which self-identified Chicano artistic practice, social movement activities, and institution building all followed a similar logic—that of free association. We use this phrase rather than the more current "social networking," because it captures several strategies at work in the space between the aesthetic and the instrumental. Interestingly, the term is key to two major modes of critical thought in the twentieth century:



artistic mediums. Almaraz's "Notes on an Aesthetic Alternative," written in the months leading up to the first Los Four exhibition, is an interesting case in point. Handwritten in English and Spanish, the manifesto serves as the invitation to an exhibition of Almaraz's work on paper at Mechicano Art Center in East Los Angeles, even providing directions from the Pomona Freeway. Using the name Charles Almaraz, and later C. D. Almaraz, the artist had shown in group exhibits at Mechicano, or with Mechicano artists at university galleries, since 1970. This included several exhibitions of "Four Chicano Artists" that also included Leonard Castellanos, Robert Gomez, and James Gutierrez. The manifesto calls out to a bilingual Chicano reader, but it reframes the aesthetic alternative from racial and cultural difference to class struggle: "For Chicanos, and all working class people, art must be more than just a matter of cultural identity. It must be destructive! (Better here than on the street)." For Almaraz, the issue is private property, not whites, as he concludes in Spanish: "El enemigo no es el Gabacho, mas bien es su Bankamericard." (White people are not the enemy, but rather their BankAmericards.) In this regard, Almaraz's art and interactions were less doctrinaire (as the text might suggest, if taken out of context) than they were examples of art as a means toward free association. Judithe Hernández, who exhibited as a part of Los Four starting in 1974, recalls, "He was always talking to people. He was always going to people and asking them to do things.... He didn't wait for people to come to him. He went to them" ²⁵ (fig. 5). Indeed, concurrent with his involvement with Mechicano and Los Four, Almaraz also became engaged with the United Farm Workers of America, creating a banner for their first annual conference in 1973 (fig. 6).

Almaraz was not unique in this regard. Hernández herself worked with several art groups, including Las Chicanas and the Centro de Arte Público, and she contributed (along with Judith Baca) to Carlos Almaraz's second convention mural for the United Farm Workers. From 1970 to 1974 she served



Figure 5
Members of Los Four at an exhibition at Self Help Graphics & Art, 1974. Pictured are Roberto "Beto" de la Rocha (left), Carlos Almaraz, Frank Romero, and Judithe Hernández

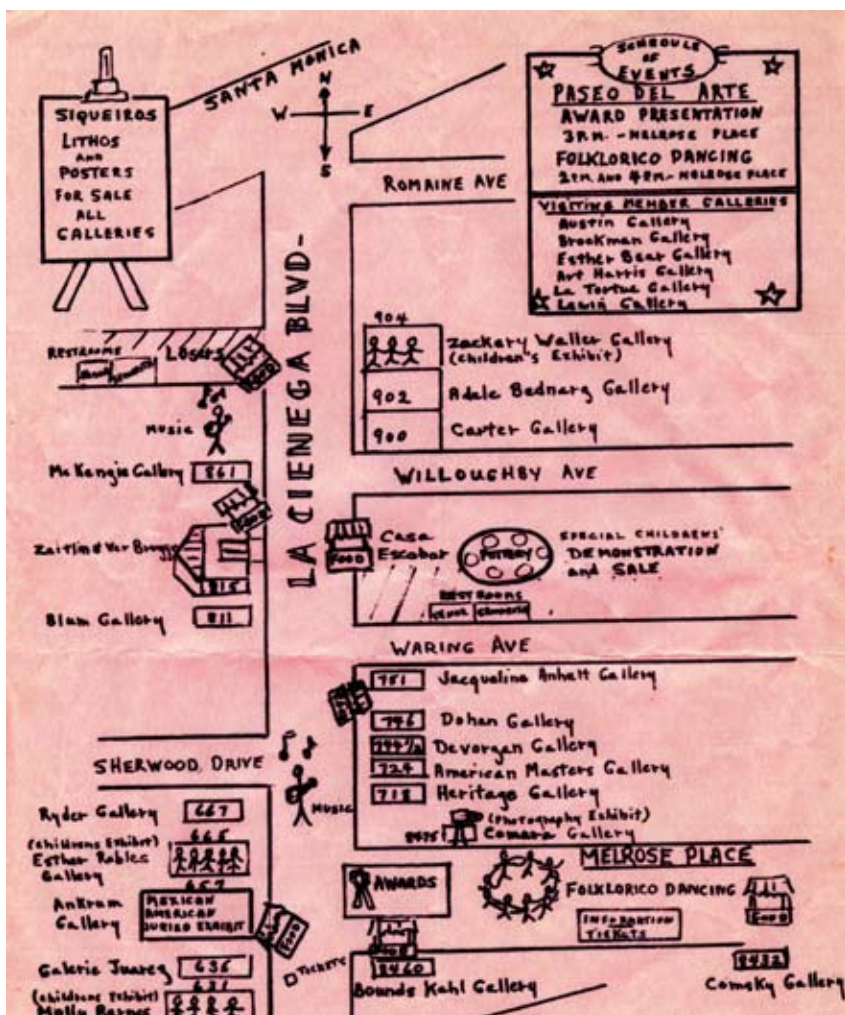
Figure 6
The first national constitutional convention of the United Farm Workers in Fresno, California, September 21, 1973. Above the speakers is the banner created for the conference by Carlos Almaraz

(opposite)
Figure 7
Flyer for Plaza de la Raza's Paseo del Arte art walk, 1971

Figure 8
Poster for Plaza de la Raza's Paseo del Arte art walk, 1971

as resident artist for the first five volumes of *Aztlán: Chicano Journal of the Social Sciences and the Arts*, published by the UCLA Chicano Studies Research Center (established in 1969).²⁶ In many ways, Gilbert "Magu" Sánchez Luján is responsible for introducing Almaraz and Roberto "Beto" de la Rocha to Chicano art as part of a social movement, having recruited him and other Los Four artists in the early 1970s. In 1973 Luján approached Hal Glicksman about a group show of Chicano artists. They went on to coordinate a groundbreaking exhibition at the University of California, Irvine, in 1973 and then at the Los Angeles County Museum of Art (LACMA) in 1974, titled *Los Four: Almaraz/de la Rocha/Luján/Romero*. These exhibitions served as the basis for naming the group "Los Four." Luján originally proposed the title "Una docena de tortillas" (A Dozen Tortillas) as a way of being inclusive and promoting more Chicano artists. But Glicksman responded, "Too many people, cut it down." Luján then considered "Four Directions" and "Four Feathers" as gestures toward a pre-Columbian framework for Chicano art. Luján's role as a facilitator is exemplified by his later "Mental Menudo" forum, which was established in 1977 while he was chair of La Raza Studies at Fresno City College and which has continued to foster critical discussion of the aesthetic dimension of Chicano art.

Community organizing in the arts in the 1960s took shape across racial and generational lines. In fact, the *Los Four* exhibition followed concerted efforts by African American museum employees at LACMA who formed the Black Arts Council (1968-1974), and whose protests and lobbying efforts resulted in two exhibitions at the museum: *Three Graphic Artists* (1971) and a survey of fifty-one local artists, *Los Angeles 1972: A Panorama of Black Artists*.²⁷ Thus, community organizing emanated not only from the artists themselves but also from various and sometimes competing social sectors as they responded to minority groups' demands for equity and access: student groups, labor coalitions, civic and federal programs,



churches, local businesses, corporate sponsors, Hollywood celebrities, and mainstream commercial art galleries. In the manner of counterpublics, these interactions blurred the lines between public and private, with artist groups and art spaces drawing support from diverse sources as well as relying upon their own homes and garages as they defined a public profile for their activities. Below we consider the free associations among individuals that were essential to the establishment of various arts organizations—Plaza de la Raza, Mechicano Art Center, Self Help Graphics, Asco, and SPARC—as well as some defining features of institution building in this period.²⁸

The genesis of Plaza de la Raza came in October 1969 when the Los Angeles Parks and Recreation Commission announced plans to demolish the turn-of-the-century boathouse in Lincoln Park. The fifty-acre park in northeast Los Angeles, which once featured a merry-go-round, a Ferris wheel, a band shell, and a zoo, remained a popular picnic site for local Chicano families even though it had fallen into disrepair. Labor union organizer Frank López recognized the potential of the site as a broad-based cultural center for the Latino community. He incorporated Plaza de la Raza in May 1970 with a board that included *Los Angeles Times* columnist Ruben Salazar as its first chairman.²⁹ With support from the *Times* and community leaders, López convinced the city to grant a lease and provide matching funds.

He then recruited Margo Albert, the Mexican-born singer and actress and wife of actor Eddie Albert, who in turn involved such Hollywood figures as Anthony Quinn, Ricardo Montalban, Edward G. Robinson, and Vincent Price. (The Mexican-born Quinn had played in the park as a child, and in the early 1940s he was active in the Sleepy Lagoon Defense Committee at his mother's insistence.) López and Albert first met in the early 1960s, when they helped raise defense funds for Mexican muralist David Alfaro Siqueiros, whom the Mexican government imprisoned between 1960 and 1964 on grounds of "social dissolution" (sedition) because of his support of a nationwide railroad workers' strike. In 1971 Siqueiros contributed to a benefit art walk for Plaza de la Raza, an event called Paseo del Arte, which took place at the commercial art galleries on La Cienega Boulevard on March 28 (figs. 7, 8). The event had support from several local arts organizations: the Art Dealers Association of Southern California, whose board included important figures in L.A. art history such as Irving Blum of Ferus Gallery and Jake Zeitlin of Rare Books; Friends of Siqueiros, which advocated the preservation of Siqueiros's *América Tropical*, a 1932 mural on Olvera Street; and Mechicano Art Center, which also had staged a music and arts festival in July 1970 as a fundraiser for Plaza de la Raza.³⁰ Siqueiros produced a lithograph for the fundraising effort, *Heroic Voice*



(1971; alternate title, *Por la Raza*) (p. 153), which linked the revolutionary efforts he represented in Mexico with the Chicano movement in Los Angeles (fig. 9).³¹ The lithograph incorporated the central female figure from his iconic mural *The New Democracy* (1944) at the Palacio de Bellas Artes in Mexico City with a portrait of Ruben Salazar, who had been killed by the Los Angeles Sheriff's Department on August 29, 1970, while he was covering the Chicano Moratorium against the Vietnam War.³²

Mechicano Art Center also began with an auspicious pairing of two individuals: Mura Bright, a Russian emigrant, and Victor Franco, an artist who at the time wrote for the *Inside East Side* weekly newspaper.³³ Neither an artist nor someone with financial security, Bright nonetheless became the initial benefactor of Mechicano Art Center, donating \$4,000 and serving as vice president. With Franco as the center's president, the two brought together a group of Chicano artists to begin exhibiting their work. After an early and successful showing at ceramicist Sascha Brastoff's gallery in 1969, the group later rented its own space on La Cienega Boulevard, which was Mechicano Art Center's first location.

As the organization developed and moved from the west side to the east side, artistic media evolved in tandem with available funding. Supported by grants from the Catholic Campaign for Human Development and the National Endowment for the Arts, Mechicano ran silkscreening and mural programs, sponsored a bus bench project, and hosted regular community meetings.³⁴ The organizational structure allowed artists to engage on several levels: there were first-time exhibitions, such as for Asco members (fig. 10); printmaking, including by artists who were establishing themselves, such as Judith Hernández, Carmen Lomas Garza, Carlos Almaraz, and Wayne Healy (fig. 11); and an educational environment for

youth with art classes and community mural painting. This diverse activity reflected Franco's personality, according to Bright: "Victor knows everybody. He's a doer. He loves art. Loves jazz."³⁵ By the fall of 1971, Leonard Castellanos had become director of Mechicano. Franco left to form the Los Angeles Community Arts Alliance (where he served as president), which coordinated efforts among fifty-one community-based art groups and promoted "the arts as a tool for social change through education."³⁶

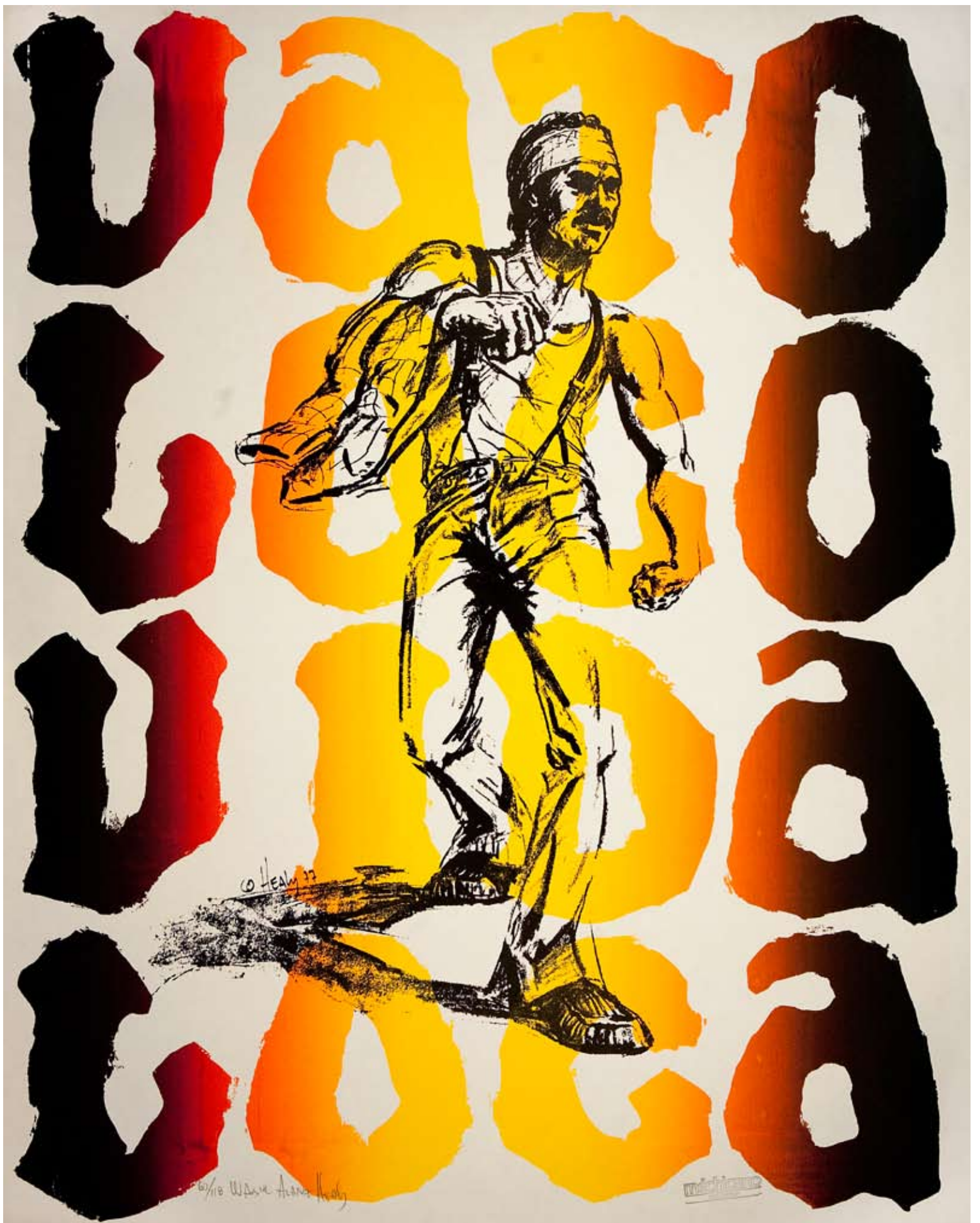
In 1970 two very different groups emerged whose activities would intersect over the next four decades: the graphic arts center known as Self Help Graphics & Art and the conceptual art group Asco. Ironically, Self Help Graphics, the quintessential Chicano art organization, owes its existence to free associations among non-Chicanos working within the east side community: a Franciscan nun (and printmaker) and two Mexican gay men (who were also partners).³⁷ As Kristen Guzmán notes of the group's origins, "Sister Karen [Boccalero], muralist Carlos Bueno, and photographer Antonio Ibáñez created an organization that actively reenvisioned the Chicano community."³⁸ Making prints out of a garage in East Los Angeles, the group held an exhibition of their works at El Mercado, the popular Mexican-style market and pavilion in Boyle Heights.³⁹ They later moved to a space belonging to the Sisters of St. Francis. Funds from the California Arts Council allowed for the hiring of the organization's first educators, artists Michael Amescua and Linda Vallejo.

Although Asco is notable as the youngest and most avant-garde group of artists among the nine groups examined here, its origins stem from a chance encounter with a Chicana activist born in 1914 who had served on the Sleepy Lagoon Defense Committee in the early 1940s. Francisca Flores ran into Harry Gamboa Jr. at the Chicano Moratorium Against the Vietnam War as it devolved into a police riot.⁴⁰ Flores, who cofounded

Figure 9
SERGIO HERNANDEZ
Siqueiros's Assistant Pulling Heroic Voice,
1971
Black and white
photograph

Figure 10
OSCAR CASTILLO
Willie F. Herrón III at Mechicano Art Center,
1972
Color photograph

(opposite)
Figure 11
WAYNE HEALY
Vato Loco Vida Loca,
1977
Silkscreen print
28½ × 22½ inches
The print was
produced at
Mechicano Art Center





the Mexican American Political Association, the Comisión Femenil Mexicana, and the Chicana Social Service Center, recruited Gamboa to become involved in a local Chicano publication she edited, *Regeneración*, which took its name from a Mexican prerevolutionary anarchist newspaper published by the Flores Magón brothers. Gamboa, who had been active in the 1968 high school student walkouts in East Los Angeles and had earlier assisted Flores on her newsletter *Carta editorial*, invited three peers to join him in working on *Regeneración*: Gronk, Patssi Valdez, and Willie F. Herrón III. Their collaboration on several issues formed the basis for the group that came to be known as Asco and informed its acute sense of the potential of print culture and image-text art as the group moved on to public experiments in the conceptual avant-garde.⁴¹ Asco members would be regular participants in programs at Self Help Graphics, including conceptual performance and installations at the annual Day of the Dead celebration. In 1982 Gronk inaugurated the Mexican American Master Printers Program with three untitled prints that were sold to raise funds for an annual Experimental Atelier, which began the following year and continues today.⁴²

In developing community murals in East Los Angeles and then citywide, Judith F. Baca acquired, in the words of Carlos Almaraz, “the savvy of a political person.”⁴³ This skill derived from her ongoing negotiations within and across discrete and even contending social sectors, but it also, as Jeffrey Rangel notes, “placed her in a liminal space between the youth she organized, her cultural worker colleagues in the movement, the Chicano community in whose neighborhoods she painted, feminist artists with whom she was becoming increasingly connected, and the city officials who inconsistently supported her work.”⁴⁴ In 1969 Baca was hired by the Los Angeles

Department of Recreation and Parks to teach art classes in East Los Angeles public parks. She quickly gained a reputation for her work with Chicano youth, including gang members, who identified her as the “mural lady.” Baca describes her associations with these youth: “They would do performances for me and show me how they did these things [with a spray-can], and I started to become really good friends with these guys—the so-called criminals, the element that was considered to be the most feared.”⁴⁵ In 1973 she was appointed director of the East Los Angeles Mural Program, securing funds from the Model Cities Program (1966–1974), a federal urban aid program that ended a year later. Baca received crucial guidance from the general manager of the parks department, Cy Grieben, and from a deputy for Pat Russell, the first woman elected to the Los Angeles City Council (1969–1987); both advised her to expand the concept for the mural program to include all districts in the city as a way of securing political support for city funding. In 1974 the East Los Angeles Mural Program became the Citywide Mural Program (fig. 12).

During this period, Baca effectively tapped into and learned from emerging Chicana and Chicano (as well as some white female) political leaders in Los Angeles, including Grace Montañez Davis, who was deputy mayor from 1975 to 1990. Baca secured city, state, and federal funding to benefit inner-city youth in the aftermath of the Watts Riots in 1965. While she saw herself as an “odddity” within two social movements in Los Angeles—she was one of the few women muralists in the Chicano community, and one of the few Latinas in the women’s movement—Baca was also adept at moving within and between these spaces on the city’s east and west sides. She applied this sense of liminality, and also of performance, in developing a collaborative system for designing and painting murals within

Figure 12
Wayne Healy and David Botello working on Los Dos Streetscapers’ *Chicano Time Trip*, 1977. Healy stands below a sign that urges passersby to “Support Citywide Murals”

Figure 13
MICHAEL AMESCUA
Linda Vallejo and Students Working on a Barrio Mobile Art Studio Project, ca. 1975
Black and white photograph



Figure 14
Ofelia Esparza and
Rosanna Esparza in
costume for a Day of
the Dead celebration,
1970s

Figure 15
JUDITHE HERNÁNDEZ
Carlos Almaraz and
Others Working on
Judithe Hernández's
Homenaje a las Madres,
Hijas y Abuelas de Aztlan,
1977
Color photograph
Almaraz is on the right



particular communities. Rangel concludes, "So effective were the painting programs in broadcasting a seldom-heard public voice, by her second year as Citywide director, the mayor and city council members were pressuring her to tone down the content of murals lest program funding be withdrawn."⁴⁶ In response, Baca began the process of transitioning the program from a city-run one to a public art center, establishing a support group, Friends of the Citywide Murals Program, which evolved into the Social and Public Art Resource Center (SPARC) in 1976. Cofounders included filmmaker Donna Deitch and artist Christina Schlesinger (whose father, historian Arthur Schlesinger, sent them *Art for the Millions*, about the Works Project Administration (WPA) federal art program, in response to their questions about public art). Eventually, SPARC would oversee the city's funds for mural projects throughout Los Angeles under the Neighborhood Pride Program.

The above accounts of the free associations that helped establish Chicano art groups reveal that women, while outnumbered by male artists, were often at the forefront of leadership, organizing, development, education, and artistic production. In this regard, it is important to reconsider the role of gender and women as central, rather than as supplemental or marginal, within this period. In fact, one could argue that the Chicano arts infrastructure was in some measure a product of a women's movement. In the case of Self Help Graphics & Art, Sister Karen Bocalero and the Sisters of St. Francis, a women's Catholic order, provided the infrastructure for the organization. Linda Vallejo managed the Barrio Mobile Art Studio, which took classes to the streets of the surrounding community. Female artists who worked early on at Self Help Graphics, such as Cecilia Casinera, Margaret Garcia, Yreina Cervantez, Diane Gamboa, and Ofelia Esparza, taught drawing,

painting, silkscreening and, later, photography. They also participated in the printmaking Atelier, served as artists in residence or workshop instructors, and contributed to organizing Day of the Dead celebrations (figs. 13, 14). Judithe Hernández, first as part of Los Four and later briefly with Barbara Carrasco and Dolores Guerrero Cruz as part of Centro de Arte Público, created murals in Los Angeles alongside her male counterparts (fig. 15). Baca, in addition to establishing SPARC with two other women, actively participated in exhibitions and programs at the Woman's Building and was involved with its predecessor, Womanspace, and with the Feminist Studio Workshop. Asco, cofounded by Patssi Valdez, also incorporated many women as drop-in members through the 1980s, including Marisela Norte and Diane Gamboa. Valdez would also teach art classes at Plaza de la Raza. Women involved with Mechicano Art Center included its founding patron, Mura Bright, as well as artists Sonya Fe, Lucila Villaseñor Grijalva, Isabel Castro, and Maria Elena Villaseñor. And finally, Mexican-born singer and actress Margo Albert was the catalyst for organizing support for Plaza de la Raza, lobbying both city and federal government for support as well as for increased integration of Latinos into the arts, arts administration, and the funding process.⁴⁷

MOVEMENT THREE: SPACES

The story of Chicano art in Los Angeles, as in many other urban centers, is about reclaiming public space in the wake of urban renewal. George Lipsitz notes that Chicano art is an integral part of a social movement: "Movements have to create spaces for social change—figuratively by using memory and imagination to expand the realities and possibilities of the present, but also literally by creating physical places, institutions, and events where



Figure 16
Exhibition at Social
and Public Art
Resource Center
(SPARC) Gallery,
ca. 1977



Figure 17
Harry Gamboa Jr.
at Los Angeles
Contemporary
Exhibitions (LACE)
during construction
of its downtown
exhibition space,
ca. 1978

the hoped-for future makes itself felt in the present.”⁴⁸ Mapping the way in which artists navigated the city itself is intrinsically tied to the psychogeography of the built environment. Urban renewal policies during World War II and in postwar Los Angeles left clear thumb-prints on the Chicano community: a schematic of highways overlaid on top of existing neighborhoods, a dead-end public housing system, and a perceived border formed by the Los Angeles River, which, combined with an inadequate public transit infrastructure, effectively limited mobility within the urban core. In response, community organizers engaged what urban planner James Rojas calls the “enacted environment,” a social space in the public realm in which communities co-opt available open areas, activating the city in ways that create a shared, collective experience.⁴⁹

In some cases this was manifested in the public contributions of the mural movement, which was rooted in housing developments in East Los Angeles and spread throughout the city in the 1970s. Estrada Courts, Ramona Gardens, and Aliso Village, built for workers during the wartime boom and managed by the city’s housing authority, suffered from neglect and became grounds for struggling families and gang conflict. As John F. Bauman, Roger Biles, and Kristin M. Szylvian argue, “The unloved handmaiden of urban renewal, public housing...degenerated into a warehousing strategy for very poor people.”⁵⁰ In response to the critical conditions in such an environment, community organizer Charles “Cat” Felix instigated a mural program at Estrada Courts. Eighty-two murals were produced there between 1973 and 1978 by trained and untrained artists, frequently in collaboration with young residents (and often gang members) from the housing project and surrounding area.⁵¹ The visibility of these efforts created a tremendous momentum within the Chicano community at large and also attracted national attention. Estrada Courts was commended by President Gerald Ford as one of 200 locations in the nation’s “Horizons on Display” program for the 1976 bicentennial celebration.⁵² Eva Sperling Cockcroft situates such murals in the context of struggles over urban space: “Unlike all previous mural movements, which were government sponsored, the community murals of the late 1960s began as an

arm of struggle—unfunded and unofficial—a way of claiming urban space for a particular group or point of view.”⁵³

At other times, the enacted environment took the form of claiming and repurposing buildings within a fractured and increasingly dispersed community. Through collective efforts, artists infused their own architectural functionalism in the spaces available to them. In East Los Angeles, Goez Art Studios and Gallery took over an old meatpacking warehouse; Mechicano Art Center, after moving from its first location on La Cienega Boulevard, made its home in a former laundromat that it leased from East Los Angeles Doctors Hospital; Self Help Graphics & Art eventually inhabited a space owned by the Archdiocese of Los Angeles and previously used by the Catholic Youth Organization; and Plaza de la Raza converted the boathouse at Lincoln Park into the cornerstone of an arts campus. SPARC was founded across town in the old Venice jail (fig. 16). Rather than erase all traces of the building’s earlier function, SPARC reconfigured jail cells as gallery space and invited the community—including those who had been incarcerated there—to reengage with the space on new terms through collaborative public art. In yet another case, Asco members Gronk and Harry Gamboa Jr. contributed to the establishment of Los Angeles Contemporary Exhibitions (LACE), which found its first home in the abandoned Victor Clothing building in the downtown bridal district in 1978, after beginning as a community arts program and gallery under the Comprehensive Employment and Training Act (CETA) in El Monte on the east side (fig. 17).⁵⁴ In repurposing buildings, the artists—as Richard Duardo explains with respect to the Centro de Arte Público—“went full force, stripped the place, clean it up, sand the floors, varnish them, build the walls, lay out...how we’d have a communal gallery, and then where everybody would have their workspace.”⁵⁵

At their most ambitious, artists staked a claim not just to buildings but to a role as urban planners. Goez members, in particular, promoted development plans for culture and commerce in East Los Angeles, working at times in partnership with the East Los Angeles Community Union (TELACU), which was chartered as a Community Development

Figure 18
DAVID BOTELLO
 and **DON JUAN/**
JOHNNY D. GONZALEZ
El Monumento
de la Raza, 1970
 Marker and pen on
 tracing paper with
 black and white
 Polaroid photograph
 of proposed site
 19 × 24 inches



Corporation in 1968. They referenced their travel experiences in Europe and Mexico and envisioned a flourishing barrio with its own monuments and commercial centers inspired by Mesoamerican structures and forms (fig. 18). One can only imagine how such an alternate vision for East Los Angeles, filled with ethnocentric revivalist buildings and markers based on *pre-colonized* architecture, might shift the environmental psychology. The establishment of a sense of place, while people were physically, economically, or mentally prevented from moving easily throughout the city, was accomplished by co-opting the geography of Chicano neighborhoods while developing a vernacular of urban aesthetics—one whose purpose was to create a window into beauty and the possibility of new futures.

MOVEMENT FOUR: TRAVEL

Once Chicano art groups had established art spaces within their fractured community, they found it necessary to traverse the built environment in order to fulfill their social vision. For the artists, such as those at the Centro de Arte Público, mobility was critical to their organizing efforts and to their ability to create and exhibit their artwork. Barbara Carrasco traveled from Culver City to her studio space at the Centro or to Highland Park to make prints at

Mechicano; Richard Duardo traveled from Highland Park to SPARC in Venice and later to the Brockman Gallery in Leimert Park, working in both spaces as a printmaker through the CETA program (fig. 19). John Valadez traveled by bus, and Tito Delgado parked his van outside the Centro and “lived there for about six months.”⁵⁶

The larger significance of travel had to do with its form and function with respect to art-based community making. Through his travels, Gilbert “Magu” Sánchez Luján played a role in connecting with artist groups and art centers in other parts of the state. This included a brief period in the mid-1970s in Fresno, where he taught and became involved in founding the art group La Brocha del Valle.⁵⁷ In Fresno, Luján collaborated with John Valadez on silkscreen prints focusing on farm workers, under the artistic banner of the “Royal Chicano Airborne” (an effort to identify with and acknowledge the influence of the Royal Chicano Air Force in Sacramento). Roberto “Tito” Delgado alternated between Los Angeles and Chiapas, Mexico, as part of a political and cultural project. In 1970 Don Juan/Johnny D. Gonzalez and David Botello of Goez Art Studios and Gallery drove to Mexico City in search of Mexican muralist José Reyes Mesa, whose Pan American Bank mural had impressed them; they hoped he would teach a mural workshop for them in Los Angeles. The two-week experience provided



them with a broad introduction to public art in Mexico and an impetus to study further the history of Mexican and pre-Columbian art.⁵⁸ In 1977 Judith F. Baca spent six weeks at the Taller Siqueiros in Mexico City, training with a group of Mexican and Chicano artists. The only woman in the workshop, she developed her portable mural *Uprising of the Mujeres* (1979) (pp. 180–81). The mural engages a feminist critique on two levels, within the working class and in the workers' confrontation with owners; it provides a more complex and inclusive vision of class struggle while allegorizing Baca's own experiences in the Taller Siqueiros and the Chicano art movement.

In Los Angeles in the early 1970s, Goez Art Studios and Gallery was approached by a local individual who asked the artists to paint his van with a plumed serpent running the length of both sides. David Botello, who had worked as a sign painter and in advertising, painted the van, providing a strong public symbol that linked Chicano art as an organized activity to local car culture (fig. 20). In an area with the city's lowest incomes and highest percentage of households *without* a car, the painted van exemplified socioeconomic and geographic "mobility" and directly linked such mobility to Chicano cultural expression rooted in a deeply historical sense of Mexican heritage since before the Conquest. The plumed serpent is a stylized depiction of the Mesoamerican deity Quetzalcoatl, which

symbolized the merger of opposite forces and the concept of duality. In painting a Quetzalcoatl on the van, Botello used the colors of the Mexican flag. This helped viewers associate the image with Mexico and recognize the driver as Mexican-descent, while also conveying the duality of Mexican and American cultures in East Los Angeles and in Chicano art.

Although Chicano art spaces provided important centers for cultural programs, gallery exhibitions, and arts education, the groups could not presume that the community they hoped to reach would be able to travel to them. In that sense, these groups followed on Luis Valdez's 1970 manifesto with respect to Chicano *teatro* as an art of social change: "If the raza will not come to the theatre, then the theatre must go to the raza."⁵⁹ Valdez and El Teatro Campesino developed *actos*, or agitprop skits, which they performed on the flatbeds of pickup trucks. In Los Angeles, Chicano artists traveled around the community to engage youth in mural production as well as other art forms (fig. 21). Self Help Graphics & Art's Barrio Mobile Art Studio (1975–1985) represents the most successful and influential program designed for outreach to the local community through art. The program, developed by Sister Karen Bocalero and Michael Amescua, "converted a step van into a moving cultural center on wheels" as a way to reach students at elementary schools during the weekday, as well as adults

(upper left)

Figure 19
RICHARD DUARDO
John Valadez and
Barbara Carrasco,
ca. 1980
Black and white
photograph
Valadez and Carrasco
are standing outside
Centro de Arte
Público

Figure 20
DAVID BOTELLO
Private Van with
Painting of
Quetzalcoatl, 1972
Color photograph

(lower left)

Figure 21
Michael Amescua and
students working on
a Barrio Mobile Art
Studio project,
ca. 1975

Figure 22
The Social and Public
Art Resource Center
(SPARC) Dust Mobile,
ca. 1978–1979

Figure 23
LUIS GARZA
Sueño, 1972
 Black and white photograph
 The bench was one of ten created for the Mechicano Bus Bench project



and even gang members on weekends.⁶⁰ Amescua, working with Linda Vallejo, Richard Duardo, and John Valadez, among others, developed a curriculum that combined art appreciation, hands-on art training, and Mexican cultural history (pre-Columbian, colonial, and folk). The underlying pedagogy involved Chicano artists as role models for self-expression rooted in cultural identity and oriented toward education and social mobility. The program taught painting, silkscreening, photography, and sculpture (including papier-mâché and puppetry), reaching 7,500 students and adults in its first eight months.⁶¹ As Duardo recalls, “I remember all of us being in a truck all the time going to elementary schools.... We knew we were doing something good. We were brown faces going into brown elementary schools and doing these courses.... The important thing was that they [students] were seeing older Chicanos sharing something with them, a talent, craft.”⁶²

SPARC’s Dust Mobile also emphasized community outreach, but it emerged out of the center’s distinctive collaborative approach, which engaged community members in the development of cultural programs and public murals (fig. 22). In a community meeting held at SPARC, neighborhood people demanded that the organization deal with the problems facing them—in this case, the widespread abuse of phencyclidine (PCP), a surgical anesthetic and animal tranquilizer that produced severe

hallucinations and unpredictable behavior in users. PCP (also called Angel Dust, Wack, and Embalming Fluid) emerged as a street drug in the late 1960s, and the epidemic of abuse peaked ten years later, primarily among inner-city high school students. At around this point, roughly 1978, SPARC secured the two-year use of a large mobile library from the Los Angeles County Public Library system. Renaming the vehicle the SPARC Dust Mobile, and covering it with “Attack Wack!” insignias, SPARC developed a multimedia exhibition that included a holographic narrative and light boxes depicting the devastating impact of PCP on actual inner-city Chicano youth. Performers would exit the truck, walk out into a neighborhood, and gather children to tour the exhibit, while Gil Scott-Heron’s “Angel Dust” (1974) played from speakers atop the truck. In the popular single, which reached fifteenth on the R&B charts in 1978, Scott-Heron specifically addresses children in the refrain (“Please children would you listen/Angel Dust/Just ain’t where it’s at”), warning them to avoid PCP as a dead-end street.⁶³

While Goez promoted art as a form of culturally based social mobility within the barrio, and Self Help Graphics and SPARC developed educational programs through mobile art studios and exhibitions, other Chicano art groups engaged the idea of an “enacted environment” around travel in the barrio (fig. 23). Mechicano’s bus bench project, sponsored by East

Los Angeles Doctors Hospital in 1972, featured a competition for the display of ten paintings on bus benches in East Los Angeles, mostly along Whittier Boulevard. The works were selected from among twenty-nine entries by a jury of artists as well as by “community ballots.”⁶⁴ Although the sponsor’s goal for the project was to promote community beautification, the use of bus benches placed the imagery within the context of public transportation, making the benches an aesthetic marker engaged by bus riders and visible to passing drivers in the barrio. The *Los Angeles Times* identified the street corners for each of the painted bus benches, where readers could view them during their brief installation.⁶⁵

If Mechicano used public art along Whittier Boulevard as a fulcrum for activating new social narratives through public transportation and journalism, Asco used conceptual performance to challenge police restrictions on Chicano mobility and public assembly in East Los Angeles following social protests. Asco staged several guerrilla-style public actions, including two Christmas Eve processions down Whittier Boulevard: *Stations of the Cross* (1971), an absurdist antiwar march ending at a U.S. Marine recruiting station, and *Walking Mural* (1972), in which Asco members dressed as mural characters that had walked off the wall and into the streets. In *Walking Mural*, Patssi Valdez portrayed the Virgen de Guadalupe, Willie F. Herrón III a tripartite mestizo head, and Gronk an “X-mass Tree” made from three inverted chiffon dresses, while Harry Gamboa Jr. filmed and photographed the procession. The performance at once critiqued and engaged muralism as a strategy for reclaiming public space, just as Gronk and Herrón’s own murals incorporated graffiti, mass media, and expressionistic techniques instead of depicting social realist narrative, political allegories, or historical reclamations. Asco’s early street performances have by now become codified as art objects through prints of select images shot by Gamboa, but it is important to note that the original actions were undertaken to address impediments to social mobility and free assembly, produce an immediate experience (among passersby), and communicate the action to a larger audience (facilitated in part by Gamboa’s documentation). As Valdez notes about her own experience, “Because of the way we looked [as Chicanos], I must have gotten stopped by cops twenty-five times in one year alone in my neighborhood. It finally got to the point where I used all these things that were bothering me—police brutality, racism—to write, to make statements.”⁶⁶ Core to these actions-as-statements is not the image but rather the idea of elaborately costumed artists



Figure 24
ELSA FLORES
Patssi Valdez in Walking Mural, 1972
Black and white photograph



Figure 25
ELSA FLORES
Harry Gamboa Jr. Photographing Asco Members in Walking Mural, 1972
Black and white photograph



Figure 26
ELSA FLORES
Patssi Valdez, Willie F. Herrón III, and Gronk in Walking Mural, 1972
Black and white photograph



Figure 27
ELSA FLORES
Gronk in Walking Mural, 1971
Black and white photograph

doing something Chicano activists could not: walk down a restricted thoroughfare in East Los Angeles to make a point about the limited pathways available to the Chicano community (military service, consumerism, stereotyping).⁶⁷ Photographs by Elsa Flores capture this sense of *Walking Mural* as an experience, an idea in action, and an event unfolding across contested social space (figs. 24–27).

VIDAL SASSOON

of New York, Inc.

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For Immediate Release Please

Contact: George Shaw
West Coast Publicity
(213) 553-6100

An East Los Angeles gallery devoted to the arts of Mexico has been selected by Vidal Sassoon, the international hair authority, as an unusual setting to present his capsule collection of hair '75.

The new Sassoon shapes will be presented at 10 a.m. on February 25th at the Goetz Art Studios and Gallery, 3757 East 1st Street, Los Angeles, in keeping with the Sassoon hallmark of news, style, and drama.

Fernando Romero, The North American Artistic Director for all Vidal Sassoon Salons, has reached into his own cultural background for inspiration of the new Pyramid Cut previewed at this show. Many other new styles conceived by Fernando and members of the Sassoon Artistic Team of Beverly Hills will also be shown.

The Pyramid Cut happened when Fernando saw a model of a giant bronze sculpture in the process of creation at the Goetz Studios, depicting a human pyramid on a massive base designed to stand guard over the newly rebuilt Marvilla Housing Project. A model of this sculpture will be shown with the hair shape it inspired.

The six-year-old gallery in the heart of the East Los Angeles "barrio" was founded by three dedicated chicano artists, Joe and Johnny Gonzales and David Botello, for them it represents a dream come true. They converted an abandoned meat market into one of the most distinctive art galleries in Southern California. The Goetz Gallery has been the subject of documentary films, various television and radio shows, and numerous feature stories in newspapers and magazines throughout the nation.

Therefore, it is fitting that Vidal Sassoon, a man of great innovation and imagination, would present his latest hair news in this colorful and culturally forward thinking important gallery.

For Further Information Contact:
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Figure 28
Vidal Sassoon press
release announcing
the company's
collaboration with
Goetz Art Studios and
Gallery, 1975

Figure 29
Dewar's print
advertisement
featuring José Luis
and Don Juan/Johnny D.
Gonzalez, 1975

DEWAR'S PROFILES

(Pronounced De-ers "White Label")



JOE AND JOHNNY
GONZALES

HOME: Los Angeles, California

LAST ACCOMPLISHMENT: They created an art studio and gallery which gives training and exposure to hundreds of Chicano artists from the East Los Angeles barrio. The gallery's shows have been seen worldwide.

QUOTE: "Today's Chicano is awakening to the realization that he is a person with a strong cultural heritage. Slowly he is communicating this to others and strengthening his sense of values... Our challenge is to attain for Chicano people a brighter tomorrow which is the realization of our dreams."

PROFILE: Their ambition is to transform their community, a job they've started with the gallery and numerous murals around the barrio. Their enthusiasm has made them a real force in East Los Angeles in just a few years.

SCOTCH: Dewar's "White Label."



Authentic. There are more than a thousand ways to blend whiskies in Scotland, but few are authentic enough for Dewar's "White Label." The quality standards established in 1846 have never varied. Into each drop go only the finest whiskies from the Highlands, the Lowlands, the Hebrides.

Dewar's never varies.

MOVEMENT FIVE: EVENTS

From the late 1960s through the 1970s, Chicano and other social protest activities had an impressive scale and intensity, constituting powerful public events that undergirded more institutional, legislative, and policy-oriented demands for social change. As noted earlier, George Lipsitz's argument about the need to "create spaces for social change" described not only bricks-and-mortar institutions but also "events where the hoped-for future makes itself felt in the present."⁶⁸ Chicano art groups organized and contributed to such events through the visual and plastic arts, theater, performance, and music. Events included exhibitions, performances, happenings, and public rituals, but also activities oriented toward other, nonart goals (protests, union organizing, fundraisers, and conferences). As Linda Vallejo explains with respect to the numerous art exhibitions that took place at ethnic art spaces and public universities, "The shows were helpful in building this ambience. The catalysts were all happening at this point...for Chicanos as individuals as well as a group [to] have a chance to really share the icons that have become significant to the Chicano movement."⁶⁹

In different ways, Asco and Goetz Art Studios and Gallery engaged with commercial media culture through events oriented toward fashion, mass media, and celebrity. In February 1975 Goetz teamed up with Vidal Sassoon to preview the salon company's new Pyramid Cut, developed by Sassoon's Mexican-born artistic director Fernando Romero and inspired by a Goetz model of a "human pyramid" sculpture proposed for the newly rebuilt Maravilla housing project (fig. 28).⁷⁰ The *Los Angeles Times* described the "almost religious aura of the ceremony," linking the event with "Romero's ethnic origins," "Sassoon's social consciousness," and an objective of creating jobs for "young people from the barrio."⁷¹ Subsequently, Goetz Art Studios held a highly publicized hairstyling contest in order to award five scholarships to the Sassoon school. There were other efforts to integrate media culture as well, such as the appearance of José Luis Gonzalez (known as Joe) and Johnny D. Gonzalez in a "Dewar's Profiles" ad. In this way, Goetz articulated a vision of social change through mainstream celebrity, fashion, consumer culture, and commercial art (fig. 29). For its part, Asco staged events that challenged Chicano exclusion from media culture and the art world, identifying itself with such



terms as “the orphans of modernism,” “urban exiles,” and “celebrities of a phantom culture.”⁷² From the start, the artists were self-made fashionistas, a triumph of style over subsistence. They staged countless celebrity shots of themselves and their cohort, for which, unlike Andy Warhol’s *Superstars* or Cindy Sherman’s *Untitled Film Stills* (1977–1980), there were neither referents in the culture industry nor a marketplace in the art world. For Asco, the goal was not integration per se, but rather their disruptive insinuation into and circulation within media culture. Interestingly, these two approaches, while formally and politically quite different, could at times overlap. Asco member Patssi Valdez, who worked at her mother’s hair salon, entered the Goetz-Sassoon competition and developed a hairstyle that might have taken first place. Upon examining the hairstyle more closely, however, Vidal Sassoon rated her lower because of her excessive use of hairspray, which conflicted with his emphasis on a “natural look.”⁷³

Starting in November 1972, Day of the Dead observances initiated by Chicano artists associated with Self Help Graphics in Los Angeles and Galería de la Raza in San Francisco combined various aspects of the Chicano movement—namely, an ideological framework, cultural reclamation and maintenance, and spirituality. In this way, a Mexican tradition rooted in Mesoamerican indigenous cultures emerged as an “urban artistic phenomenon and community-building tradition” in the United States.⁷⁴ Tomás Benítez describes the first observance initiated by Self Help Graphics:

In 1972, Mexican artists Carlos Bueno and Antonio Ibáñez organized a lively parade dressed up as *calacas* (skeletons) and marched down the street to the local cemetery in the first Día de los Muertos celebrations. At Evergreen Cemetery a ceremony was held that included Aztec dancing, a Catholic mass, and a banquet for the dead. Thereafter, participants were invited back to the gallery for an art show and artist-led community workshops, which added to the rituals and celebration of the Mexican holiday.⁷⁵

The event, which developed over time into a citywide celebration, brought together a wide range of Chicano artists,



including the art groups Los Four and Asco, each of which developed floats for the procession at Evergreen Cemetery (in 1977 and 1979, respectively) (fig. 30; p. 156).⁷⁶

With respect to Chicano art produced in the 1970s, the annual Día de los Muertos, or Day of the Dead, observances constitute the occasion for perhaps the greatest number of Chicano artworks related to a specific event, topic, or theme. What is of special interest about Day of the Dead, however, is not just its role in articulating social change through the performance of tradition, but the way in which the event served as a framework for engaging modernist aesthetics and contemporary culture references. John Valadez’s *Que Conquista* (1978) is a photo silkscreen print that collages death images drawn from Mexican crime magazines, a major influence for him at the time, linking his emerging photorealist aesthetic with lowbrow (and Spanish-language) mass culture (fig. 31). Los Four member Roberto “Beto” de la Rocha, who had

Figure 30
HARRY GAMBOA JR.
Día de los Muertos
Float by Gronk and Willie F. Herrón III, 1979
Color photograph
Pictured are Gronk (left) and Cindy Herrón

Figure 31
JOHN VALADEZ
Que Conquista, 1978
Photo silkscreen print
29 × 23 inches



Figure 32
ROBERTO "BETO"
DE LA ROCHA
*Celebramos el Día
de los Muertos*, n.d.
Printed poster
24 × 17½ inches

Figure 33
Richard Duardo
working on a poster
at Hecho en Aztlán
Multiples, ca. 1979

worked as a printmaker at Gemini G.E.L., used a pen-and-ink style that conjures up a mix of graffiti and notebook doodling; his dizzying array of cultural images, movement statements, and event-based information turned an event announcement into an urban palimpsest to be deciphered for layered meanings (fig. 32). The bilingual poster engages viewers, urging them to social action ("do not kill your brother"), artistic interaction ("nombre aquí / write your name here"), and further investigation ("for info call"). The poster identifies the celebrations as sponsored by Self Help Graphics, Asco, and Los Four. Richard Duardo used a collage of print work by other artists (including Valadez) with his trademark engagement of punk and club culture in order to promote both a Day of the Dead event and his graphic design services through Hecho en Aztlán Multiples at the Centro de Arte Público (fig. 33). The poster (p. 185) includes a photograph of teenage pianist Vonda Shepard, who had performed original material in small



L.A. clubs since the age of fourteen, and who later became known for her regular numbers on the television series *Ally McBeal* (1997–2002).

Musical events became integral elements of the developing art spaces. Johnny Gonzalez of Goetz Art Studios and Gallery, for example, had an early career as a musician in the East L.A. Chicano rock-and-roll scene of the 1960s, and he teamed up with Robert Arenivar and David Lopez to design the cover and sleeve for the Latin R&B group Tierra's first album in 1973. Mechicano Art Center formed its own Mechicano Jazz Quintet that rehearsed and played at the center and in community venues such as Hollenbeck Park. With the arrival of the punk and new wave scene in the late 1970s, the band Los Illegals formed, fronted by Asco member Willie F. Herrón III. Frustrated by limited access to venues on the west side of Los Angeles, Herrón persuaded Sister Karen to allow a punk club to be hosted at Self Help Graphics & Art. This club, The Vex, became home to groups such as The Brat, Thee Undertakers, Black Flag, X, Los Lobos, and The Rents (formed by Chicano artist Eloy Torres). Musician Tito Larriva of The Plugz, also active at The Vex, partnered with music and arts promoter Yolanda Comparán Ferrer and artist Richard Duardo (with cover contributions from artist Gary Panter) to form one of the first independent record labels in the United States, Fatima Recordz. The label's artists included not only The Plugz themselves but also The Brat (known for playing at Plaza de la Raza) and comedian Pee-wee Herman.⁷⁷ In 1979, after other artists had left the Centro de Arte Público, Duardo, with his sister Lisa as business manager, used the 5,000-square-foot space to develop Hecho in Aztlán Multiples and also to provide an early venue for the East Los Angeles punk bands.⁷⁸

MOVEMENT SIX: COMMUNICATION

Chicano art groups were a critical part of the production and circulation of counterdiscourse related to the Mexican-descent population of Los Angeles. The emphasis here is less on a discrete "message" than on an overarching strategy and infrastructure for continuing communication through art, statements, and other



actions. These included business cards, brochures, flyers, printed statements, media coverage, and publications, but most important was the art itself. In particular, murals and posters provided vital access to the arts that was tied to community, communication, and social protest. Community-based mural production included community programs at Ramona Gardens and Estrada Courts, as well as the Citywide Mural Program, which had two main purposes: graffiti abatement and youth development. It represented one of the earliest gang-reduction efforts targeting specific L.A. neighborhoods. Toward these ends, the imagery in murals communicated civic and cultural pride, provided education about historical events and figures, delivered political and motivational messages, and promoted Chicana feminism (also Xicanisma). Aesthetically, murals either reflected the urban experience or transported the viewer to other visual landscapes.

Wayne Healy's *Ghosts of the Barrio* (1974) exemplifies the way in which murals—like the concurrent “citizen images” from the barrio and ghetto—did not visualize a regional urban landscape but rather looked inward toward a local community that lacked a suitable context within the city's imaginary (fig. 34). Healy, like other muralists, delved into the “ghosts” of a forgotten or suppressed historical genealogy for the Mexican-descent population of Los Angeles. This genealogy had the potential to recode contemporary Chicano youth as people with a past and a future, rather than as dead-end social types. A year after *Ghosts of the Barrio*, Healy and childhood friend David Botello formed Los Dos Streetscapers. The two self-taught artists—who had been involved with Mechicano Art Center and Goetz Art Studios and Gallery, respectively—defined their goals as providing an alternative to negative press about the barrio and communicating social change through cultural heritage and tradition: “We design our murals so that the public can easily identify with the theme and walk away with a feeling of pride, hope and/or appreciation of themselves as members of the community and the universe.”⁷⁹

In *Chicano Time Trip* (1977) (p. 175), a mural on the Crocker Bank building, Botello and Healy use the metaphor of travel for an engagement with Chicano history. The mural is divided into five panels. Four narrow panels on the right depict periods in



Figure 34
WAYNE HEALY
Ghosts of the Barrio,
1974
Mural at Ramona
Gardens

Figure 35
Exhibition poster for
Los Four: Almaraz /
de la Rocha / Lujan /
Romero, at the Los
Angeles County
Museum of Art, 1974

Mexican history from pre-Conquest to the Mexican Revolution, each foregrounding a single male or female “monumental” figure (and also an art historical reference) that organizes the background “streetscapes” for that period.⁸⁰

On the left, the fifth panel, which is nearly as wide as the other four combined, foregrounds a contemporary Chicano family against the backdrop of everyday scenes and cultural activities, including the painting of a mural by two male artists in the lower left corner. As a “time trip,” the mural reads from left to right as a journey from the present into the past, starting with the painting of the mural itself, a focus on contemporary family in social and cultural context, and then a historical genealogy that ends with pre-Conquest indigenous society. Botello and Healy engage Chicanos’ Mexican past not as a form of historical determinism but as a way of thinking actively about the present. Their use of “streetscapes,” set within parabolic and hyperbolic curves as a representational technique for both the present and the past, allows the mural to resist a simple linear and causal narrative and instead introduces a spatialized sense of simultaneity within each historical moment. For the artists, historical thinking is a form of cognitive mapping, a process activated not by the past per se but by art-based community making.

Today the communication function of Chicano poster art can be seen in the way in which it serves as an archival document of events, locations, organizations, collaborations, iconography,

March 21, 1974

Sirs:

I am writing in response to William Wilson's review of the "Los Four" exhibit. (Mar. 10 Calendar) In his article Mr. Wilson plaintively cries, "What ever happened to the museum as a bastion of cultural excellence?" If this exhibit represents a decline in artistic excellence (which it does not), I welcome that decline. Should not a museum be more than a mausoleum of art history? Ideally, it should be a vital and responsive resource for the total community. In being responsive, the museum does not necessarily suffer deterioration of aesthetic standards as Mr. Wilson suggests.

While he prophetically sees museums crumbling under the political pressure of "special interest groups", he fails to realize that what he considers special interests are for many people everyday facts of American life. The Ghetto, and the Reservation do exist. They are a very real part of American society. Therefore, Chicano art is not some quaint folk expression, as some critics seem determined to classify, as such. But a fresh, vital segment of the American art scene which deserves serious consideration. To dismiss Los Four as the dutiful compromise of a conscience stricken institution, does more disservice to the museum than the artists.

If I were Mr. Wilson I too might feel obligated to defend the American Art Establishment and its sacrosanct aesthetics. No one intentionally bites the hand that feeds them. I understand that institutions, by their nature, are keepers of the status quo and so what Mr. Wilson finds "self-conscious scruffiness" about "Los Four" I see as a welcome and important change from the chic sterility of other contemporary exhibitions.

Figure 36
Typewritten draft of
Judith Hernández's
rebuttal of William
Wilson's review of
Los Four at the Los
Angeles County
Museum of Art, 1974

and statements. This function is exemplified in the poster for the *Los Four* exhibition at LACMA (fig. 35), in which the art group names itself graffiti-style with spray-paint lettering at the intersection of an X—an act that was somewhat resonant with Asco's earlier "tagging" of the LACMA entrance in *Spray Paint LACMA* (1972). But whereas Asco's conceptual conceit of signing the museum as their artwork commented on Chicanos' categorical exclusion from mainstream art museums, Los Four's X marked the time, place, and terms of the first exhibition of Chicano artists held at a major art museum. This communicative function can be traced more broadly in the visual arts of this period. As Carlos Almaraz wrote in 1969, "Art is a record, a document, that you leave behind showing what you saw and felt when you were alive, that's all."⁸¹

In considering these "documents" it is important to take into account the extent to which the "anti-Chicano propaganda of commercial television and mainstream journalism" provided a backdrop for Chicano art production in the 1970s.⁸² As Harry Gamboa Jr. explains in a statement echoed by many other artists, "The manipulation of imagery, the repetition of so-

called facts, the saturation of negative images and opinions over time, the vacuum of objective information, and the distillation of lies had been a cumulative, socially damaging process through which the established educational and media systems affected the Chicano population."⁸³ In the early 1970s, however, Chicano activism within a broader media reform movement had opened up press coverage in local broadcast and print news media. Under the leadership of Ray Andrade, a group known as Justicia (Justice for Chicanos in the Motion Picture and Television Industry) engaged in militant protests that resulted in local television stations hiring Chicano community affairs directors and airing public affairs programs produced by Chicanos and other minorities, among other gains.⁸⁴ As a consequence, Chicano art groups received extensive media coverage that would have been inconceivable a decade earlier, including documentaries that aired as part of public affairs series.⁸⁵

This coverage, however, was often limited to the framework of community affairs. In art reviews, and in the art press, Chicano artists were dismissed more often than not. William Wilson, reviewing the *Los Four* exhibition for the *Los Angeles Times*, posed the rhetorical question, "Whatever happened, come to think of it, to the museum as a bastion of cultural excellence?"⁸⁶ He answers that the exhibition is nothing more than an attempt to serve "special interest groups," thereby subjecting the museum to "political influence."⁸⁷ In response, Judith Hernández wrote a letter to the editor that welcomed the decline Wilson feared, seeing it as a needed and important challenge to the status quo long guarded by the "American Art Establishment" (fig. 36). A year later, Wilson reviewed a group show of ten Chicana artists (including Hernández) at the Plaza de la Raza boathouse gallery, noting the influence of Los Four on Hernández's spray-can graffiti of "feminized imagery" and assessing the ten artists as "still performing at a level common to talented high school students or junior college art majors."⁸⁸ Chicano artists understood their work in community-based, social movement, and art historical terms, but their ability to open up a dialogue within art criticism and with respect to museum curatorial frameworks remained extremely limited.

MOVEMENT SEVEN: AN AESTHETIC ALTERNATIVE

In artist statements, one notes a recurring call for Chicano artists to draw inspiration from the expressive culture of the barrio itself, often as a source for a direct challenge and alternative to societal

discrimination and mass media stereotypes. As Gilbert “Magu” Sánchez Luján argued in 1971, “One only has to examine the barrio to see that the elements to choose from are as infinite as any culture allows.”⁸⁹ In “The Artist as Revolutionary” (1976), Carlos Almaraz argues, “It is the artist’s function to act like a camera for society.”⁹⁰ Similarly, in the documentary film *Los Four* (1974), the artists discuss their culture of origin both as something inherent to their upbringing and as a conscious decision they had to make as trained artists. Frank Romero identifies as an influence the “distinct Chicano style” of folk art he finds in family gardens in East Los Angeles, while Roberto “Beto” de la Rocha discusses how his work “began to relate more to myself [as Chicano] rather than to something that was being programmed.” Luján, who was a significant intellectual influence within the group, articulates this position within the sociological terms of growing up in poverty, which had both visual and material components. He uses this experience in order to reframe aesthetic and pedagogical conventions and hence his participation in the art world: “I grew up in the barrio and I want to reflect that because that’s who I am and that’s what art schools told us to do. And that’s what I’m going to do.... We have to manifest a lot of the things [about the barrio] as we see them, not how other people want to interpret them.”⁹¹

These statements could be taken as calls for an artistic practice that merely reifies a traditional sense of culture, space, and identity (as a static heritage), or that presumes Chicano art to have an indexical function. But such a reading misses the way in which the artists purposefully disarticulate the instrumental ends of such art from their aesthetic means. Consider Malaquias Montoya and Lezlie Salkowitz-Montoya’s 1980 statement that, while artists needed to produce visual education, “A definition of ‘Chicano Art’ was never intended because to have done so would have restricted the artist.”⁹² Here, in one of the most defiantly political manifestos about Chicano art, the authors counterbalance contending visions of art as instrumental and autonomous: the artist has a clear-cut social role to play, as an educator, but the art itself must remain undefined and unrestricted. In speaking about Mechicano in 1972, Leonard Castellanos exemplifies this tendency to resist a definition for Chicano art: “So there’s a definition there whether we like it or not. But we’re trying to work and expand rather than seek.”⁹³ In his own artwork, Castellanos introduced both psychedelic and modernist elements within cultural and political thematics. Mechicano, under the leadership of Victor Franco, Castellanos, Ray Atilano, and then Joe D. Rodriguez, became known for its accessibility as well as its support of a broad range of styles and aesthetic experimentation. As Barbara



Carrasco recalls, “They were really nice guys, they were very supportive. They were [among the few] men who were extremely supportive during that time. There was a lot of sexism back then.”⁹⁴ Carrasco, a member of the nearby Centro de Arte Público, did several projects at Mechicano around 1977, including a poster for a women’s conference. Thus, in claiming a space and an intent for their work, these artists offered both a societal critique and an alternative social vision, leaving the aesthetic as an undefined area to be answered by the work itself. They established a counterdiscourse for difference (moving from society’s “other” to an autochthonous “self”) and in the process initiated a “synthesis” that would bring them into the framework from which they had been excluded, but on their own terms.

Opening a space between social function and aesthetics empowered Chicano artists to drop in and out of art historical styles, depending upon the needs of current projects or proposals, while still maintaining a trajectory that would illustrate the movement within the canons of contemporary art. The influences and examples are broad, weaving through time as if detached from a linear development of other postwar movements yet inherently tied to them as well (whether exemplifying their strategies or providing a counterstatement to expose their shortcomings).

Willie F. Herrón III moved adeptly through numerous genres, adopting neoclassical approaches, graffiti aesthetics, and Mexican social realism in his murals, and neo-Dadaist principles and glam-fashion in his performances as part of Asco. Such artistic decisions may be driven by evolving personal motivations, as in the case of Herrón’s earliest murals, *The Plumed Serpent* (1972) and *The Wall that Cracked Open* (1972), in which the artist incorporated graffiti because he wanted to communicate with members of the immediate community. This was a strategy used by many artists at that time; they created murals that engaged with the existent graffiti in the neighbor-hood (as did Mechicano

Figure 37
WILLIE F. HERRÓN III
La Doliente de Hidalgo,
1976
Mural in City Terrace



Figure 38
DON JUAN/JOHNNY D. GONZALEZ (project concept, architectural design, theme, and mural design), **ROBERT ARENIVAR** and **DAVID BOTELLO** (mural design), **JOEL SURO OLIVARES** (ceramics), and **JOSÉ LUIS GONZALEZ** (partner)
The Story of Our Struggle (details of north facade), 1974
 Mural on First Street in East Los Angeles

and SPARC) and also inserted graffiti into studio-based works ready for gallery or museum settings (as did Los Four).⁹⁵

Yet Herrón's overall practice is multifaceted. He studied life drawing at Otis Art Institute and Art Center College of Design while still a senior in high school, and he possesses an intuitive formalism that presents itself in different modalities pending a response to the social function of an artwork. "Beauty" becomes the driving force behind the mural *Adam y Eva* (1975) at Ramona Gardens, where the composition of the central figures evokes any number of Renaissance-era interpretations of the Garden of Eden, while "revolution" is foregrounded in *La Doliente de Hidalgo* (1976) in City Terrace, which features stylistic references to social realism, art deco, and the Mexican muralists (fig. 37).

Pushing for an even broader range of aesthetic posturing, Herrón describes Asco's "performative" appearance at the *Los Four* opening at LACMA in 1974 as a means to present multiple perspectives on what it meant to be a Chicano artist to the mainstream, museum-going public. Herrón explains:

There's a place for their [Los Four's] interpretation and their reasoning for that having a purpose. But I didn't want to go there. I didn't want to be in that circle, in that realm. So we costumed to the max. We painted our faces. We hung things from our bodies. And we went to that exhibit like we were going to a costume party or like we were going trick-or-treating. And we just went like wanting people to see some part of Chicano art that still didn't exist, that wasn't in that show that we felt had to be in that show. So we attended that exhibit, the opening, but we were moving works of art. That then Asco became integrated into the *Los Four* opening. We performed without even performing.⁹⁶

Herrón's conscious display of environmental aesthetic adaptability not only reflected a concrete interplay with contemporary and art historical practices but also exemplified

a proclivity for experimentation that would lead Herrón into his work as a punk-new wave musician and beyond. Asco's artistic practice moved freely among the aforementioned genres and into new media and video art (evocative of Dada and Fluxus), with examples including the *No Movies* and Gronk's mail-art correspondence with artist Jerry Dreva.⁹⁷

Although arguably less daring but no less diverse, Robert Arenivar, a self-taught artist who worked as head designer at Goez Art Studios and Gallery, remains an under-historicized figure (he passed away in 1985) whose works leave a lasting presence in the fabric of Chicano art. Arenivar's work, through style and content, often embodied the triad of the "Chicano creation story": Mesoamerican ancestry and Spanish colonial heritage mixed into the American melting pot. In the glazed tile mural *Ofrenda Maya* (1978) at the City Terrace Public Library, Arenivar (designing through Goez Art Studios and Gallery) delved into pre-Columbian codices for a narrative depicting three Mayan warriors. The flat graphic imagery evokes pre-sixteenth-century hieroglyphs but does not seem to draw directly from any particular historical work, instead demonstrating an interest in imagined mythological scenes. Arenivar stretched this interest in neoclassical, historical subject matter into romanticized battle scenes and allegorical figures that reflected Greco-Roman traditions, nineteenth-century European wars, and Spanish conquistadors. In addition to creating numerous drawings and sketches on these subjects (his technique was highly sophisticated, especially considering his lack of formal training), Arenivar was responsible for the pastoral, frontier-story illustrations representing the founding of the city of Los Angeles that form the corners of the *Goez Map Guide*. Working with Goez, Arenivar produced numerous murals and projects, notably *The Story of Our Struggle* (1974, with Joe Gonzalez, David Botello, Johnny Gonzalez, and Joel Suro Olivares). The mural, a series of nineteen panels in baked ceramic tiles, was constructed on the facade of the First Street Store at 3640 East First Street. In the tradition of classical, architectural friezes and Renaissance fresco cycles, this mural series depicts the story of the Chicano struggle, from pre-Columbian narratives to the present-day American setting of Los Angeles (fig. 38; p. 145).

Not to be ignored in the Chicano paradigm are the twentieth-century forms of collage, in surrealist and assemblage formats, and abstractionism, which were co-opted formally or reinterpreted with respect to the Chicano experience. Frank Romero's *Still Life with Tea Kettle* (1965), painted when the artist was twenty-four, is a precociously proficient example



Figure 39
FRANK ROMERO
Still Life with Tea Kettle, 1965
Oil on canvas
37 × 37 inches (framed)



(top left)
Figure 40
**CHARLES DAVID
ALMARAZ**
(Carlos Almaraz)
Untitled collage, 1970
Mixed media on paper
7½× 7½ inches



(top right)
Figure 41
**GILBERT "MAGU"
SÁNCHEZ LUJÁN**
Untitled installation
for *Los Four*: Almaraz/
de la Rocha/Lujan/
Romero, at the
Los Angeles County
Museum of Art, 1974



(above)
Figure 42
**GILBERT "MAGU"
SÁNCHEZ LUJÁN**
Untitled installation
for *Los Four*: Almaraz/
de la Rocha/Lujan/
Romero, at the
Los Angeles County
Museum of Art, 1974

of formal abstract painting in which we see elements that would continue to develop in the artist's mature practice, such as brushwork, treatment of the picture plane, and the use of color (fig. 39). In his early collage work of the late 1960s and early 1970s, Carlos Almaraz created a delicate grouping of symbols strongly reminiscent of André Breton's poem and corpse collages (fig. 40), while his drawing and sketchbooks before 1975 are notable for incorporating text or using text almost as concrete poetry.⁹⁸ Similarly, Gronk's later drawings resonate with the surrealists' exquisite corpse exercises. It is also interesting to compare Los Four member Gilbert "Magu" Sánchez Luján's installations with those of his L.A. contemporaries engaged in assemblage in this era. If Ed Kienholz created environs that spoke to the failures and dark places of post-World War II Americana—as he did in any number of iconic works, including *The Portable War Memorial* (1968) and *Roxys* (1960–1961), which denote a specific place and time—Luján embarks on a narrative of approximating cultural constructs through quotidian objects in his works featured at the *Los Four* exhibition at LACMA in 1974 (figs. 41, 42). Luján's tableaux offer markers that distinctly proclaim a stylized experience of the 1970s Los Angeles Chicano, such as the front end of a lowrider car, the Virgen de Guadalupe, representations of cholos and *calaveras*, a Day of the Dead altar/Aztec pyramid, and *calo* slang written in spraypaint graffiti-style text.

With respect to the most pervasive understandings of Chicano art, one must consider form, in part, as a product of function. Graphic and illustration styles proved to be the dominant aesthetic course for groups engaged primarily in the media of printmaking (mostly silkscreening) and murals (mostly executed in house paint or water-based materials on exterior surfaces); this was typical of artists working at Goetz Art Studios and Gallery, Mechicano Art Center, Los Dos Streetscapers, and SPARC. The nature of both media requires artists to plan the proposed image in advance, devising a course of action based on two-dimensional compositions and a distinct layering of color. The separation of pigment fields largely govern application, and images are best emphasized through pronounced contours. Depth is achieved

by juxtaposing complementary colors for contrast in opaque, quick-drying media, resulting in a seemingly coherent style among diverse artists participating in these formal genres.

MOVEMENT EIGHT: EDUCATION

Responding to a larger demand for educational equality and to the frustration of an underserved community (exemplified by the East L.A. student walkouts in 1968), these artist-driven organizations incorporated arts instruction within their programmatic structures from the start. For Plaza de la Raza, education was a primary focus, while other groups wove educational activities into a wide range of programs serving both artists and the community. Contributing to this focus on education was the Catholic Campaign for Human Development, established by the U.S. Catholic bishops in 1970, which provided grants for, among other things, community organizations, community-run schools, and minority-owned cooperatives. One of several funding sources, this initiative sponsored arts education classes at Goetz Art Studios and Gallery, Mechicano Art Center, and Self Help Graphics & Art (fig. 43). Education through the arts, it may be argued, was perceived as a critical means of transforming current social conditions. Goetz promotional materials summed it up succinctly: “edification through beautification.”

Goetz Art Studios and Gallery focused on atelier-style training in a wide range of media so that artists might become self-sustaining practitioners capable of gaining commissions and selling work through an internal nonprofit subsidiary known as The East Los Angeles School of Mexican-American Fine Arts (TELASOMAF). For Johnny Gonzalez, who served as president of the school, it was important for the name to emphasize the fine arts as the framework for public art.⁹⁹ Mechicano Art Center was a vital hub for youth-oriented printmaking and drawing classes, with an active mural program. Self-Help Graphics & Art served parochial and public schools and provided multi-generational training in the arts with its Barrio Mobile Art Studio. In Venice, SPARC provided similar services through workshops in its facility and major mural projects including *The Great Wall of Los Angeles*, executed with over 400 young people and artists over the course of several summers beginning in 1976 (fig. 44; pp. 182, 183). Here, as with other efforts, the production of the murals was a critical part of establishing a collaborative dialogue with Chicano youth and developing their personal stake in the murals as a form of cultural capital. In the case of artist collectives, education, while perhaps not the primary focus, still played some role as the artists participated as educators

in other programs. In the early 1970s Frank Romero and Carlos Almaraz co-taught the first arts class at Plaza de la Raza, using a park bench in the period before the renovation of the boathouse.

Such educational efforts were characteristic of endeavors tying the arts to neighborhood enhancement programs across the city. Another example was United Chicano Artists, founded in 1972 by Manuel Cruz, an artist also involved with Mechicano Art Center. Operating at the Centro Joaquin Murietta de Aztlan, it worked to supplement bilingual and bicultural educational programming and materials for children from preschool age up, beginning with efforts to design a “Chicano Bi-Lingual Coloring Book.”¹⁰⁰ Centro Joaquin Murietta’s own goals included establishing a Chicano university where local artists would teach performing and fine-arts classes, along with audiovisual and communication classes.¹⁰¹ Similar objectives were undertaken at spaces such as the Watts Towers Arts Center and St. Elmo Village, each representing a multiethnic program in L.A. African American communities. In the case of the Watts Towers Arts Center, cooperative strategies and alliances were formed between John Outterbridge (Watts Towers Arts Center), Cecil Ferguson (community curator), and Leonard Castellanos (Mechicano) (fig. 45).¹⁰² For Castellanos, echoing other artists such as Judith F. Baca, “The street has become the alternate educational system—the *muralista* is rewarded with an audience reaction and can learn and become more sensitive to the world around him.”¹⁰³

MOVEMENT NINE: TIME

By 1980 several groups had come to an end: Mechicano Art Center, Los Four, and the Centro de Arte Público. In several respects, these endings signaled new beginnings during the 1980s. Carlos Almaraz and John Valadez would share a downtown studio, which led to new aesthetic directions in their art and greater art world recognition; Richard Duardo would combine printmaking and music enterprises; and Barbara Carrasco would embark on a large-scale portable mural project and produce artworks for the United Farm Workers. Other groups transformed: Los Dos Streetscapers became East Los Streetscapers and drew in other artists. And with the departure of David Botello and then Johnny Gonzalez, Goetz Art Studios and Gallery focused increasingly on Joe Gonzalez’s individual mural commissions. Johnny Gonzalez, who had already formed the Sierra Madre Motion Picture Company in the mid-1970s, became further involved in Chicano film production with *Only Once in a Lifetime* (1978), which used the Goetz gallery in its love story about an older Chicano artist. Asco, which had begun



Figure 43
JOHN BRIGHT
Youth Workshop at Mechicano
Art Center, ca. 1971
 Black and white photograph



Figure 45
OSCAR CASTILLO
Leonard Castellanos at
Mechicano Art Center, 1970s
 Color photograph

Figure 44
 Social and Public Art Resource Center (SPARC)
 artists and volunteers working on Judith F.
 Baca's *The Great Wall of Los Angeles*, ca. 1976



Figure 46
Judith F. Baca working on
Uprising of the Mujeres, ca. 1979

Figure 47
RICHARD DUARDO
*Carlos Almaraz at Centro
de Arte Público*, n.d.
Black and white photograph
On the right is a work by
John Valadez



to include a younger generation of artists in its exhibitions and performances, received increased international attention, but the original members were already shifting attention to developing their individual voices and styles as well as pursuing other collaborations. In winter 1980 the four Asco artists staged a performance on Chicano murals for Agnès Varda's documentary *Mur Murs* (1981). Their piece, *The Death of Fashion* (pp. 164–65), used the back of Self Help Graphics as its setting for a skull mural in which Gronk and Herrón dressed as teardrops, Valdez as a candy in a wrapper, and Gamboa in whiteface makeup and a tarpaper hat. The performance culminated in a conflagration of paper objects that filled the scene, and it would be the last time that all four Asco members performed together. The remaining groups—Plaza de la Raza, Self Help Graphics & Art, and SPARC—continue to operate today, following their original missions to serve the community through art and arts education.¹⁰⁴

On April 3, 2010, the UCLA Chicano Studies Research Center organized a half-day event at the Los Angeles County Museum of Art that brought together representatives of the nine art groups in this exhibition. The event, "The Raza's Edge: The Chicano Presence in L.A. Art History," included presentations by and exchanges among fourteen artists, and it represented the first time that members of all nine groups had assembled since the 1970s. In a closing session, Judith F. Baca turned to her peers and expressed how important it had been for her to "age among such a group" and in dialogue with the other artists, "visually on the street" (fig. 46). At the start of this essay we noted the way in which the L.A. freeways imposed a *temporal* rather than *cartographic* sense of place; here Baca returned our attention to the human and social stakes in challenging this imposition at ground level with art-based community making. These artists mapped another L.A. through collaborative efforts to change the visual landscape of their communities. Although they placed a priority on social

change, they evinced, in the words of Linda Vallejo, a "tenacity to make art be the vehicle" for reclaiming and moving through urban spaces, staging events, communicating to their community and beyond, and creating an alternate aesthetic and educational system.¹⁰⁵

We have provided a conceptual outline of this history, one that draws from archival materials and oral histories but that also requires further exploration in order to deepen the record for each group and its affiliated artists. We need to examine, as well, the other artists who participated in the Chicano art movement in Los Angeles and the interrelations among diverse art groups and across regions. If the Chicano art movement tells a "story of change," the further study of that story must be grounded in an engagement with the art itself and in an understanding of the lives of the individual artists. They had to be "dedicated and tough" on the streets and in the galleries in order to challenge the desires and fears built into the urban infrastructure that made them invisible in the City of Dreams.¹⁰⁶ These lives are as compelling and complex as the art itself. Carlos Almaraz, writing in a sketchbook in August 1972, raises the age-old question: "What am I?" He concludes, "Human beings are not that singular. On the contrary, they take a multiplicity of forms. He is many personalities, he wears many masks" (fig. 47).¹⁰⁷ Willie F. Herrón III, in a 2000 interview with Jeffrey Rangel for the Smithsonian Archives of American Art, describes the way in which such masks, and costumes, could engage a utopian future, "wanting people to see some part of Chicano art that still didn't exist" (fig. 48).¹⁰⁸ Herrón's words resonate with Fredric Jameson's notion of cognitive mapping as a call for an "as yet unimaginable new mode of representing."¹⁰⁹ But there is a paradox at work here with respect to Chicano art: we have been looking at the unimaginable, the thing that "still didn't exist," the invisible city, for four decades. It is time to call it by its name: *Los Angeles*.



Oral history interviews by the Smithsonian Institution's Archives of American Art are available online at <http://www.aaa.si.edu/collections/interviews>.

1 Italo Calvino, *Invisible Cities*, trans. William Weaver (New York: Harcourt, 1974, orig. pub. in Italian in 1972), 44.

2 Today, half of these groups continue to operate. The history of each group deserves in-depth consideration, and both Asco and Self Help Graphics have been the focus of scholarly books and exhibition catalogs in the past decade. See the bibliography for publications related to each group.

3 Carey McWilliams, "Southern California: Ersatz Mythology," *Common Ground*, Winter 1946, 29–38.

4 Al Martinez, "The L.A. Lament: You Can't Get There from Here," *Los Angeles Times*, March 29, 2004.

5 Eric Avila, *Popular Culture in the Age of White Flight: Fear and Fantasy in Suburban Los Angeles* (Berkeley: University of California Press, 2006), 199.

6 *Ibid.*, 207.

7 *Ibid.*, 213.

8 *Ibid.*, 210–11.

9 Harry Gamboa Jr., "A Rival Departure" (1982), in *Urban Exile: Collected Writings of Harry Gamboa Jr.*, ed. Chon A. Noriega (Minneapolis: University of Minnesota Press, 1998), 403.

10 Department of City Planning, *The Visual Environment of Los Angeles* (Los Angeles: Department of City Planning, 1971), 8–11.

11 Avila, *Popular Culture in the Age of White Flight*, 222.

12 The city's report is in line with the approach of an earlier, classic study by Kevin Lynch, *The Image of the City* (Cambridge, MA: MIT Press, 1960), which was based on interviews with residents of Boston, Jersey City, and Los Angeles. In both studies, the focus on "mental images" is tied to a question about city form (and planning) that privileges an ideal subjective experience as its goal. Lynch acknowledges that his small sample ($N = 60$) and selection bias toward the professional and managerial classes does not provide an accurate "public image" of these cities, but the book nonetheless serves a continuing reference point in the field. The Los Angeles Department of City Planning, using a much smaller sample ($N = 5$), produces troubling findings that it then fails to explore further, perhaps because they cast doubt upon the city's general plan under Mayor Sam Yorty as set forth in another Department of City Planning report, *The Concept for the Los Angeles General Plan* (1970).

13 David Brodsky, *L.A. Freeway: An Appreciative Essay* (Berkeley: University of California Press, 1981), 26–31.

14 *Ibid.*, 26, 29.

15 See the exhibition section of this catalog for more information on the groups, including founding and affiliated artists. Goetz operated collaboratively from 1969 to 1981; since then it has continued to serve as a studio for Joe Gonzalez's art commissions. We do not include several notable but short-lived groups, such as Centro Joaquin Murietta de Aztlan (est. 1970), Mexican American Center for Creative Arts (est. 1970), United Chicano Artists (est. 1972), Las Chicanas (ca. 1975–1976), and Council of Latino Photography (ca. 1979–1980).

16 Guillermo Bejarano was editor in chief of *Chismearte*, the publication of the Concilio de Arte Popular, which had grant support from the California Arts Commission. CETA funds covered *Chismearte* staff members, who included Carlos Almaraz, Gronk, Judith Hernández, Robert Gil de Montes, and Sonia D. Ramirez. The fall 1976 issue focused on "Chicano/Latino arts and the various organizations that represent new directions of public art." The magazine, which described itself as "a Molotov cocktail for your aesthetic appetite," advocated art and social struggle and provided a forum for communication among artists statewide.

17 Guisela Latorre, *Walls of Empowerment: Chicana/o Indigenist Murals of California* (Austin: University of Texas Press, 2008), 55–57, 191–94.

18 *Ibid.*, 56–57. See also Beatriz Echeveste and Gloria Estolano, "Los Angeles Rejects History: Barbara Carrasco Mural," *Community Murals* 9, no. 3 (1984): 14–15.

19 See Eric Avila, "East Side Stories: Freeways and Their Portraits in Chicano Los Angeles," *Landscape Journal* 26, no. 1 (2007): 83–97.

20 We play with Benedict Anderson's gloss of Ernest Renan's classic formulation about how subjects are "obliged already to have forgotten" the nation's imagined or invented origins: "Having to 'have already forgotten' tragedies of which one needs unceasingly to be 'reminded' turns out to be a characteristic device in the later construction of national genealogies." Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1991), 199–201.

21 In this regard, Warner's notion of the counterpublic provides not so much an alternative to the idea of a public as a more dynamic model for the interrelations of publics as "cultural forms" in modern society. Michael Warner, *Publics and Counterpublics* (New York: Zone Books, 2005), 56–57.

Figure 48

ASCO

Ticking Time, 1973

Performance by Harry Gamboa Jr. (left), Gronk, who holds a photograph of Willie F. Herrón III, and Patssi Valdez. Color photograph by Harry Gamboa Jr.

22 Lipsitz’s phrase is mobilized in contradistinction to “community-based art making” as a marginal status within art critical discourse. George Lipsitz, “Not Just Another Social Movement: Poster Art and the Movimiento Chicano,” in *Just Another Poster? Chicano Graphic Arts in California*, exhibition catalog, ed. Chon A. Noriega (Santa Barbara: University of California, University Art Museum, 2001), 83–84.

23 Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism* (Durham, NC: Duke University Press, 1991), 54. Jameson’s words evoke the opening lines of the epic Chicano poem *I Am Joaquín* (1967), which attributes Chicanos being “Lost in a world of confusion” to “modern society,” then charts a dialectical process by which Mexican history since the Conquest produces a revolutionary social movement among Chicanos in the United States. The poem is reprinted on Judy Baca’s official website in relation to her mural for the Denver International Airport, *La Memoria de Nuestra Tierra / Our Land Has Memory*, which depicts her grandparents’ journey from Mexico during the Mexican Revolution to a segregated La Junta, Colorado, where Baca’s mother was born (www.judybaca.com/dia/text/joaquin.html).

24 Carlos Almaraz, “Notes on an Aesthetic Alternative,” Mechicano Art Center exhibition invitation with manifesto, 1973.

25 Judith Hernández, oral history interview by Jeffrey Rangel, March 28, 1998, Smithsonian Archives of American Art, Washington, DC.

26 The center and its newly formed journal (now called *Aztlán: A Journal of Chicano Studies*) integrated the arts into their research and public service mission.

27 Daniel Widener, *Black Arts West: Culture and Struggle in Postwar Los Angeles* (Durham: Duke University Press, 2010), 160–161.

28 See the essay in this catalog by Karen Mary Davalos for a detailed discussion of Goetz Art Studios and Gallery.

29 Esteban Torres, at the time community affairs organizer for the United Auto Workers (1968–1974) and later a U.S. representative (1983–1999), was also among the early board members.

30 Friends of Siqueiros included two key figures in the rise of Chicano cultural expression, art historian Shifra Goldman and filmmaker Jesús Salvador Treviño. As the group encountered difficulties in their preservation effort, Siqueiros offered to create a new version of the mural on panels in his studio and send it to Los Angeles to emphasize his support for the political and artistic goals of the Chicano community. The mural—undertaken but, for unknown reasons, not completed—was offered by Goldman and Treviño to Plaza de la Raza, which would have likely become its home. Jesús Salvador Treviño, *Eyewitness: A Filmmaker’s Memoir of the Chicano Movement* (Houston: Arte Público, 2001), 303. See also “Mixed Media Festival Set by Art Center,” *Los Angeles Times*, July 17, 1970, D19; and “Chicano M.A.D. Festival” (advertisement), *Los Angeles Times*, July 19, 1970, R34.

31 Luis Garza, who met Siqueiros at the World Peace Council assembly in Budapest in May 1971, curated *Siqueiros in Los Angeles: Censorship Defied* at the Autry National Center in 2010. *Convergence*, published by the Autry National Center, includes in its fall 2010 issue several essays related to the exhibition and Siqueiros’s relationship to Los Angeles.

32 See Mario T. García’s introduction to Ruben Salazar, *Border Correspondent: Selected Writings, 1955–1970*, ed. Mario T. García (Berkeley: University of California Press, 1995), 1–38.

33 Bright had earlier worked as a movie set designer and as a continuity illustrator for director Lewis Milestone. She is identified as having once been married to “writer John Bright,” who may be the same person who was screenwriter of *The Public Enemy* (1931) and cofounder of the Screen Writers Guild. Their son, John Bright, photographed a number of early arts events at Mechicano Art Center and provided photos for a 1972 publication of the Los Angeles Community Arts Alliance. Mary Lou Loper, “Giving Her All for Mechicano Center,” *Los Angeles Times*, July 12, 1973, E6.

34 See the essay on Mechicano by Reina Alejandra Prado Saldivar in this catalog.

35 Loper, “Giving Her All for Mechicano Center,” E6.

36 John Blaine and Decia Baker, eds., *Community Arts Los Angeles* (Los Angeles: Los Angeles Community Arts Alliance, 1972), 51.

37 See Kristen Guzmán, *Self Help Graphics & Art: Art in the Heart of East Los Angeles*, ed. Colin Gunckel (Los Angeles: UCLA Chicano Studies Research Center Press, 2005); and Bolton T. Colburn and Margarita Nieto, *Across the Street: Self-Help Graphics and Chicano Art in Los Angeles*, exhibition catalog (Laguna Beach, CA: Laguna Beach Art Museum, 1995).

38 Guzmán, *Self Help Graphics & Art*, 8.

39 Since the mid-1980s, Joe Gonzalez—working as an individual artist under the name Goetz Art Studio—has created murals (paint and ceramic), floor tile designs, and an Aztec temple façade for a stage area in El Mercado’s large third-floor restaurant.

40 Arnold C. Vento, *Mestizo: The History, Culture, and Politics of the Mexican and the Chicano: The Emerging Mestizo-Americans* (Lanham, MD: University Press of America, 1998), 289.

41 Chon A. Noriega, “‘Your Art Disgusts Me’: Early Asco, 1971–75,” *Afterall: A Journal of Art, Context, and Enquiry*, no. 19 (2008): 109–21.

42 Guzmán, *Self Help Graphics & Art*, 15–18.

43 Carlos Almaraz, oral history interview by Margarita Nieto, February 6, 13, and 20, 1986, July 31, 1986, and January 29, 1987, Smithsonian Archives of American Art, Washington, DC.

44 Jeffrey J. Rangel, “Art and Activism in the Chicano Movement: Judith F. Baca, Youth and the Politics of Cultural Work,” in *Generations of Youth: Youth Cultures and History in Twentieth-Century America*, ed. Joe Austin and Michael Nevin Willard (New York: New York University Press, 1998), 230.

45 Judith F. Baca, oral history interview by Amalia Mesa-Bains, August 6, 1986, Smithsonian Archives of American Art, Washington, DC.

46 Rangel, “Art and Activism in the Chicano Movement,” 233.

47 The Margaret Herrick Library in Beverly Hills, California, includes a number of Margo Albert’s speeches related to Plaza de la Raza. See the Eddie Albert Papers, 1919–1996, in the Herrick Library’s Special Collections.

48 Lipsitz, “Not Just Another Social Movement,” 73–74.

49 James Thomas Rojas, “The Enacted Environment: The Creation of ‘Place’ by Mexicans and Mexican Americans in East Los Angeles” (master’s thesis, Massachusetts Institute of Technology, 1991).

50 John F. Bauman, Roger Biles, and Kristin M. Szylvian, *From Tenements to the Taylor Homes: In Search of an Urban Housing Policy in Twentieth-Century America* (University Park, PA: Penn State University Press, 2000), 140.

51 Marcos Sanchez-Tranquillo, “Space, Power, and Youth Culture: Mexican American Graffiti and Chicano Murals in East Los Angeles, 1972–1978,” in *Looking High and Low: Art and Cultural Identity*, ed. Brenda Jo Bright and Liza Bakewell (Tucson: University of Arizona Press, 1995), 55–88.

52 Ibid., 57.

53 Eva Sperling Cockcroft, “Contradiction or Progression: The Mainstreaming of a Mural Movement,” in *Distant Relations: Chicano, Irish, Mexican Art and Critical Writing*, ed. Trisha Ziff (Santa Monica, CA: Smart Art Press, 1995), 200–201. Available online at <http://www.zonezero.com/magazine/essays/distant/zcontra2.html>.

54 Claudine Isé, “Considering the Art World Alternatives: LACE and Community Formation in Los Angeles,” in *The Sons and Daughters of Los: Culture and Community in L.A.*, ed. David E. James (Philadelphia: Temple University Press, 2003), 88–89. Additional LACE founding members include Bill Fisher, Robert Gil de Montes, Richard Hyland, Joe Janusz, Marilyn Kempainen, Sarah Parker, Ron Reeder, Alexandra Sauer, Barry Scharf, David Scharf, and Nancy Youdelman.

55 Richard Duardo, oral history interview by Karen Mary Davalos, November 5, 2007, UCLA Chicano Studies Research Center.

56 See oral history interviews with Barbara Carrasco (September 11, 2007), Richard Duardo (November 5, 2007), John Valadez (December 7, 2007), and Tito Delgado (November 5, 2007), conducted by Karen Mary Davalos, UCLA Chicano Studies Research Center.

57 Luján discusses his move to Fresno in a letter to Self Help Graphics, dated September 3, 1976. Self Help Graphics Archives, California Ethnic and Multicultural Archives (CEMA), Department of Special Collections, Davidson Library, University of California, Santa Barbara.

58 Abel Salas, “David Botello: The Making of a Muralist,” *Brooklyn & Boyle: Art & Life in Boyle Heights and Beyond*, November–December 2010, 18. This is the first of a two-part series on Botello. The issue also includes an article by Alicia Gonzalez, “Decoding the Botello Lineage: Four Artists, Two Generations” (10, 16). Gonzalez and Botello drove to Mexico with their sisters, including Alicia Gonzalez, whose car they used.

59 Luis Valdez, “Notes on Chicano Theatre” (1970), in *Luis Valdez—Early Works: Actos, Bernabé and Pensamiento Serpentino* (Houston: Arte Público, 1990), 10.

60 Guzmán, *Self Help Graphics & Art*, 10–11.

61 Ibid., 10–11. The program received initial support from Los Angeles County and the Sisters of St. Francis. Also see oral history interviews with Linda Vallejo (August 20, 2007) and Richard Duardo (November 5, 2007) conducted by Karen Mary Davalos, UCLA Chicano Studies Research Center. In 1978, Proposition 13 delayed support through the Exemplary Arts Program for two years, at which time (1980) Yreina Cervantez, Diane Gamboa, Eloy Torres, and others were hired to work in the Barrio Mobile Art Studio program. Yreina Cervantez, oral history interview by Karen Mary Davalos, September 15, 2007, UCLA Chicano Studies Research Center.

62 Richard Duardo, interview by Karen Mary Davalos, November 5, 2007.

63 Judith Baca, oral history interview by Karen Mary Davalos, October 13, 2010, UCLA Chicano Studies Research Center.

64 “Bus Bench Art Contest Winners Placed on Exhibit,” *Los Angeles Times*, March 28, 1972, C1.

65 Mechicano also undertook a billboard project through the Los Angeles Recreation and Parks Department at around the same time. Victor Franco, oral history interview by Barry Schwartz, July 1972, Smithsonian Archives of American Art, Washington, DC.

66 Quoted in Linda Frye Burnham, “Asco: Camus, Daffy Duck, and Devil Girls from East L.A.,” *L.A. Style*, August 13–19, 1982, 58.

67 Patssi Valdez describes her first encounters with Gronk in similar terms of nonnormative gender identity and movement through social space: “He was walking around in sequined tops with fishnet stockings under jeans with holes all over them, this huge knotted hairdo. He’d have puppy dogs sewn on his pants, stones and jewels. I was fascinated by the fact that he could walk the streets and not get murdered.” Ibid., 58.

68 Lipsitz, “Not Just Another Social Movement,” 73–74.

69 Linda Vallejo, interview by Karen Mary Davalos, August 20, 2007.

70 Press release from Vidal Sassoon of New York, announcing preview of hairstyles at Goetz Art Studios and Gallery, February 25, 1975, personal papers of David Botello. See also “Sassoon’s 8th Wonder of the Hairstyle World: Room at the Top for a Pyramid,” *Los Angeles Times*, March 7, 1975, G2.

71 “Sassoon’s 8th Wonder of the Hairstyle World.”

72 See Noriega, “‘Your Art Disgusts Me,’” 109–21.

73 Juan (Johnny D.) Gonzalez (and Irma J. M. Beserra Núñez), oral history interview by Karen Mary Davalos, November 18, 2007, UCLA Chicano Studies Research Center.

74 Tere Romo, “Chicanos en Mictlán: A Curatorial Perspective,” in *Chicanos en Mictlán: Día de los Muertos in California*, ed. Tere Romo (San Francisco: Mexican Museum, 2000), 7. For a fuller discussion, see the other essays in this catalog.

75 Tomás Benítez, “Sister Karen Bocalero Remembered,” in Romo, *Chicanos en Mictlán*, 16.

76 See Leo Limón's account of the Los Four float he made with Carlos Almaraz and Frank Romero, which included paper-napkin flowers made by Romero's mother and her friends. Limón describes driving his '59 Chevy pickup truck at five miles an hour with a police escort to the event, where he then led the procession. Leo Limón, oral history interview by Karen Mary Davalos, October 2, 2007, UCLA Chicano Studies Research Center.

77 On Chicana punk in East Los Angeles, see Pilar Tompkins and Colin Gunckel, eds., *Vexing: Female Voices from East L.A. Punk*, exhibition catalog (Claremont, CA: Claremont Museum of Art, 2008). Essays include discussion of the role of Chicano art groups and art spaces.

78 Richard Duardo, interview by Karen Mary Davalos, November 5, 2007.

79 David Rivas Botello and Wayne Alaniz Healy, "Los Dos Streetscapers," *Somos* (Stanford, CA) 1, no. 3 (August 1978): 12–17. The article is interesting for how the two artists, who had known each other in elementary school, use the conceit of a Hollywood movie to describe their reunion in 1975. In their scenario, Gilbert Roland plays Healy, while Ricardo Montalban plays Botello.

80 See Botello and Healy's discussion of the mural (as indicative of their aesthetic project) in *ibid.*, 16–17.

81 Carlos Almaraz, from a sketchbook entry dated March 4, 1969, quoted in Patrick H. Ela, "Advancing Toward the Light: Dualities and Riddles in the Life and Times of Carlos Almaraz," in *Moonlight Theater: Prints and Related Works by Carlos Almaraz*, exhibition catalog (Los Angeles: Grunwald Center for the Graphic Arts, University of California, 1991), 27. Ela's essay provides an excellent consideration of Almaraz's artistic development in light of his artistic training, personal meditations, and political commitments.

82 Harry Gamboa Jr., "In the City of Angels, Chameleons, and Phantoms: Asco, a Case Study of Chicano Art in Urban Tones (or, Asco Was a Four-Member Word)," in *Urban Exile: Collected Writings of Harry Gamboa Jr.*, ed. Chon A. Noriega (Minneapolis: University of Minnesota Press, 1998), 77.

83 *Ibid.*

84 On this history, see Chon A. Noriega, *Shot in America: Television, the State, and the Rise of Chicano Cinema* (Minneapolis: University of Minnesota Press, 2000).

85 For this reason, Goez Art Studios and Gallery extends an "appreciation" to Justicia in its 1975 brochure. Justicia's Ray Andrade and Paul Macias served on the board of directors for Goez's East Los Angeles School of Mexican-American Fine Arts, together with the president of the Latino actors group Nosotros and the community affairs director for the local ABC television station.

86 William Wilson, "'Los Four' a Statement of Chicano Spirit," *Los Angeles Times*, March 10, 1974, Calendar, 64. In an earlier review, Wilson describes the exhibition as an invasion ("A Bit of the Barrio at County Museum," *Los Angeles Times*, February 27, 1974, E1). See also Peter Plagens, "'Los Four,' Los Angeles County Museum of Art," *Artforum* 13, no. 1 (1974): 87–89.

87 Wilson's much-feared "special interests" and "political influence" were of such magnitude that LACMA's next group or survey exhibition of Chicano artists occurred a third of a century later. See Rita Gonzalez, Howard N. Fox, and Chon A. Noriega, *Phantom Sightings: Art After the Chicano Movement*, exhibition catalog (Los Angeles: Los Angeles County Museum of Art; Berkeley: University of California Press, 2008).

88 William Wilson, "Chicana Artists Still Seeking Identification," *Los Angeles Times*, June 23, 1975, E5.

89 Gilbert Sánchez Luján, "El Arte del Chicano: 'The Spirit of Excellence,'" *Con Safo*s, no. 7 (1971): 11.

90 C. D. Almaraz, "The Artist as Revolutionary," *Chismearte* (Concilio de Arte Popular) 1, no. 1 (1976): 47–55.

91 James Tartan, *Los Four* (1974, 16mm color DVD, 23 min.), in *Early Chicano Art Documentaries*, Chicano Cinema and Media Art Series, vol. 1 (Los Angeles: UCLA Chicano Studies Research Center).

92 Malaquías Montoya and Lezlie Salkowitz-Montoya, "A Critical Perspective on the State of Chicano Art," *Metamorfosis: Northwest Chicano Magazine of Literature, Art and Culture* (University of Washington, Seattle) 3, no. 1 (1980): 3–7. See also the rebuttal by Shifra Goldman, "Response: Another Opinion on the State of Chicano Art," *Metamorfosis* 3, no. 2, and 4, no. 1 (1980–1981): 2–7.

93 Leonard Castellanos, oral history interview by Allen Bassing, December 27, 1972, Smithsonian Archives of American Art, Washington, DC.

94 Barbara Carrasco, oral history interview by Karen Mary Davalos, October 10, 2007, UCLA Chicano Studies Research Center.

95 Willie F. Herrón III, oral history interview by Jeffrey Rangel, February 5–March 15, 2000, Smithsonian Archives of American Art, Washington, DC.

96 *Ibid.*

97 See Max Benavidez, *Gronk, A Ver: Revisioning Art History*, vol. 1 (Los Angeles: UCLA Chicano Studies Research Center Press, 2007).

98 Patrick Ela notes the shift away from language in Almaraz's sketchbooks from about 1975 onward in "Advancing Toward the Light," 31.

99 Juan Gonzalez, oral history interview by Karen Mary Davalos, November 18, 2007, UCLA Chicano Studies Research Center.

100 Blaine and Baker, *Community Arts Los Angeles*, 95.

101 *Ibid.*, 36.

102 John Outterbridge, personal communication with Pilar Tompkins Rivas, December 15, 2010; and Cecil Fergerson, oral history interview by Pilar Tompkins Rivas, May 20, 2010.

103 Leonard Castellanos, "Chicano Centros, Murals, and Art," *Chismearte* (Concilio de Arte Popular) 1, no. 1 (1976): 26. Castellanos also discusses the challenges facing such artists: "The *muralistas* and *artistas* who paint in the street are dedicated and tough. The kind of abuse and criticism we have to absorb would surprise many of you. Some of it occasionally discourages a few *artistas* who immediately run to find shelter in a classroom somewhere. We are participants in a living form, where criteria change from day to day" (26).

104 In some ways, the Craft and Folk Art Museum exhibition *Murals of Aztlán: The Street Painters of East Los Angeles* (1981) marked a transition from the mural movement of the 1970s to the so-called gallery-based Latino Boom of the 1980s. See the James Tartan documentary on this exhibition, *Murals of Aztlán: The Street Painters of East Los Angeles* (1981, 16mm color DVD, 23 min.), in *Early Chicano Art Documentaries*, Chicano Cinema and Media Art Series, vol. 1 (Los Angeles: UCLA Chicano Studies Research Center).

105 Linda Vallejo, interview by Karen Mary Davalos, August 20, 2007. Vallejo is talking about Carlos Almaraz, but her words apply more broadly to the artists of this period.

106 Castellanos, "Chicano Centros, Murals, and Art," 26.

107 Quoted in Ela, "Advancing Toward the Light," 26.

108 Willie F. Herrón III, interview, February 5–March 15, 2000, Smithsonian Archives of American Art.

109 Jameson, *Postmodernism*, 54.





ASCO
The Death of Fashion, 1980
 Performance for Agnès Varda's
 film *Mur Murs*, 1981
 Color photograph
 by Harry Gamboa Jr.
 Pictured are Patssi Valdez (left),
 Gronk, Willie F. Herrón III,
 and Juliet Berto



HARRY GAMBOA JR.
Gronk and Willie F. Herrón
III with Portable Mural, 1973
 Color photograph



ASCO

***Mystics and Other Kicks*, 1976**

Performance by Patssi Valdez (*left*),
Gronk, Guillermo Estrada,
and Dee Dee Diaz

Color photograph by Harry Gamboa Jr.



ASCO
Double Genie, 1981
Performance by Victor Herrera-Lutz
(top) and Patssi Valdez
Color photograph with mixed media
by Harry Gamboa Jr.

Los Four 1973–1980

WE ARE TALKING ABOUT OUR STORIES,
a humanist tradition in art, which is very
much a part of growing up in California.
And they're telling stories—a narrative
content—and, basically, art that is
figurative and not abstract.... So they
were East Side stories, but really in a
larger context, they were California
stories. It was quite an impact in all the
art world, because we brought back...
emotionalism.

—Frank Romero, oral history interview,
January 17–March 2, 1997, Archives of
American Art, Smithsonian Institution,
Washington, D.C.

Founders

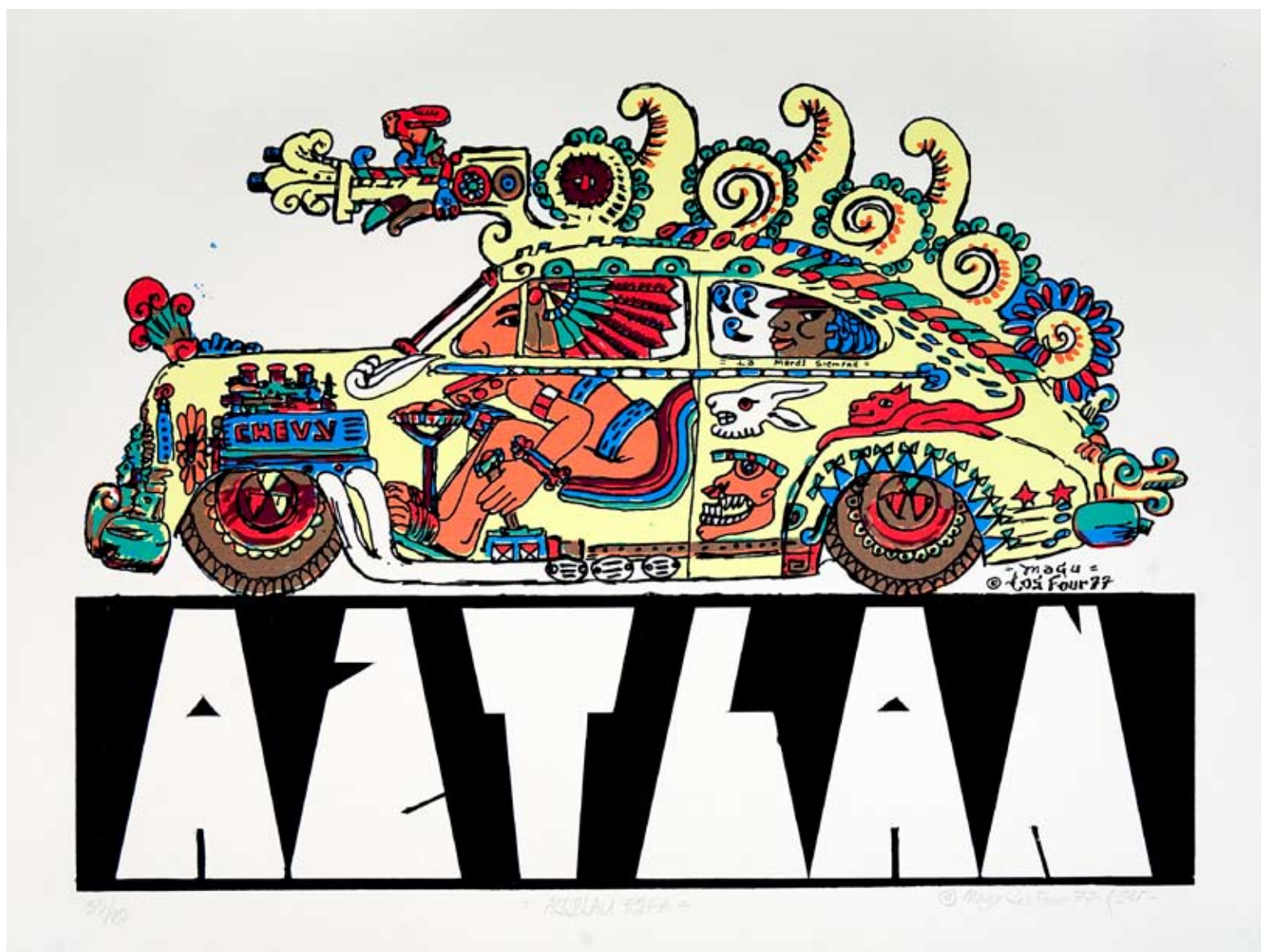
CARLOS ALMARAZ
ROBERTO “BETO” DE LA ROCHA
GILBERT “MAGU” SÁNCHEZ LUJÁN
FRANK ROMERO

Associated Artists

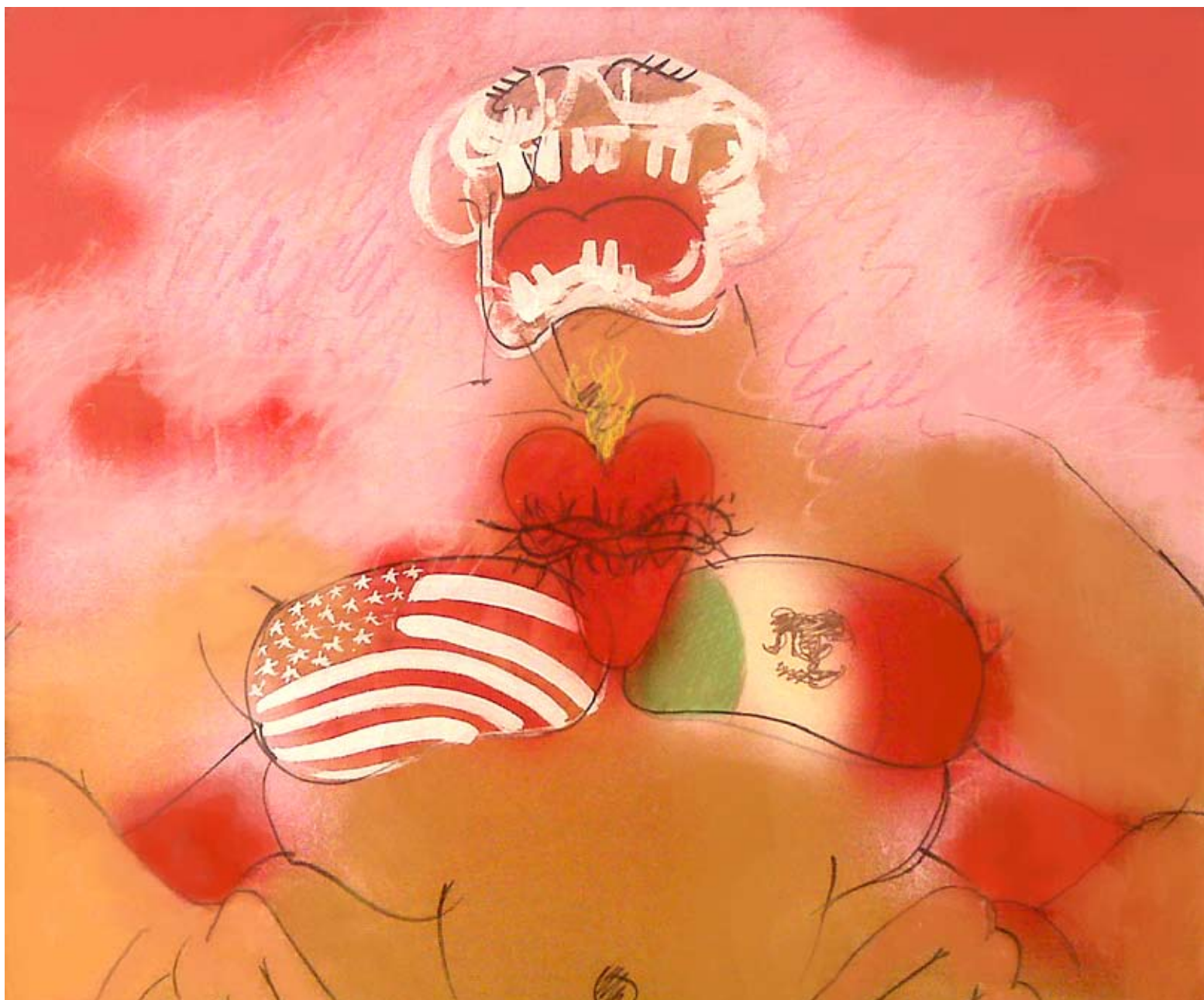
Judithe Hernández, John Valadez

Exhibiting Artists

Leonard Casillas, Gloriamalia Flores,
Gronk, Leo Limón, Mauricio Ramirez



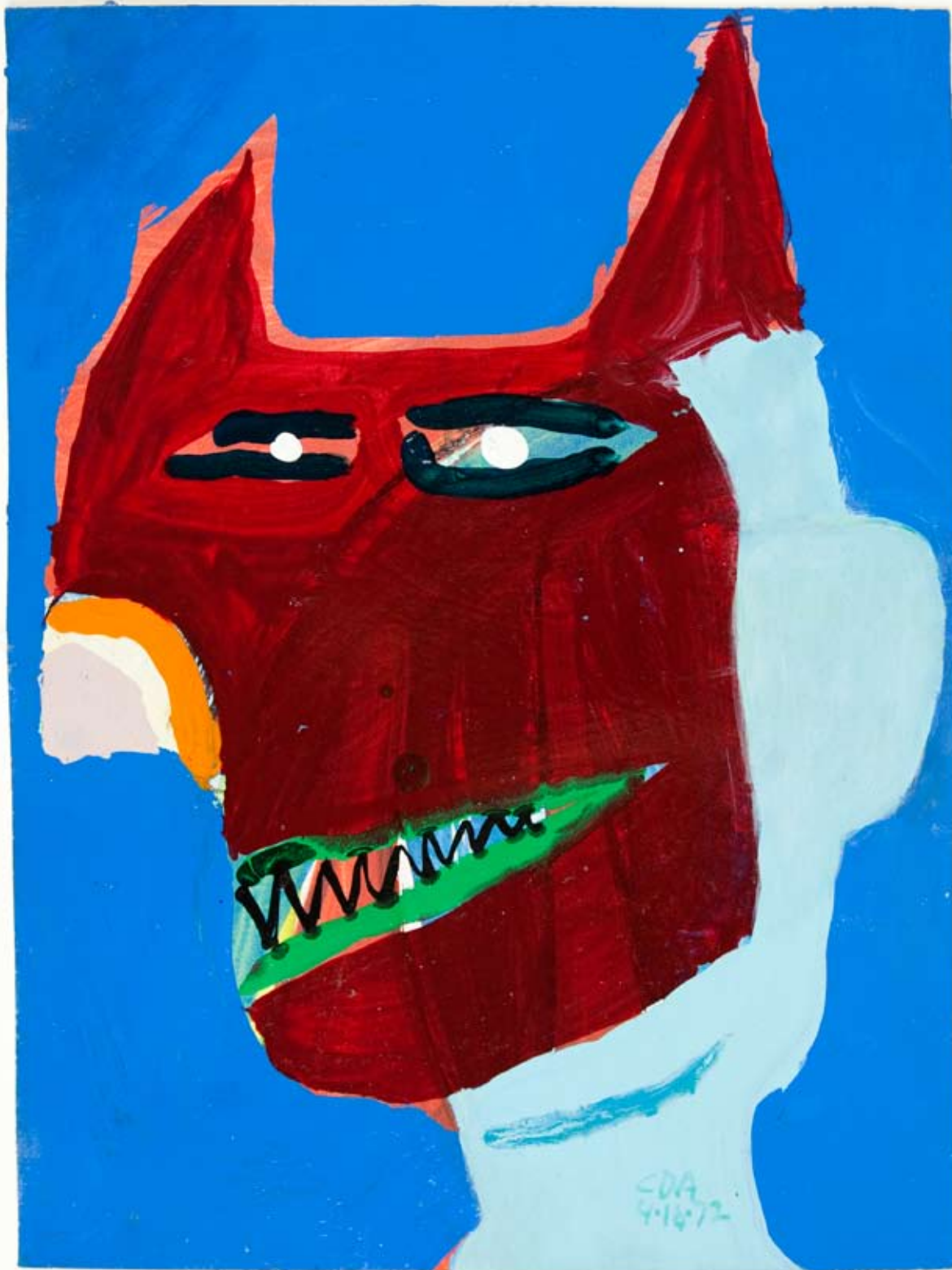
GILBERT "MAGU" SÁNCHEZ LUJÁN
Aztlan Rifa, 1977
 Silkscreen print
 22½ × 17½ inches



JUDITHE HERNÁNDEZ
Reina del Barrio, 1978
Spray paint on canvas
20 × 23½ inches

FRANK ROMERO
Corazón (Mended Heart), 1974
Spray paint on canvas
60 x 60 inches





CARLOS ALMARAZ
Untitled, 1972
Acrylic paint on paper
10 $\frac{3}{4}$ × 8 inches
(14 × 11 inches framed)

(opposite)
Poster for *Los Four:*
Banners and Paper,
at the Mount San
Antonio College Art
Gallery, 1976
Printed poster
20 × 16 inches

Los Dos Streetscapers 1975–1979

(East Los Streetscapers since 1980)

WE DESIGN OUR MURALS so that the public can easily identify with the theme and walk away with a feeling of pride, hope and/or appreciation of themselves as members of the community and the universe. We avoid self-defeating themes that require negative expenditures of energy. On the other hand, for us to portray life in the barrio as peaches and cream would not only be unrealistic, but such a mural would also require constant touch up. Therefore, we make mural statements that try and say “¡Stop! Take a look at yourself! You are the product of a glorious culture and a magnificent tradition. There is much to do to improve your condition if you feel that is necessary, but stop and take time to enjoy the beauty all around you.”

—From David Rivas Botello and Wayne Alaniz Healy, “Los Dos Streetscapers” (1978)

Founders

DAVID RIVAS BOTELLO

WAYNE ALANIZ HEALY

Associated Artists

Paul Botello, Rudy Calderon, Fabian Debora, Alejandro de la Loza, Ernesto de la Loza, Roberto “Tito” Delgado, Ricardo Duffy, Rich Raya, Charles Solares, Patricio Villagomez, George Yepes

David Botello (*right*) and Wayne Healy at the dedication of *Moonscapes*, 1979

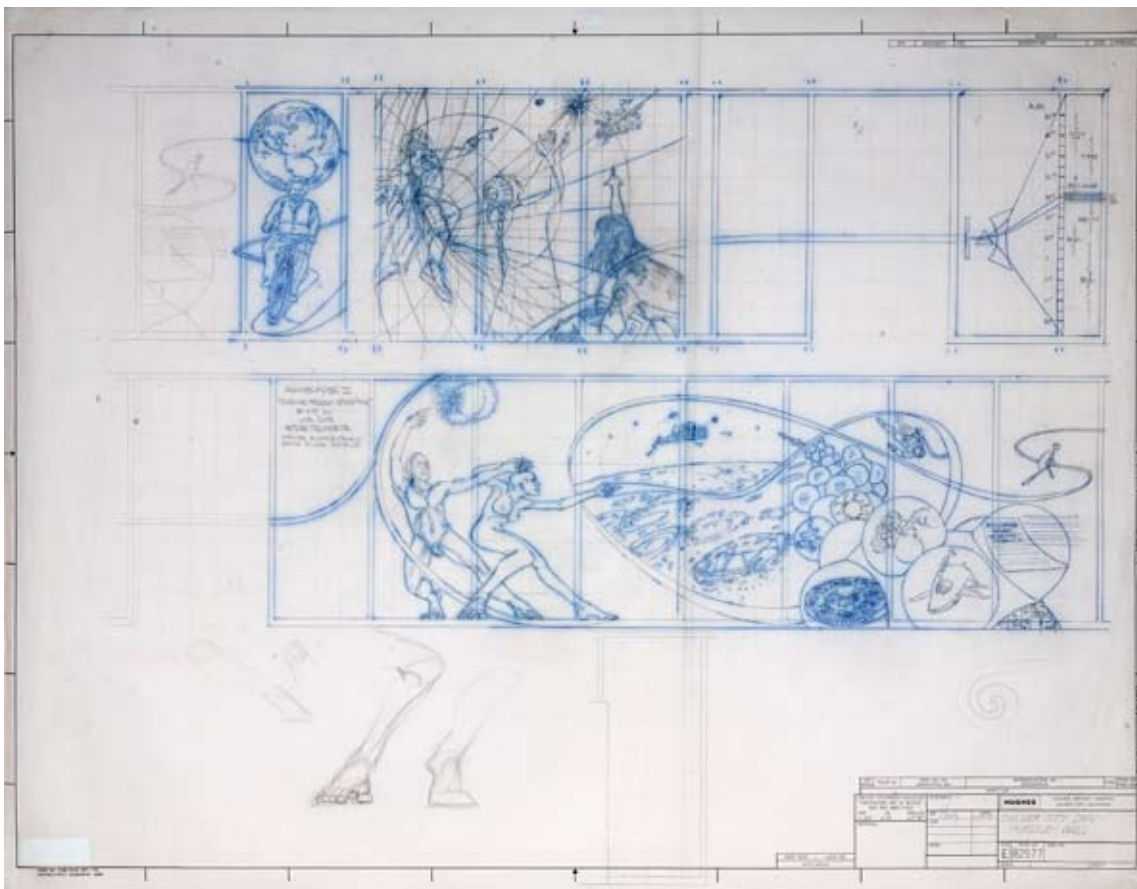




WAYNE HEALY
Los Dos Streetscapers'
Chicano Time Trip, 1977
Color photograph
Mural in Lincoln Heights



WAYNE HEALY
Los Dos Streetscapers' Moonscapes, 1978
Color photograph
Mural in Culver City



LOS DOS STREETSCAPERS

***Mil: Cruising thru Space and Time*, 1979**

Ink and graphite on vellum
34 x 44 inches

LOS DOS STREETSCAPERS

***Moonscapes* (detail), 1978**



Social and Public Art Resource Center (SPARC) 1976–present

THE SOCIAL AND PUBLIC ART RESOURCE CENTER (SPARC) is an arts center that produces, preserves and conducts educational programs about community-based public art works. SPARC espouses public art as an organizing tool for addressing contemporary issues, fostering cross-cultural understanding and promoting civic dialogue. SPARC is particularly committed to producing and promoting work that reflects the lives and concerns of America's ethnically and economically diverse populations, including women, the working poor, youth, the elderly, and newly arrived immigrant communities. SPARC's works are never simply individually authored endeavors, but rather a collaboration between artists and community members, resulting in art which rises from the community rather than being imposed upon it.

—From the organization's mission statement

Founders

JUDITH F. BACA

DONNA DEITCH

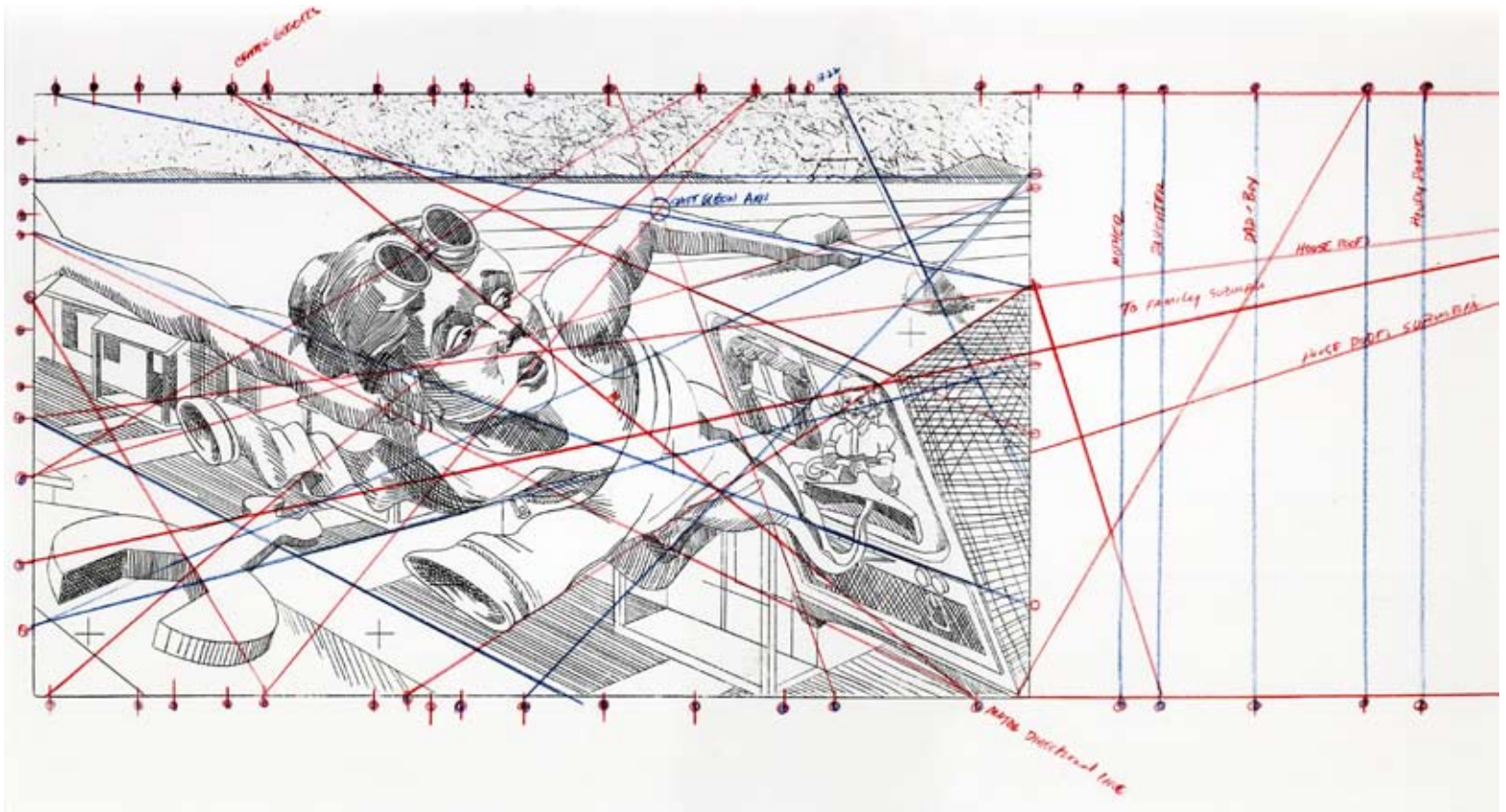
CHRISTINA SCHLESINGER

Artistic Director

Judith F. Baca

Executive Director

Debra Padilla





(opposite)

JUDITH F. BACA

Punto System

Study for the "Farewell to
Rosie the Riveter" segment
of *The Great Wall of*

Los Angeles, 1983

Colored pencil on paper
13 × 24 inches

(above)

The opening of the Social and
Public Art Resource Center
(SPARC), ca. 1977





JUDITH F. BACA
Uprising of the Mujeres, 1979
 Portable mural, acrylic on wood panels
 8 x 24 feet



JUDITH F. BACA and MEMBERS OF SPARC
The Great Wall of Los Angeles (detail), 1976–1983
Mural along Tujunga Wash, Valley Glen



JUDITH F. BACA and MEMBERS OF SPARC
The Great Wall of Los Angeles,
 "Zoot Suit Riots" segment, 1981

**Centro de Arte Público /
Public Art Center
1977–1980**

CENTRO DE ARTE PÚBLICO SURFACED in November of 1977 through the efforts of dedicated, community-conscious artists. The art group works as a collective, sharing rent, space, and art projects. There are various components of the Centro which consist of a gallery showroom, a silkscreen workshop (Hecho en Aztlán Múltiples), and specific work areas. Within these areas, artists provide art services ranging from commercial art to barrio murals. Involvement is a practice among group members, each working with community organizations such as Plaza de la Raza and Ayudate. Members also contribute work to publications, a few of which are *Somos* and *Chismearte*. The name of the group reflects the direction the centro is taking—that of public art.

—*ProFun Magazine* (Highland Park, CA),
March 1979

Founders

**CARLOS ALMARAZ
GUILLERMO BEJARANO
BARBARA CARRASCO
RICHARD DUARDO
FRANK ROMERO
JOHN VALADEZ**

Associated Artists

Roberto “Tito” Delgado, Juan Gryer, Dolores Guerrero Cruz, Judith Hernández, Leo Limón, Victor Manuel Valle, George Yepes



RICHARD DUARDO
*Artists Working at
Centro de Arte
Público*, 1979
Black and white
photograph
Pictured (from left)
are Dolores Guerrero
Cruz, Carlos Almaraz,
Susan (unknown
surname),
and Guillermo
Bejarano

(opposite)
RICHARD DUARDO
Día de los Muertos,
1979
Silkscreen print
23 × 17½ inches



Every Good Boy Does Fine



VONDA SHEPARD



HECHO EN AZTLAN MULTIPLES

DAY OF THE DEAD

HECHO EN AZTLAN MULTIPLES

OFFERING GRAPHIC DESIGN SERVICES
AND MULTI-COLOR SMALL EDITION
FOREIGN PRINTING ON A VARIETY OF SUBSTRATES

RICHARD DUARDO
5605 1/2 N. FIGUEROA
256-6601
HIGHLAND PARK

DIA DE LOS MUERTOS



switching war movies, a
monoculture. Newspaper
printed in the U.S. South
now combat veterans in
Commanche takeover in
Texas. An Algonquian
Indian, quickly signed a
100 men and asked Ma
mission to enroll more. It
dared up his own Nac
serves. Responding, he
reluctant because of nap
might not otherwise run
turn over arms to the
case. Sonoma needed the
regular paid forces were
so that some were
"rise to stay awake and
taught that they shot

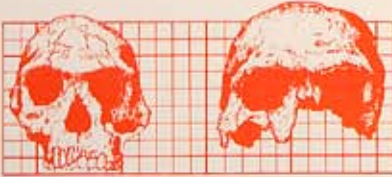
471



Children and Adults
U.S.
MAY 1984
MANUFACTURED
EDUCATION AND N



Dia De los Muertos @ Valado 1995

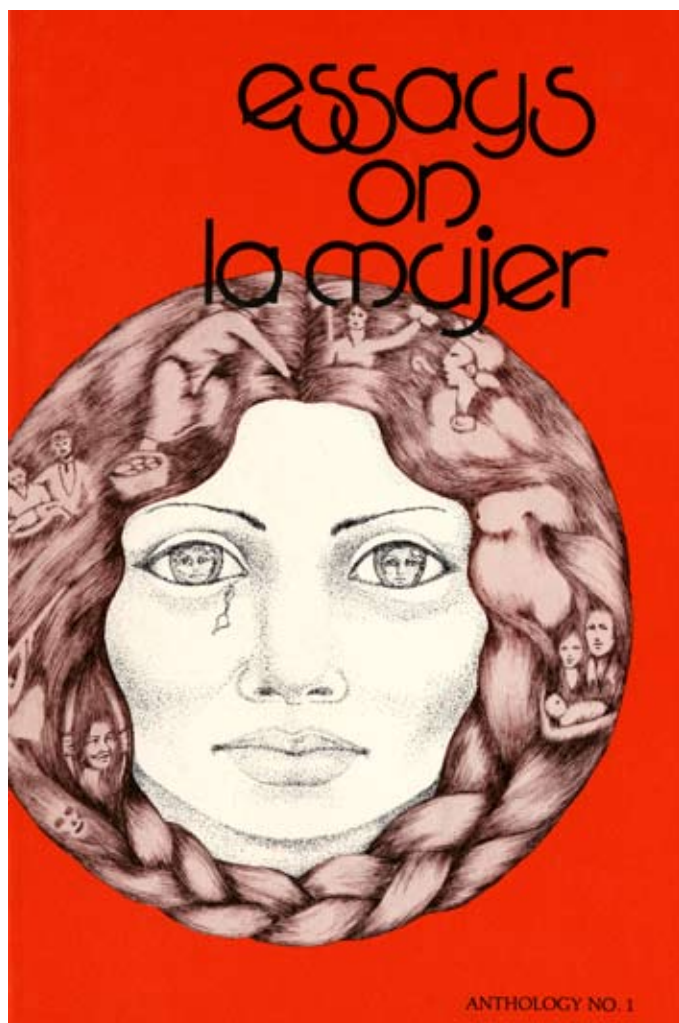


DAY OF THE DEAD
RECEPTION NOV. 4 • 8:15 -
GALERIA FIGUEROA
HIGHLAND PARK
ALTAR FOOD

DIA DE LOS MUERTOS
12 MIDNIGHT NOV. 4 - 10
5605 1/2 N. FIGUEROA
POSTER PRINT SALE
LIVE MUSIC ART SHOW

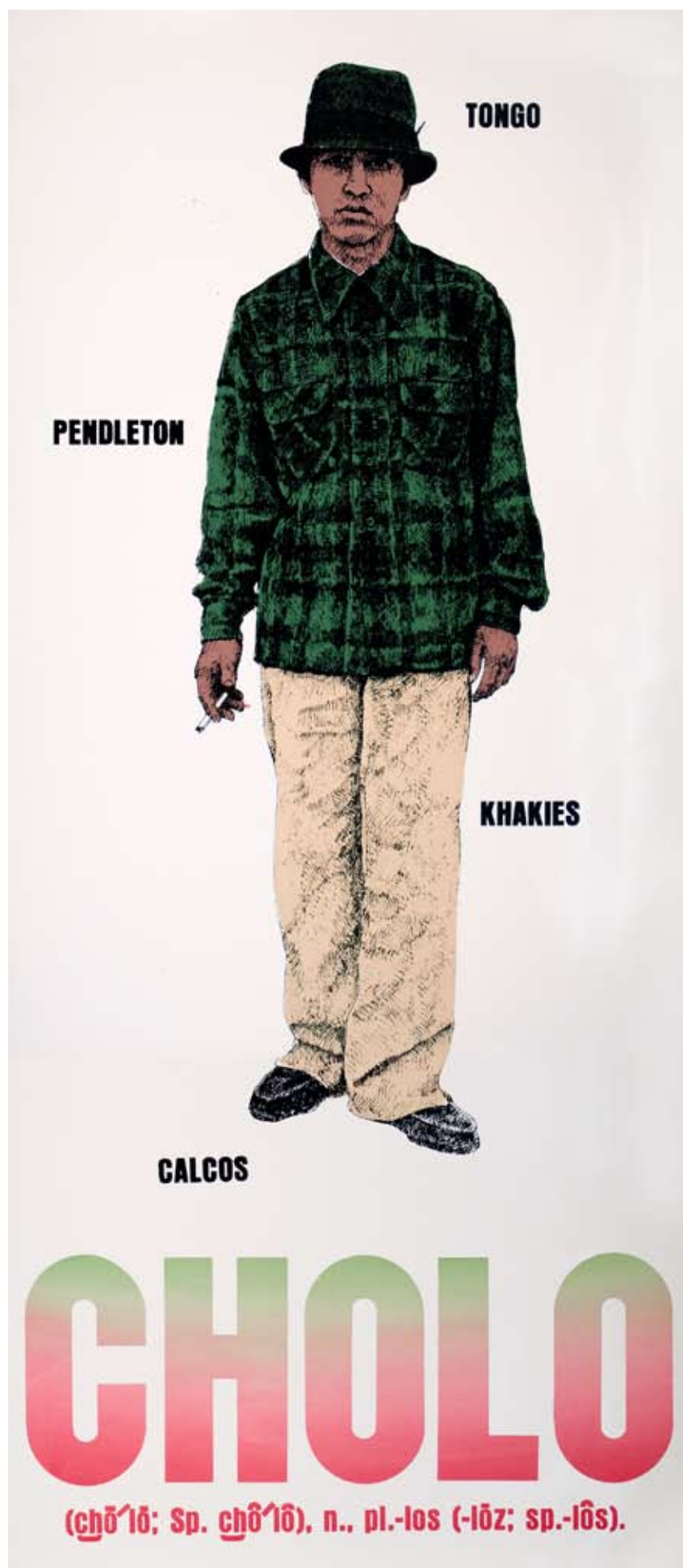
HECHO EN AZTLAN MULTIPLES A DEAD HAPPENING

HECHO EN AZTLAN MULTIPLES



BARBARA CARRASCO
Cover of *Essays on La Mujer*, published by the UCLA Chicano Studies Center in 1977

JOHN VALADEZ
Cholo, ca. 1977–1979
Printed poster
15 × 31½ inches



LEO LIMÓN
Día de los Muertos, 1979
 Silkscreen print
 26 × 39½ inches



Additional Group Information

GOEZ ART STUDIOS AND GALLERY

5432 East Olympic Boulevard, TELACU Industrial Park, Los Angeles, California 90022 (1995–present)

1232 Goodrich Boulevard, TELACU Industrial Park, Los Angeles, California 90022 (1981–1995)

Gallery on Olvera Street, Los Angeles, California 90012 (1981–1988)

Gallery at Seaports of the Pacific, Disneyland Hotel, Anaheim, California 92802 (six months in 1980–1981)

3757 East First Street (at Gage Avenue in East L.A.), Los Angeles, California 90063 (1969–1981)

Website: goezart.com

José Luis (Joe) Gonzalez

Born in Aguascalientes, Mexico, in 1939. Lives and works in Los Angeles, California. (Sole proprietor after 1981)

Don Juan/Johnny D. Gonzalez

Born in Aguascalientes, Mexico, in 1943. Lives and works in Los Angeles, California

David Botello

Born in Los Angeles, California, in 1946. Lives and works in Los Angeles. Studied at East Los Angeles College and California State University, Los Angeles

MECHICANO ART CENTER

5341 North Figueroa Street (Highland Park), Los Angeles, California 90042 (1976–1978)

4030 Whittier Boulevard (at Gage Avenue in East L.A.), Los Angeles, California 90023 (1970–1975)

8470 Melrose (at La Cienega), Los Angeles, California 90069 (1969–1970)

Mura Bright

Leonard Castellanos

Born in Los Angeles, California, in 1943. Bachelor of Fine Arts from Chouinard Art Institute, Los Angeles. Masters of Art from California State University, Los Angeles, 1968

Victor Franco

PLAZA DE LA RAZA

3540 North Mission, Los Angeles, California 90031
Website: www.plazadelaraza.org

Frank López

Born in ca. 1910. Died in 1979

Margo Albert

Born in Mexico City in 1917. Died in 1985

SELF HELP GRAPHICS & ART

1300 East 1st Street, Los Angeles, California 90033 (2011–)

3802 East César E. Chávez Avenue (at Gage Avenue), Los Angeles, California 90063 (1979–2010)

2111 East Brooklyn Avenue, Los Angeles, California (1972–1978)

Website: www.selfhelpgraphics.com

Sister Karen Bocalero

Born in Globe, Arizona, in 1933. Died in 1997. Studied at Immaculate Heart College, Los Angeles, and Tyler School of Art Abroad, Rome, Italy. Master of Fine Arts, Temple University, 1971

Carlos Bueno

Born in Cuernavaca, Mexico. Died in 2001

Antonio Ibáñez

Born in Mexico. Died prior to 2001

ASCO

Harry Gamboa Jr.

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

Gronk

Born in East Los Angeles, California, in 1954. Lives and works in Los Angeles. Bachelor of Fine Arts, East Los Angeles College, 1975. Master of Fine Arts, California State University, Los Angeles, 1978

Willie F. Herrón III

Born in East Los Angeles, California, in 1951. Lives and works in Los Angeles, California. Studied at East Los Angeles College, 1971–72, Otis Art Institute, 1971, and Los Angeles Trade Technical College, 1972–73

Patssi Valdez

Born in Los Angeles, California, in 1953. Lives and works in Los Angeles. Bachelor of Fine Arts, Otis Art Institute of Parsons School of Design, Los Angeles, 1985

LOS FOUR

Carlos Almaraz

Born in Mexico City in 1941. Died in 1989. Raised in Chicago, Illinois, and Los Angeles, California. Studied at California State College (now California State University, Los Angeles) and University of California, Los Angeles. Master of Fine Arts, Otis Art Institute, 1974

Roberto “Beto” de la Rocha

Born in Wilmar, California. Studied at California State University, Los Angeles

Gilbert “Magu” Sánchez Luján

Born in French Camp, California, in 1940. Lives and works in Pomona, California. Studied at East Los Angeles City College. Bachelor of Arts, Ceramic Sculpture, California State University, Long Beach, 1969. Master of Fine Arts, Sculpture, University of California, Irvine, 1973

Frank Romero

Born in Los Angeles, California, in 1941. Lives and works in Los Angeles and Provence, France. Studied at Otis Art Institute and California State College (now California State University, Los Angeles)

LOS DOS STREETSCAPERS

9050 East Garvey Avenue, Rosemead, California 91770 (1994–present)

1317 Palmetto Street, Los Angeles, California 90013 (1988–1994)

1547 Estudillo, Los Angeles, California 90023 (1985–1988)

900 Cypress Avenue, Los Angeles, California 90065 (1982–1985)

Self Help Graphics, 3802 East César E. Chávez Avenue, Los Angeles, California 90063 (1980–1982)

West Avenue 34 (Glassell Park), Los Angeles, California 90065 (1976–1980)

Lincoln Heights, Los Angeles, California 90031 (1975–1976)

Website: www.eastlosstreetscapers.com

David Rivas Botello

Born in Los Angeles, California, in 1946. Lives and works in Los Angeles. Studied at East Los Angeles College and California State University, Los Angeles

Wayne Alaniz Healy

Born in Santa Barbara, California, in 1946. Lives and works in Los Angeles, California. Bachelor of Science, Aerospace Engineering, and Bachelor of Science, Math, California State Polytechnic College at Pomona, 1968. Master of Science, Mechanical Engineering, University of Cincinnati, 1973. Master of Fine Arts, California State University, Northridge, 1999. Sole proprietor after 1985

SOCIAL AND PUBLIC ART RESOURCE CENTER (SPARC)

685 Venice Boulevard, Venice, California 90291 (1977–present)

Los Angeles Department of Recreation and Parks, Los Angeles Swim Stadium, 3980 South Menlo Avenue, Los Angeles, California 90037 (1976)

Website: www.sparcmurals.org

Judith F. Baca

Born in Los Angeles, California, in 1946. Lives and works in Los Angeles. Bachelor of Arts, Art, California State University, Northridge, 1969. Intensive Course in Mural Techniques, Taller Siqueiros, Cuernavaca, Mexico, 1977. Master of Arts, Art Education, California State University, Northridge, 1979

Donna Deitch

Born in San Francisco, California, in 1945. Lives and works in Los Angeles, California. Master of Arts, Film, University of California, Los Angeles, 1975

Christina Schlesinger

Born in Washington, D.C., in 1946. Lives and works in New York, New York. Bachelor of Arts, Harvard University, 1968. Master of Fine Arts, Rutgers University, 1996

CENTRO DE ARTE PÚBLICO / PUBLIC ART CENTER

Galeria Figueroa, 5605½ North Figueroa Street, Highland Park, California 90042

Carlos Almaraz

Born in Mexico City, in 1941. Died in 1989. Raised in Chicago, Illinois, and Los Angeles, California. Studied at California State College (now California State University, Los Angeles) and University of California, Los Angeles. Master of Fine Arts, Otis Art Institute, 1974

Guillermo Bejarano

Born in San Diego, California, in 1946. Lives and works in Laguna Woods, California, and Todos Santos, Baja California Sur, Mexico. Bachelor of Arts, Fine Arts, and Bachelor of Arts, Mexican American Studies, California State University, Northridge, 1976

Barbara Carrasco

Born in El Paso, Texas, in 1955. Lives and works in Los Angeles, California. Associate in Arts, West Los Angeles College, 1976. Bachelor of Fine Arts, University of California, Los Angeles, 1978. Master of Fine Arts, California Institute of the Arts, 1991

Richard Duardo

Born in East Los Angeles, California, in 1952. Lives and works in Los Angeles. Associate in Arts, Art, Pasadena City College, 1973. Bachelor of Fine Arts, Art, University of California, Los Angeles, 1976

Frank Romero

Born in Los Angeles, California, in 1941. Lives and works in Los Angeles and Provence, France. Studied at Otis Art Institute and California State College (now California State University, Los Angeles)

John Valadez

Born in East Los Angeles, California, in 1951. Lives and works in Los Angeles. Associate in Arts, East Los Angeles Junior College, 1972. Bachelor of Fine Arts, California State University, Long Beach, 1976



CARLOS ALMARAZ
Beach Trash Burning, 1982
Acrylic on linen
70 × 70 inches

Mural Remix

Sandra de la Loza

Los Angeles County Museum of Art

Sandra de la Loza

Born in Los Angeles, California, in 1968. Lives and works in Los Angeles, California. Bachelor of Arts, Chicano Studies, University of California, Berkeley, 1992. Master of Fine Arts, Photography, California State University, Long Beach, 2004

ARTIST'S STATEMENT This project began through chance circumstances. Nancy Tovar, who had befriended me years before when I lived up the street from her in Lincoln Heights, asked me to her house, a simple but well-kept turn-of-the-century Victorian with the most spectacular front yard cactus garden in "the Heights." She wanted me to show her how to use her new scanner. She was preparing to put together a slide show from her slide documentation of Eastside Chicano murals for the grand opening of a new art space in Boyle Heights, the First Street Studios, that a mutual friend, Lilia Ramirez, had invited her to participate in. While I flipped through boxes containing over 600 slides, I expected to encounter familiar territory, since I believed that I already knew Chicano muralism through childhood experiences during the inception of the "movement," visits to sites, and time put into reading about this period. Instead, her collection opened into a wild and rich array of color, patterning, and iconographic imagery that defied my preconceptions. Tovar, a UCLA art student in the 1960s, had set about documenting every instance of wall art she could find in true "organic archivist" fashion. From *placas* to landscapes to abstract patterning to fully developed narrative murals, her archive in a sense pricked at the popular view of muralism that tended to focus

on figurative and narrative works with more visually identifiable "Chicano" and political themes. Tovar's photographic archive emanates a new light, shattering the codes of "what was" by providing material to identify new patterns, new kaleidoscopes of light.

While Tovar's slide collection helped me realize that Chicano muralism was much vaster than I had known, the history of Chicano muralism also intrigued me for other reasons. As an art form, the mural has been overlooked, if not altogether dismissed, in MFA programs, art criticism, and art institutions across Southern California. Even as biennials, academic programs, and contemporary artistic practice began to focus on public works and social practices, L.A.'s own homebred movement became a specter, looming just outside history. Conservation efforts have been minimal, and the city recently issued a moratorium on mural creation while spending millions on graffiti abatement programs that buff out entire sections of graffitied murals rather than restore them. Given the rich history documented by Tovar, and the social dynamics at work today, I believe that the mural represents a vital arena for exploring questions about space and power within our urban landscape and contemporary art spheres—their historiography and epistemology. If muralism has been declared dead, it nonetheless keeps resurfacing.



**ERNESTO DE LA LOZA and
RICHARD "LIL MAN" RUIZ**
Untitled mural in East Los Angeles,
ca. 1972

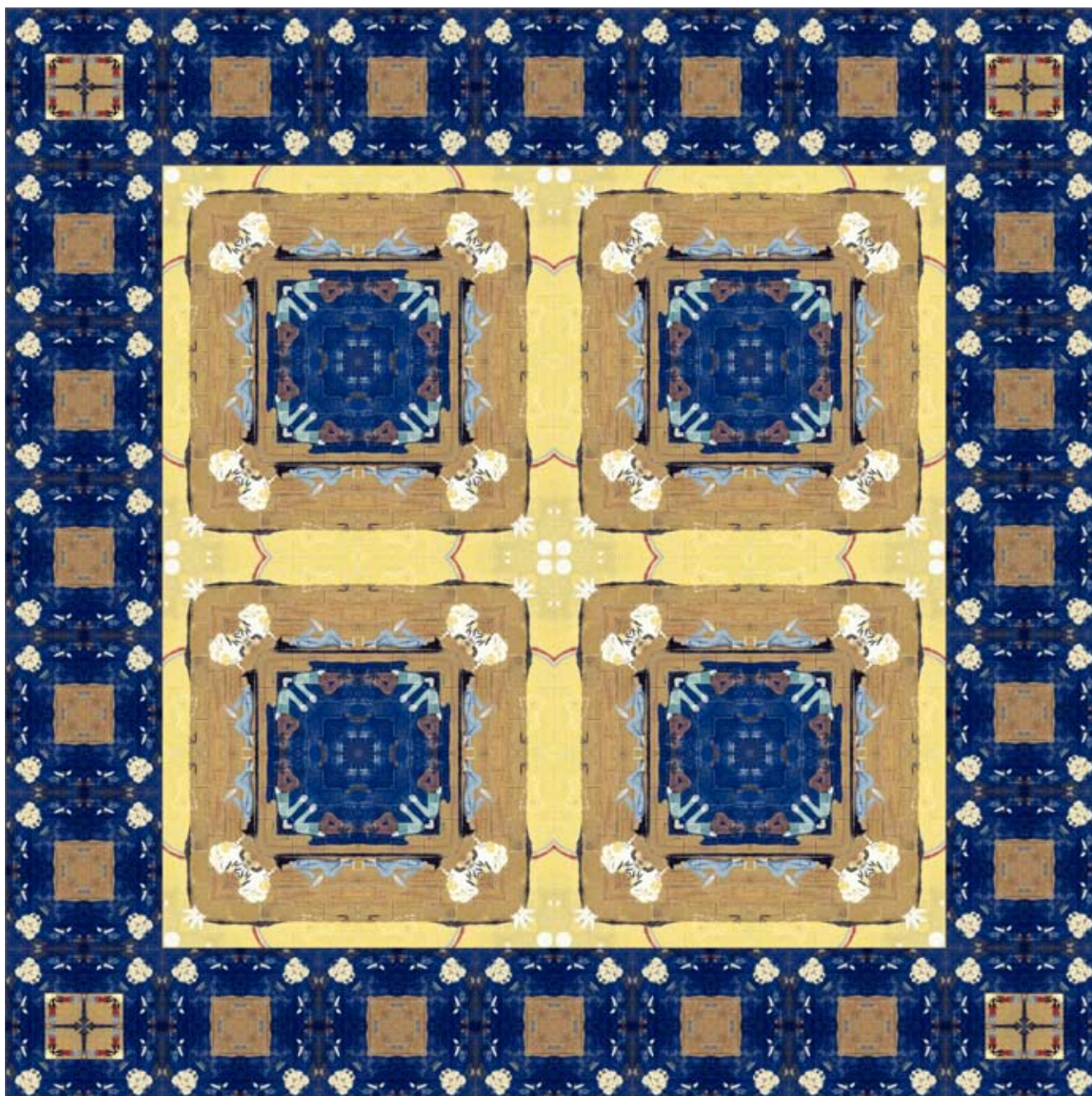
SANDRA DE LA LOZA
*Mural Remix; Untitled by Ernesto
de la Loza and Richard "Lil Man"
Ruiz, ca. 1972 (After the Riots), 2010*
Duratrans in lightbox
48 × 48 inches





Detail of mural in East Los Angeles believed to be by José A. Gallegos, ca. 1975

SANDRA DE LA LOZA
Mural Remix; Unknown, Believed to Be by José A. Gallegos, 1975, Funded by Citywide Murals, 2010
 Duratrans in lightbox
 48 × 48 inches





Detail of Mexica imagery in
a mural by an unknown artist,
1970s

SANDRA DE LA LOZA
Mural Remix; Unknown, Artist
Unknown; ca. 1970s, 2010
Duratrans in lightbox
48 × 48 inches





ROBERTO CHAVEZ
Porque Se Pelean? (detail), 1972
 Mural at Eastern and Floral,
 East Los Angeles
 The artist added names of local
 youth who watched him paint

SANDRA DE LA LOZA
 Study for Raza Mural Remix
 installation, 2010
 Digital file



Exhibition Checklist

Checklist information complete as of April 1, 2011

Art Along the Hyphen: The Mexican-American Generation

Autry National Center

EDUARDO CARRILLO

*Moonlight or Peyote Plants on
Lake Chapala*, 1960

Oil on canvas
16 × 20 inches
Courtesy of Long Beach Museum of Art;
gift of Dorothy Brown, 66-7.65

Self Portrait, 1960

Oil on canvas
31 × 29 inches
Courtesy of Alison Carrillo

The Garden, 1961

Oil on canvas
40½ × 40½ inches
Courtesy of Newspace Gallery, Los Angeles

Spanish Still Life, 1961

Oil on canvas
46¼ × 64½ inches
Courtesy of Juliette Carrillo

Still Life (with Watermelon), 1963

Oil on panel
24 × 24 inches
Courtesy of Charles and Gwendolyn
Garabedian

Stairway and Still Life, 1964

Oil on canvas
30 × 22 inches
Courtesy of Faith Flam

Cabin in the Sky, 1965

Oil on panel
72 × 60 inches
Courtesy of Tony Berlant

Temptation of St. Anthony, 1960-1965

Oil on canvas
27 × 19½ inches
Courtesy of Alison Carrillo

Two Shoes, 1960-1965

Oil on canvas
23 × 29 inches
Courtesy of Ruben Carrillo

Still Life Desk, La Paz, 1968

Oil on canvas
31¼ × 23½ inches
Courtesy of Alison Carrillo

Untitled (Doorbell), 1969

Oil on board
14 × 12 inches
Courtesy of Newspace Gallery, Los Angeles

Testament of the Holy Spirit, 1971

Oil on panel
47¾ × 60 inches
Courtesy of Crocker Art Museum,
Sacramento; purchased with funds from
the Maude T. Pook Acquisition Fund,
1972.24

Las Tropicanas, 1972-1973

Oil on panel
7 × 11 feet
Courtesy of the Crocker Art Museum;
promised gift of Juliette Carrillo and
Ruben Carrillo

Exhibition poster for *Ed Carrillo*

Polychrome Wood Sculpture and Paintings,
Ceeje Gallery, 1963
23 × 17 inches
Courtesy of Betsy Andersen

Exhibition poster for *6 Painters*

of the Rear Guard, Ceeje Gallery, 1964
22 × 16 inches
Courtesy of Alison Carrillo

ROBERTO CHAVEZ

Masks, 1957

Oil on canvas
60 × 60 inches

Johnny Bananas, 1958

Oil on canvas
16½ × 21 inches
Courtesy of Anatol Chavez

Belsen Landscape, 1959

Oil on canvas
22 × 36 inches
Courtesy of Anatol Chavez

El Tamalito del Hoyo, 1959

Oil on Masonite
40 × 25 inches
Courtesy of Anatol Chavez

Family Portrait, 1961

Oil on canvas
37 × 48 inches
Courtesy of Anatol Chavez

Adam and Eve, 1962

Oil on canvas
40 × 43 inches (two panels,
40 × 21½ inches each)
Courtesy of Anatol Chavez

Anna in Pink Dress, 1962

Oil on canvas
17¾ × 14¾ inches
Courtesy of Anatol Chavez

The Group Shoe, 1962

Oil on canvas
50 × 60 inches
Courtesy of Anatol Chavez

Self Portrait with Derby, 1963

Oil on canvas
20 × 16 inches
Courtesy of Anatol Chavez

Emiliano Zapata, 1964

Oil on canvas
18¾ × 14½ inches
Courtesy of Anatol Chavez

Vivian with Flowered Hat, 1962

Oil on canvas
40 × 24 inches
Courtesy of Vivian Delgadillo

Garabedian with Hatchet, 1964

Oil on canvas
40 × 31 inches
Courtesy of Anatol Chavez

Ladies Art Class, Sawtelle, 1967

Oil on canvas
50 × 60 inches
Courtesy of Anatol Chavez

Exhibition announcement for *Four*

*Painters: Garabedian/Chavez/Carrillo/
Lunetta*, Ceeje Gallery, 1962

Offset print
12½ × 9½ inches

Left to right: Louis Lunetta, Roberto
Chavez, Eduardo Carrillo, and Charles
Garabedian
Photograph by Sandy Darnley
Courtesy of Roberto Chavez

Announcement for Roberto Chavez

solo exhibition, Ceeje Gallery, 1962
Offset print
6¼ × 17 inches
Courtesy of Roberto Chavez

Announcement for Roberto Chavez

solo exhibition, Ceeje Gallery, 1965
Offset print
5 × 7¼ inches
Courtesy of Roberto Chavez

DORA DE LARIOS

Majolica Bowl, 1950s

Glazed stoneware
9 inches in diameter × 3 inches
Private collection

Horse and Riders, 1950s

Glazed stoneware
20 × 17 inches
Courtesy of the artist

Queen, early 1960s

Glazed stoneware
29 × 16 × 15 inches
Courtesy of Joan and Jack Quinn

King, early 1960s

Glazed stoneware
29 × 18 × 15 inches
Courtesy of Joan and Jack Quinn

Seated Woman, 1960s

Glazed stoneware
26 × 12 inches
Private collection

My Life, 1967

Stoneware
36 × 48 inches
Courtesy of Teri Brown

Mother and Child, 1968

Glazed stoneware
14 × 12 inches
Courtesy of Eleanor Kahn

Warrior, 1969

Bronze
27 × 8 × 4 inches
Courtesy of the artist

Fallen Warrior, 1969

Bronze
27 × 11 × 5 inches
Private collection

Warrior, 1970s

Glazed stoneware
25 × 18 inches
Private collection

Mother and Child, 1970s

Glazed stoneware
17 × 13 inches
Private collection

Plaque (Self-portrait), 1970s

Glazed porcelain
14 × 17 inches
Courtesy of the Simpson Family

Eve in Eden, late 1970s

Glazed stoneware
24 × 30 inches
Courtesy of the Simpson Family

Blue Plate Special, 1977

Glazed porcelain
Three dinner plates 12 inches in diameter;
three dessert plates, 9 inches in diameter
From a set of twelve place settings
commissioned for the White House
Courtesy of the artist

Milagros, 1984

Porcelain, stoneware, paint, wood,
copper, and gold leaf
60 × 48 × 6 inches
Courtesy of the artist

DOMINGO ULLOA

Painters on Strike, 1948
Linocut on paper
9 × 12 inches
Courtesy of Lincoln Cushing

Wolf Packs, 1949
Linocut on paper
12 × 18 inches
Courtesy of Lincoln Cushing

The Right, 1950
Charcoal on paper
18 × 24½ inches
Courtesy of Elsa Ulloa

Racism, 1950
Charcoal on paper
23 × 18 inches
Courtesy of Elsa Ulloa

Self Portrait, 1951
Oil on board
22 × 21 inches
Courtesy of Domingo Ulloa Jr.

Mount Signal, 1951
Charcoal and pencil on paper
18½ × 24 inches
Courtesy of Elsa Ulloa

Carrot Pickers, 1957
Oil on board
34½ × 25½ inches
Courtesy of Elsa Ulloa

Still Life, 1957
Oil on board
17 × 22¾ inches
Courtesy of Elsa Ulloa

Racism/Incident at Little Rock, 1957
Acrylic on canvas
33¾ × 47¼ inches
Courtesy of Mark-Elliott Lugo

Woman Cutting Cactus, 1960
Oil on Masonite
49 × 37 inches
Private collection

Braceros, 1960
Oil on Masonite
36 × 49 inches
Private collection

Going Home, 1964
Oil on board
34 × 46 inches
Courtesy of Elizabeth M.
and Andrew Matto

Hunger, 1975
Charcoal on paper
22½ × 16 inches
Courtesy of Domingo Ulloa Jr.

Short-Handled Hoe, 1975
Lithograph
17 × 13 inches
Collection of UCLA Chicano Studies
Research Center; gift of Elsa Ulloa

Garlic Pickers, 1977
Oil on board
48 × 36 inches
Courtesy of Elizabeth M.
and Andrew Matto

Turnips, 1978
Oil on canvas
14¼ × 27 inches
Courtesy of Barbara Cox

ALBERTO VALDÉS

Samurai, ca. 1949
Oil on Masonite
37 × 14¼ inches
Courtesy of Joan Churchill

Untitled, 1960
Acrylic on watercolor paper
10 × 13 inches
Courtesy of Valdés Family Trust
Collection, Los Angeles

Untitled, ca. 1960
Acrylic and ink on paper
19¾ × 15 inches
Courtesy of Joan Churchill

Christmas Child, ca. 1960
Oil on paper
19¾ × 17¾ inches
Courtesy of Joan Churchill

Self Portrait, ca. 1960
Gold leaf and ink on canvas
11⅞ × 11 inches
Courtesy of Valdés Family Trust
Collection, Los Angeles

Untitled, ca. 1960
Oil on Masonite
20 × 24 inches
Courtesy of Valdés Family Trust
Collection, Los Angeles

Afro Woman, ca. 1965
Oil on Masonite
30 × 24 inches
Courtesy of Joan Churchill

Einstein Cubed, ca. 1965
Oil on canvas
24 × 30 inches
Courtesy of Valdés Family Trust
Collection, Los Angeles

Untitled, ca. 1965
Acrylic on canvas panel
10 × 13½ inches
Courtesy of Valdés Family Trust
Collection, Los Angeles

Untitled, ca. 1965
Mixed media on canvas
13½ × 13½ inches
Courtesy of Valdés Family Trust
Collection, Los Angeles

Untitled, 1967
Acrylic on canvas panel
10¼ × 10⅓ inches
Courtesy of Valdés Family Trust
Collection, Los Angeles

Untitled, ca. 1967
Oil on linen
10¾ inches × 13¼ inches
Courtesy of Valdés Family Trust
Collection, Los Angeles

Untitled, ca. 1968
Mixed media on canvas
13¼ × 12½ inches
Courtesy of Valdés Family Trust
Collection, Los Angeles

Old Man, 1969
Oil on Masonite
19¼ × 23¼ inches
Courtesy of Valdés Family Trust
Collection, Los Angeles

Black Vase, ca. 1970
Oil and sand on paper
15⅞ × 15⅞ inches
Courtesy of Joan Churchill

Untitled, ca. 1975
Mixed media on watercolor paper
18 × 13 inches
Courtesy of Valdés Family Trust
Collection, Los Angeles

Don Pela Gallos, ca. 1980
Acrylic on Arches paper
26 × 20 inches
Courtesy of Valdés Family Trust
Collection, Los Angeles

Perro Cósmico for Summer, ca. 1981
Acrylic on Arches paper
15½ × 20 inches
Courtesy of Valdés Family Trust
Collection, Los Angeles

HERNANDO G. VILLA

Hernando G. Villa in 1905, at the age
of twenty-four
Black and white photograph
Courtesy of Hernando G. Villa Collection,
Braun Research Library, Autry National
Center, Los Angeles

Bolero, ca. 1906
Mixed media on board
40 × 30 inches
Courtesy of Susan Moll

Mission Ruins, 1920
Oil on board
11 × 14 inches
Courtesy of Los Angeles County Museum
of Art; gift in memory of Dr. Carl S.
Dentzel, M.80.193.2

El Torero, 1924
Oil on canvas
11½ × 9½ inches
Courtesy of Mark and Janet Hilbert

Siesta Time Below the Rio Grande, 1929
Oil on canvas
29¼ × 22½ inches
Courtesy of Colonial Arts, San Francisco

The Chief, 1930
Offset poster
41 × 27 inches
Courtesy of Autry National Center, Los
Angeles; purchased by D. A. and Bill Eaton
through the 2005 Gold Acquisitions
Committee, 2005.42.1

Untitled (Blanket Vendor), 1932
Charcoal and crayon on paper
28 × 21 inches
Courtesy of Pamela Carter Meek and
Scott A. Meek

El Mariachi, 1940s
Charcoal and crayon on paper
24 × 17 inches
Courtesy of Armando and María Durón

Southern California Seascape, 1940
Oil on canvas
16 × 20 inches
Courtesy of Scott Hill Gallery, Dixon,
California

Spanish Holiday, 1940
Oil on canvas
30 × 40 inches
Courtesy of Donald and Joanne Heath

Pack Train, 1945
Charcoal on paper
12 × 9 inches
Courtesy of Fisher Gallery, University
of Southern California, Los Angeles;
gift of Dr. and Mrs. G. Donald Montgomery

Untitled (Ship on Ocean), ca. 1945
Charcoal on paper
12 × 9 inches
Courtesy of Autry National Center,
Los Angeles; gift of Terezita Romo

Still Life, Yellow Roses, 1945
Oil on canvas
15 × 10 inches
Courtesy of Alan and Leslie Baribeault

Untitled (Village on Seacoast), 1946
Charcoal on paper
14 × 11 inches
Courtesy of Autry National Center,
Los Angeles; gift of Terezita Romo

Seascape, 1946
Charcoal on heavy paper
14 × 11 inches
Courtesy of Autry National Center,
Los Angeles; gift of Terezita Romo

Untitled (House Under Large Tree), 1946
Charcoal on heavy paper
14½ × 11 inches
Courtesy of Autry National Center,
Los Angeles; gift of Terezita Romo

Untitled (Portrait of Native American), n.d.
Oil on canvas
22 × 16 inches
Courtesy of Fisher Gallery, University
of Southern California, Los Angeles;
gift of Dr. and Mrs. G. Donald Montgomery

Outdoor Serenade, n.d.
Oil on canvas
28 × 22 inches
Courtesy of Susan Moll

<p>Untitled (Woman with White Mantilla), 1945 Oil on canvas 56 × 43 inches Courtesy of Mark and Janet Hilbert</p> <p>Invitation for Hernando G. Villa exhibition, 1934 Offset print 11 × 8½ inches Courtesy of Hernando G. Villa Collection, Braun Research Library, Autry National Center, Los Angeles</p> <p><i>Rio Grande Review</i>, front cover with Hernando G. Villa artwork, August 1929 Print media 11 × 7½ inches Courtesy of Hernando G. Villa Collection, Braun Research Library, Autry National Center, Los Angeles</p>	<p><i>Agricultural Field in Crystal City, Texas</i>, 1970 Black and white photograph</p> <p><i>Brothers in Crystal City, Texas</i>, 1970 Black and white photograph</p> <p><i>Chicana at Gage Avenue and Whittier Boulevard, East Los Angeles</i>, 1972 Black and white photograph</p> <p><i>Chicano at Gage Avenue and Whittier Boulevard, East Los Angeles</i>, 1972 Black and white photograph</p> <p><i>Roosevelt High School Walkouts</i>, 1970 Color photograph</p> <p><i>Two Marchers: August 29th Chicano Moratorium</i>, 1970 Color photograph</p> <p><i>Street View: August 29th Chicano Moratorium</i>, 1970 Color photograph</p> <p><i>Miss Señorita México Contest, Sponsored by the Mexican Chamber of Commerce at the Biltmore Hotel</i>, 1980 Color photograph</p> <p><i>East Los Angeles Doctors Hospital on Whittier Boulevard</i>, early 1970s Black and white photograph</p> <p><i>Shrine to the Virgin of Guadalupe at Maravilla Housing Project, Mednik Avenue and Brooklyn Avenue, East Los Angeles</i>, early 1970s Color photograph</p> <p><i>Chicano Standing in Front of Wall Graffiti in East Los Angeles</i>, early 1970s Color photograph</p> <p><i>Close-up of Wall Graffiti in East Los Angeles</i>, early 1970s Color photograph</p> <p><i>Wall in City Terrace</i>, early 1970s Color photograph</p> <p><i>Supergraphics on Wall at Cal Poly, San Luis Obispo</i>, 1971 Color photograph</p> <p><i>Geraghty Wall in East Los Angeles</i>, 1971 Color photograph</p> <p><i>Miguel Delgado as Aztec</i>, 1977 Black and white photograph</p> <p><i>’47 Chevy in Wilmington, California</i>, 1972 Color photograph</p> <p><i>Carmen Zapata on the Set of PBS Series Villa Alegre</i>, 1974 Black and white photograph</p> <p><i>Mayor Tom Bradley and Deputy Mayor Grace Montañez Davis in East Los Angeles Christmas Parade</i>, ca. 1978–1980 Black and white photograph</p>	<p><i>Al Diaz, Editor of the Belvedere Citizen News, East Los Angeles</i>, 1973 Black and white photograph</p> <p><i>State Assemblyman Art Torres and Field Representative Gloria Molina in East Los Angeles Christmas Parade</i>, ca. 1978–1980 Black and white photograph</p> <p><i>Veterans of American Legion Post Eugene Obregon at a Memorial Day Celebration at Cinco Puntos, East Los Angeles</i>, 1972 Black and white photograph</p> <p><i>Roosevelt High School Walkouts</i>, 1970 Black and white photograph</p> <p><i>Police at September 16th Parade in East Los Angeles</i>, 1970 Black and white photograph</p> <p><i>Crowd at September 16th Parade in East Los Angeles</i>, 1970 Black and white photograph</p> <p><i>Family Walking on Whittier Boulevard on a Sunday Afternoon in East Los Angeles</i>, 1972 Color photograph</p> <p><i>Chicano Graduation Ceremony at USC, June 1979, 1979</i> Color photograph</p>	<p>Don Juan/Johnny D. Gonzalez, with contributors José Luis Gonzalez, David Botello, Ignacio Gomez, Gustavo Casillas, Richard Rueda, Robert Arenivar, David Lopez, David Ramirez, Richard Rodriguez, Richard Haro, Richard Jimenez, Manuel Venegas, and Danny Gaytan <i>The Birth of Our Art</i>, 1971 Mural facade for Goetz Art Studios and Gallery and The East Los Angeles School of Mexican–American Fine Arts (TELASOMAF), 3757 East First Street, Los Angeles (1969–1981) Paint on wood panels 135 x 400 inches Courtesy of José Luis (Joe) Gonzalez, founder Goetz Imports and Fine Arts, cofounder TELASOMAF, and cofounder Goetz Art Studios and Gallery Don Juan/Johnny D. Gonzalez, founder TELASOMAF, cofounder Goetz Imports and Fine Arts, and cofounder Goetz Art Studios and Gallery David Botello, cofounder TELASOMAF, Goetz Imports and Fine Arts, and Goetz Art Studios and Gallery</p> <p>The production of the mural <i>The Birth of Our Art</i> was made possible in part through the support of the Lupe Maldonado Family. Conservation of the mural in 2011 was supervised by the UCLA Chicano Studies Research Center and implemented by May Painting Conservation with generous support from the Ralph M. Parsons Foundation, Elyse S. and Stanley J. Grinstein, AltaMed Health Services Corporation, Entravision Communications Corporation, and the Walt Disney Company. Additional support was provided by Armando Durón, Kathleen McHugh, Ricardo Muñoz, Terezita Romo, David Valdés, and Tamar Diana Wilson</p> <p>Robert Arenivar, David Botello, and Don Juan/Johnny D. Gonzalez Sketch for large banner, 1974 Pen on paper 7½ × 18 inches Courtesy of David Botello</p> <p>Robert Arenivar, David Botello, and Don Juan/Johnny D. Gonzalez <i>Ajax Muffler Shop</i>, 1973 Pen on graph paper 24½ × 17¼ inches Courtesy of David Botello</p> <p>David Botello <i>Tlalocal Commercial Center</i> (study), 1972 Watercolor on paper (no longer extant) Digital file Courtesy of the artist</p> <p>Vidal Sassoon press release announcing the company's collaboration with Goetz Art Studios and Gallery, 1975 11 x 8½ inches Print media Courtesy of José Luis González David Botello <i>Tlalocal Commercial Center</i> (study), 1972 Watercolor on paper 23 × 15 inches Courtesy of the artist</p>
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David Botello
Tlalocan Commercial Center (study), 1972
 Pencil on vellum paper
 24 × 19 inches
 Courtesy of the artist

Robert Arenivar, David Botello,
 and Don Juan/Johnny D. Gonzalez
 Sketch for First Street Store mural, 1974
 Oil pastel on paper, with overlay of
 colored pencil on tracing paper
 8½ × 18 inches
 Courtesy of David Botello

David Botello
 Sketch for First Street Store mural, 1974
 Colored pencil on paper
 12½ × 19 inches
 Courtesy of the artist

David Botello and Don Juan/
 Johnny D. Gonzalez
 Study for street planters, 1971
 Watercolor on board
 14 × 20 inches
 Courtesy of David Botello

David Botello and Don Juan/
 Johnny D. Gonzalez
El Monumento de la Raza, 1970
 Marker and pen on tracing paper with
 black and white Polaroid photograph
 of proposed site
 19 × 24 inches
 Courtesy of David Botello

Don Juan/Johnny D. Gonzalez (design),
 José Luis Gonzalez (project coordinator),
 Carlos Venegas (plaster model), Silvestri
 Studios in Los Angeles (casting)
Reproduction of Quetzalcoatl Head, 1971
 Fiberglass
 22 × 21 × 17 inches
 Courtesy of José Luis Gonzalez

Félix del Valle
 Spanish suit of armor purchased for
 Goetz Art Studios in 1971
 Metal, fabric, wood
 Suit 74 × 37 inches; platform 22 × 21½
 inches; spear 84 × 20 inches
 Courtesy of José Luis Gonzalez

Don Juan/Johnny D. Gonzalez (project
 concept, architectural design, theme, and
 mural design), Robert Arenivar and
 David Botello (mural design), Joel Suro
 Olivares (ceramics),
 and José Luis Gonzalez (partner)
The Story of Our Struggle, 1974
 Mural on First Street in East Los Angeles
 Courtesy of UCLA Chicano Studies
 Research Center

David Botello
Eagle Knight Aztec Head Planters,
 early 1970s
 Color photograph
 Courtesy of the artist

Oscar Castillo
Birth of Our Art Mural, 1970s
 Color photograph
 Courtesy of UCLA Chicano Studies
 Research Center Library

Don Juan/Johnny D. Gonzalez (concept
 and layout), David Botello (design and
 drawing), Robert Arenivar (story
 illustrations)
*The Goetz Map Guide to the Murals of East
 Los Angeles*, 1975
 Offset map printed by Goetz Publishing
 (first edition, Early California Series)
 17½ × 23 inches
 Courtesy of David Botello

Dewar's advertisement featuring
 José Luis Gonzalez and Don Juan/
 Johnny D. Gonzalez, 1975
 Print media
 8½ × 11 inches
 Courtesy of José Luis Gonzalez

Goetz Gallery article, n.d.
 Print media
 8½ × 11 inches
 Courtesy of José Luis Gonzalez

MECHICANO ART CENTER

Carlos Almaraz
Story of Change, 1973
 Silkscreen print
 25 × 18 inches
 Courtesy of Joe D. Rodriguez

Guillermo Bejarano
 Front section of the Mechicano Art
 Center's 1977 calendar, 1976
 Silkscreen print
 28½ × 22¾ inches
 One of a suite of thirteen prints
 comprising the 1977 Mechicano Art Center
 calendar
 Courtesy of Center for the Study of
 Political Graphics, Los Angeles

Carlos Almaraz
El Corazón del Pueblo, 1976
 Silkscreen print
 (no. 65 of an edition of 100)
 28¾ × 22¾ inches
 One of a suite of thirteen prints
 comprising the 1977 Mechicano Art
 Center calendar
 Courtesy of Joe D. Rodriguez

Guillermo Bejarano
La Arma de la Gente, 1976
 Silkscreen print
 (no. 65 of an edition of 100)
 28½ × 22¾ inches
 One of a suite of thirteen prints
 comprising the 1977 Mechicano Art Center
 calendar
 Courtesy of Joe D. Rodriguez

Leonard Castellanos
Guerra, 1976
 Silkscreen print
 (no. 65 of an edition of 100)
 28½ × 22¾ inches
 One of a suite of thirteen prints
 comprising the 1977 Mechicano Art Center
 calendar
 Courtesy of Joe D. Rodriguez

Isabel Castro
Corpus Christi, 1976
 Silkscreen print
 (no. 65 of an edition of 100)
 28½ × 22¾ inches
 One of a suite of thirteen prints
 comprising the 1977 Mechicano
 Art Center calendar
 Courtesy of Joe D. Rodriguez

José Cervantes
Que Viva la Paz, 1976
 Silkscreen print
 (no. 65 of an edition of 100)
 28½ × 22 inches
 One of a suite comprising the 1977
 Mechicano Art Center calendar
 Courtesy of Joe D. Rodriguez

Manuel Cruz
Viva Villa, 1976
 Silkscreen print
 (no. 65 of an edition of 100)
 28½ × 22¾ inches
 One of a suite comprising the 1977
 Mechicano Art Center calendar
 Courtesy of Joe D. Rodriguez

Judithe Hernández
Reina de Primavera, 1976
 Silkscreen print
 (no. 65 of an edition of 100)
 28½ × 22¾ inches
 One of a suite of thirteen prints
 comprising the 1977 Mechicano Art
 Center calendar
 Courtesy of Joe D. Rodriguez

Leo Limón
November, 1976
 Silkscreen print
 (no. 65 of an edition of 100)
 28½ × 22¾ inches
 One of a suite of thirteen prints
 comprising the 1977 Mechicano Art
 Center calendar
 Courtesy of Joe D. Rodriguez

Joe D. Rodriguez
Día y Noche, 1977
 Silkscreen print (no. 11 of 88)
 28 × 18 inches
 Courtesy of the artist

Wayne Healy
Vato Loco Vida Loca, 1977
 Silkscreen print
 (no. 60 of an edition of 118)
 28½ × 22¾ inches
 Courtesy of Joe D. Rodriguez

Leonard Castellanos
Celebración, 1976
 Silkscreen print
 28½ × 22 inches
 Courtesy of Center for the Study
 of Political Graphics, Los Angeles

Leonard Castellanos
RIFA, 1972
 Silkscreen print
 28½ × 22¾ inches
 Courtesy of Center for the Study
 of Political Graphics, Los Angeles

Gus Frias (printed by Joe D. Rodriguez)
The Chicano Movement Wants You, 1977
 Silkscreen print
 28½ × 28¾ inches
 Courtesy of Joe D. Rodriguez

Armando Cabrera
Méhicano '72, 1972
 Silkscreen print
 27¾ × 22¾ inches
 Courtesy of Center for the Study of
 Political Graphics, Los Angeles

John Bright
Youth Workshop at Mechicano Art Center,
 ca. 1971
 Black and white photograph
 Courtesy of Vincent Price Art Museum
 Archive, East Los Angeles College

Oscar Castillo
Mechicano Art Center in Highland Park,
 ca. 1976–1978
 Color photograph
 Courtesy of UCLA Chicano Studies
 Research Center Library

Oscar Castillo
*Exhibition Opening at Mechicano
 Art Center*, n.d.
 Color photograph
 Courtesy of UCLA Chicano Studies
 Research Center Library

Oscar Castillo
*Shrine to the Virgin of Guadalupe at
 Maravilla Housing Project, Mednik Avenue
 and Brooklyn Avenue, East Los Angeles*,
 early 1970s
 Color photograph
 Courtesy of UCLA Chicano Studies
 Research Center Library

Oscar Castillo
Mural (Mexican Flag), n.d.
 Color photograph
 Courtesy of UCLA Chicano Studies
 Research Center Library

Oscar Castillo
*Mechicano Art Center Mural
 at Echo Park Lake*, 1970s
 Color photograph
 Courtesy of UCLA Chicano Studies
 Research Center Library

Oscar Castillo
Mural (Mesoamerican Figures), n.d.
 Color photograph
 Courtesy of UCLA Chicano Studies
 Research Center Library

Oscar Castillo
*Leonard Castellanos at Mechicano
 Art Center*, 1970s
 Color photograph
 Courtesy of UCLA Chicano Studies
 Research Center Library

Oscar Castillo
*Mechicano Jazz Quintet Performing
 at Mechicano Art Center*, 1970s
 Color photograph
 Courtesy of UCLA Chicano Studies
 Research Center Library

Oscar Castillo <i>Charles "Cat" Felix in Front of Estrada Courts Murals</i> , 1970s Color photograph Courtesy of UCLA Chicano Studies Research Center Library	Oscar Castillo <i>Plaza de la Raza</i> , 1970s Black and white photograph Courtesy of UCLA Chicano Studies Research Center Library	John Valadez <i>Day of the Dead</i> , 1977 Photo silkscreen print 29 × 23 inches Courtesy of Elsa Flores Almaraz	ASCO Note: Asco is the subject of a concurrent and comprehensive exhibition at the Los Angeles County Museum of Art, <i>Asco: Elite of the Obscure, A Retrospective, 1972–1987</i> , curated by Rita Gonzalez and C. Ondine Chavoya, from September 4 through December 4, 2011. The CSRC Library is a major lender to that exhibition. The selections here represent photographic documentation of public arts (murals, performance, and film) and the artists' interactions with other art groups
Luis Garza <i>Ando Sangrando #1</i> , 1971 Black and white photograph Courtesy of the artist	Sergio Hernandez <i>Siqueiros's Assistant Pulling Heroic Voice</i> , 1971 Black and white photograph Courtesy of the artist	John Valadez <i>Que Conquista</i> , 1978 Photo silkscreen print 29 × 23 inches Courtesy of the artist	Asco <i>The Death of Fashion</i> , 1980 Performance for Agnès Varda's film <i>Mur Murs</i> , 1981 Color photograph by Harry Gamboa Jr. Courtesy of Harry Gamboa Jr.
Luis Garza <i>Ando Sangrando #2</i> , 1971 Black and white photograph Courtesy of the artist	Sergio Hernandez <i>Three Folkloric Dancers</i> , 1970s Color photograph Courtesy of the artist	Michael Amescua <i>Linda Vallejo and Students Working on a Barrio Mobile Art Studio Project</i> , ca. 1975 Black and white photograph Courtesy of Linda Vallejo	Asco <i>Double Genie</i> , 1981 Performance by Victor Herrera-Lutz and Patssi Valdez Color photograph with mixed media by Harry Gamboa Jr. Courtesy of Harry Gamboa Jr.
Luis Garza <i>Justicia!</i> , 1971 Black and white photograph Courtesy of the artist	Children's slide in Plaza de la Raza, with Frank Lopez and Harry P. Letton Jr., 1970s Black and white photograph Courtesy of Los Angeles Public Library	Sister Karen Boccalero, Linda Vallejo, and others in front of Self Help Graphics & Art's Barrio Mobile Art Studio, 1970s Black and white photograph Courtesy of California Ethnic and Multicultural Archives (CEMA)	Asco <i>Mystics and Other Kicks</i> , 1976 Performance by Patssi Valdez, Gronk, Guillermo Estrada, and Dee Dee Diaz Color photograph by Harry Gamboa Jr. Courtesy of Harry Gamboa Jr.
Luis Garza <i>Sueño</i> , 1972 Black and white photograph Courtesy of the artist	Unveiling of Plaza de la Raza plans, with City Councilman Art Snyder, Mayor Tom Bradley, actress Margo Albert, and State Assemblymen Art Torres and Richard Alatorre, ca. 1970 Black and white photograph Courtesy of Los Angeles Public Library	Michael Amescua and students working on a Barrio Mobile Art Studio project, ca. 1975 Black and white photograph Courtesy of California Ethnic and Multicultural Archives (CEMA)	Asco <i>Tumor Hat (Silver and Gold)</i> , 1974 Color photograph by Harry Gamboa Jr. Courtesy of Harry Gamboa Jr.
Mechicano Art Center murals by José Cervantes and Lucila Villaseñor Grijalva Color photograph Courtesy of California Ethnic and Multicultural Archives (CEMA)	Elsa Flores <i>Aztec Wrestler</i> , 1980 Archival inkjet print 4 × 6 inches Private collection	Ofelia Esparza and Rosanna Esparza in costume for a Day of the Dead celebration, 1970s Color photograph Courtesy of California Ethnic and Multicultural Archives (CEMA)	Asco <i>Ticking Time</i> , 1973 Performance by Harry Gamboa Jr., Gronk, and Patssi Valdez Color photograph by Harry Gamboa Jr. Courtesy of Harry Gamboa Jr.
Leo Limón <i>Mechicano Art Center Mural</i> , n.d. Color photograph Courtesy of California Ethnic and Multicultural Archives (CEMA)	Poster for Plaza de la Raza's Paseo del Arte art walk, 1971 Printed poster 17 × 11 inches Courtesy of Durón Family Collection	Three women in <i>calavera</i> masks at a Self Help Graphics & Art's Day of the Dead procession, 1979 Color photograph Courtesy of California Ethnic and Multicultural Archives (CEMA)	Asco <i>Tumor Hat (White Lace)</i> , 1974 Color photograph by Harry Gamboa Jr. Courtesy of Harry Gamboa Jr. Pictured is Patssi Valdez with her found fabric fashion
Mechicano Art Center mural, n.d. Color photograph Courtesy of California Ethnic and Multicultural Archives (CEMA)	Flyer for Plaza de la Raza's Paseo del Arte art walk, 1971 Printed flyer 11 × 8½ inches Courtesy of Durón Family Collection	Los Four's float in Self Help Graphics & Art's Day of the Dead procession, 1977 Color photograph Courtesy of California Ethnic and Multicultural Archives (CEMA)	Oscar Castillo <i>Willie F. Herrón III at Mechicano Art Center</i> , 1972 Color photograph Courtesy of UCLA Chicano Studies Research Center Library
Mechicano Art Center from 1970 through 1975, when it was located at 4030 Whittier Boulevard, ca. 1970 Color photograph Courtesy of California Ethnic and Multicultural Archives (CEMA)	SELF HELP GRAPHICS & ART Yreina Cervantez <i>Raza Women in the Arts</i> , 1979 Offset lithograph 12 × 18 inches Courtesy of California Ethnic and Multicultural Archives (CEMA)	Day of the Dead, with Marisela Norte, 1982 Color photograph Courtesy of California Ethnic and Multicultural Archives (CEMA)	Oscar Castillo <i>Gronk at Mechicano Art Center</i> , 1972 Color photograph Courtesy of UCLA Chicano Studies Research Center Library
El Día de los Muertos at Mechicano Art Center, 1977 Printed exhibition flyer 8½ × 11 inches Courtesy of Durón Family Collection	Roberto "Beto" de la Rocha <i>Celebramos el Día de los Muertos</i> , n.d. Printed poster 24 × 17½ inches Courtesy of Elsa Flores Almaraz	Aztec dancer at Self Help Graphics & Art's Day of the Dead celebration, 1979 Color photograph Courtesy of California Ethnic and Multicultural Archives (CEMA)	Oscar Castillo <i>Willie F. Herrón III Wall Tag/Placa</i> , 1973 Color photograph Courtesy of UCLA Chicano Studies Research Center Library
Flyer for <i>Four Artists</i> (David Starr, Sarah Pineda, Linda Vallejo, David de la Cruz) at Mechicano Art Center, 1977 Printed exhibition flyer 5½ × 7 inches Courtesy of Durón Family Collection	Richard Duardo <i>Punk Prom</i> , 1980 Silkscreen print 35¼ × 23¼ inches Courtesy of Self Help Graphics & Art	Day of the Dead, with Diane Gamboa, 1981 Color photograph Courtesy of California Ethnic and Multicultural Archives (CEMA)	
"Mechicano Historical Outline," 1977 Print media 8½ × 11 inches (two pages) Courtesy of Durón Family Collection	Richard Duardo <i>Plugz/Nuevo Wavo</i> , 1978 Silkscreen print 40⅞ × 26⅞ inches Courtesy of California Ethnic and Multicultural Archives (CEMA)	Members of Los Four at an exhibition at Self Help Graphics & Art, 1974 Color photograph Courtesy of California Ethnic and Multicultural Archives (CEMA)	
PLAZA DE LA RAZA David Alfaro Siqueiros <i>Heroic Voice</i> , 1971 Alternate title: <i>Por la Raza</i> Lithograph (no. 53 of an edition of 125) 26 × 20 inches Courtesy of Durón Family Collection			

Oscar Castillo
Willie F. Herrón III and Gronk Installation at Mechicano Art Center, 1972
Color photograph
Courtesy of UCLA Chicano Studies Research Center Library

Elsa Flores
Patssi Valdez in Walking Mural, 1972
Black and white photograph
Courtesy of the artist

Elsa Flores
Patssi Valdez, Willie F. Herrón III, and Gronk in Walking Mural, 1972
Black and white photograph
Courtesy of the artist

Elsa Flores
Harry Gamboa Jr. Photographing Asco Members in Walking Mural, 1972
Black and white photograph
Courtesy of the artist

Elsa Flores
Gronk in Walking Mural, 1972
Black and white photograph
Courtesy of the artist

Harry Gamboa Jr.
Four Asco Members in Front of Mural, 1974
Color photograph
Courtesy of California Ethnic and Multicultural Archives (CEMA)

Harry Gamboa Jr.
The Great Wall (of East L.A.), 1978 (printed 1999)
Gelatin silver print
Gronk with Chinese delegation in front of *Black and White Mural*
Courtesy of Gronk

Harry Gamboa Jr.
Gronk and Willie F. Herrón III with Portable Mural, 1973
Color photograph
Courtesy of the artist

Harry Gamboa Jr.
El Pato Tiene Hambre, III, 1977
Color photograph
Courtesy of the artist

Harry Gamboa Jr.
Farmacia Hidalgo Mural by Willie F. Herrón III, 1979
Color photograph
Courtesy of the artist

Harry Gamboa Jr.
Día de los Muertos Float by Gronk and Willie F. Herrón III, 1979
Color photograph
Courtesy of the artist

Harry Gamboa Jr.
Cruel Profit, 1973
Color photograph
Courtesy of the artist

Harry Gamboa Jr.
Chicano Cinema, 1976
Color photograph
Courtesy of the artist

Harry Gamboa Jr.
Doll in Flames, Take One, 1973
Scene from *Cruel Profit*
Color photograph
Courtesy of the artist

Harry Gamboa Jr.
Doll in Flames, Take Two, 1973
Scene from *Cruel Profit*
Color photograph
Courtesy of the artist

Harry Gamboa Jr.
Shoe Shine Drawing of Cops by *Willie F. Herrón III, Exhibited at Plaza de la Raza*, 1974
Color photograph
Courtesy of the artist

Harry Gamboa Jr.
Entrance Sign to Art Exhibition at Mechicano Gallery in East L.A., 1972
Color photograph
Courtesy of the artist

Gronk and Willie F. Herrón III
Black and White Mural (detail), 1979
Color photograph by Harry Gamboa Jr.
Courtesy of Harry Gamboa Jr.

Humberto Sandoval
“Head under Glass,” deleted scene from *Sr. Tereshkova*, 1975
Silent film
Color photograph by Harry Gamboa Jr.
Pictured is Humberto Sandoval’s head under a bell jar
Courtesy of Harry Gamboa Jr.

Humberto Sandoval
“Thief vs. Familia,” scene from *Sr. Tereshkova*, 1975
Silent film
Color photograph by Harry Gamboa Jr.
Pictured are Willie F. Herrón III, Humberto Sandoval, Patssi Valdez, and Gronk
Courtesy of Harry Gamboa Jr.

Cindy Herrón, Harry Gamboa Jr., Evangelina F. Gamboa, Gronk, and Willie F. Herrón III at Los Angeles Contemporary Exhibitions (LACE) reception, 1979
Color photograph
Courtesy of Harry Gamboa Jr.

Harry Gamboa Jr. at Los Angeles Contemporary Exhibitions (LACE) during construction of its downtown exhibition space, ca. 1978
Color photograph
Courtesy of Harry Gamboa Jr.

Exhibition announcement for *Asco/Los Four* at the Point Gallery in Santa Monica, 1975
Printed exhibition announcement
Courtesy of Gilbert “Magu” Sánchez Luján

Exhibition announcement for *Schizophrenibeneficial* (Gronk, Teddy Sandoval, Gil de Montes, Patssi Valdez, and Harry Gamboa) at Mechicano Art Center, 1977

Printed exhibition announcement
5¼ × 8½ inches
Courtesy of Durón Family Collection

Exhibition announcement for Willie Herrón, Rob Gronk, Harry Gamboa, and Mechicano Quintet at Mechicano Art Center, 1972
Print media
14 × 8½ inches
Courtesy of Durón Family Collection

LOS FOUR
Carlos Almaraz
Untitled (Face with Red Mask), 1972
Acrylic paint on paper
10¾ × 8 inches
Courtesy of Frank Romero

Judithe Hernández
Reina del Barrio, 1976
20 × 23½ inches
Spray paint on canvas
Courtesy of the artist

Frank Romero
Corazón (Mended Heart), 1974
Spray paint on canvas
60 × 60 inches
Courtesy of DiPersio Family Collection

Frank Romero
Still Life with Tea Kettle, 1965
Oil on canvas
37 × 37 inches
Courtesy of the artist

Carlos Almaraz
All Nations Community Center on Soto Street, ca. 1974–1975
Black and white photograph
Courtesy of Elsa Flores Almaraz

Oscar Castillo
Beto de la Rocha at UC Irvine Event Organized by Gilbert “Magu” Sánchez Luján, ca. 1971–1973
Color photograph
Courtesy of UCLA Chicano Studies Research Center Library

Judithe Hernández
El Teatro de la Vida (Mural by Judithe Hernández), 1976
Color photograph
Courtesy of the artist

Untitled mural honoring the United Farm Workers, created by Carlos Almaraz for *Los Four: Almaraz/de la Rocha/Lujan/Romero*, Los Angeles County Museum of Art, 1974
Black and white photograph
Courtesy of Los Angeles County Museum of Art

Untitled mural created by Los Four for *Los Four: Almaraz/de la Rocha/Lujan/Romero*, Los Angeles County Museum of Art, 1974
Black and white photograph
Courtesy of Los Angeles County Museum of Art

Untitled installation created by Gilbert “Magu” Sánchez Luján for *Los Four: Almaraz/de la Rocha/Lujan/Romero*, Los Angeles County Museum of Art, 1974
Black and white photograph
Courtesy of Los Angeles County Museum of Art

Altar of the untitled installation created by Gilbert “Magu” Sánchez Luján for *Los Four: Almaraz/de la Rocha/Lujan/Romero*, Los Angeles County Museum of Art, 1974
Black and white photograph
Courtesy of Los Angeles County Museum of Art

First national constitutional convention of the United Farm Workers in Fresno, California, September 21, 1973, showing the banner created for the conference by Carlos Almaraz
Black and white photograph
Courtesy of Elsa Flores Almaraz

Judithe Hernández and Carlos Almaraz working on *Ave. 43 Mural*, ca. 1974–1975
Color photograph
Courtesy of Judithe Hernández

Teachers workshop at Plaza de la Raza including Elsa Flores, Louie Perez, and Judithe Hernández, 1975
Black and white photograph
Courtesy of Judithe Hernández

Judithe Hernández
Carlos Almaraz and Others Working on Judithe Hernández’s Homenaje a las Madres, Hijas y Abuelas de Aztlan, 1977
Color photograph
Courtesy of Judithe Hernández

Carlos Almaraz
Untitled, 1971
Graphite and ink on paper
26 × 39¾ inches unframed; 29 × 43 inches framed
Courtesy of Frank Romero

Charles David Almaraz (Carlos Almaraz)
Untitled collage, 1970
Mixed media on paper
7⅞ × 7½ inches
Courtesy of Frank Romero

Roberto “Beto” de la Rocha
Exhibition poster for *Los Four*, University of California, Irvine, 1973
Offset print
17 × 11 inches
Courtesy of Frank Romero

Judithe Hernández
Cat Walked In, 1971
Linoblock print
6 × 9 inches
Courtesy of the artist

Judithe Hernández
Ojos Hinchados, 1971
Linoblock print
6 × 9 inches
Courtesy of the artist

Gilbert “Magu” Sánchez Luján
8 de Agosto, Tareade y Baile, 1975
 Offset print
 17½ × 22 inches
 Courtesy of Frank Romero

Carlos Almaraz and Gilbert “Magu”
 Sánchez Luján
 Exhibition poster for *Por el Pueblo*, with
 “Seguimos Luchando” banner for United
 Farm Workers, California State University,
 Los Angeles, 1975
 Offset print
 20½ × 30½ inches
 Courtesy of Frank Romero

Frank Romero
Por el Pueblo, 1975
 Offset print
 30½ × 25½ inches
 Courtesy of the artist

Frank Romero
 Exhibition poster for *Los Four en Longo*,
 1974
 Offset print
 24¾ × 17 inches
 Courtesy of the artist

Gilbert “Magu” Sánchez Luján
Aztlan Rifa, 1977
 Silkscreen print
 22½ × 17½ inches
 No. 33 of an edition of 80
 Courtesy of Elsa Flores Almaraz

Frank Romero
Los Caballeros de la Noche, 1959
 Woodblock print
 23½ × 36¾ inches
 Edition of 10
 Courtesy of the artist

Frank Romero and Hal Glicksman
 Exhibition catalog for *Los Four: Almaraz/
 de la Rocha/Lujan/Romero*, Los Angeles
 County Museum of Art, 1974
 Folded offset brochure
 25 × 35 inches
 Courtesy of Frank Romero

Los Four and Friends
Tales from the Barrio, 1977
 Comic book
 7½ × 10 inches
 Courtesy of UCLA Chicano Studies
 Research Center Library; gift of
 Elsa Flores Almaraz

Carlos Almaraz
 “Notes on an Aesthetic Alternative,” 1973
 Exhibition invitation for *Paper Pieces*
 by C.D.A.
 Digital file
 Courtesy of Elsa Flores Almaraz

Judithe Hernández
 Draft of rebuttal of William Wilson’s
 review of *Los Four* at the Los Angeles
 County Museum of Art, 1974
 Typewritten document
 8½ × 11 inches
 Courtesy of the artist

Exhibition poster for *Los Four:*
Almaraz/de la Rocha/Lujan/Romero,
 Los Angeles County Museum of Art, 1974
 Offset print
 25 × 17½ inches
 Courtesy of Frank Romero

Los Four and collaborators
 Exhibition poster for *Los Four:*
Banners and Paper, Mount San Antonio
 College Art Gallery, 1976
 20 × 16 inches
 Courtesy of Frank Romero

LOS DOS STREETSCAPERS

Chicano Time Trip, Part 2, 1976
 Super 8 mm
 14 minutes, 40 seconds
 Courtesy of East Los Streetscapers

Los Dos Streetscapers
MII: Cruising thru Space and Time, 1979
 Ink and graphite on vellum
 34 × 44 inches
 Courtesy of East Los Streetscapers

Wayne Healy
Montage of Oldest Mural Team, 1993
 17 × 13 inches
 Courtesy of East Los Streetscapers

Wayne Healy
 Sketch for Los Dos Streetscapers’
Chicano Time Trip, 1976
 Graphite on board
 20 × 30 inches
 Courtesy of East Los Streetscapers

Wayne Healy
Los Vatos del Barrio, 1971
 Oil sketch
 19 × 25 inches
 Courtesy of the artist

Los Dos Streetscapers
 Sketch for *Wall of Art* and article, 1980
 Graphite on graph paper; newsprint
 9 × 7½ inches (sketch); 16 × 11 inches
 (article)
 Courtesy of East Los Streetscapers

Wayne Healy and David Botello working
 on *Chicano Time Trip*, ca. 1976
 Color photograph
 Courtesy of East Los Streetscapers

Wayne Healy
Los Dos Streetscapers’ Chicano Time Trip,
 1977
 Color photograph
 Courtesy of East Los Streetscapers

Wayne Healy
Los Dos Streetscapers’ Moonscapes, 1978
 Color photograph
 Courtesy of East Los Streetscapers

Wayne Healy
Ghosts of the Barrio
 (Mural by Wayne Healy), 1974
 Color photograph
 Courtesy of the artist

Wayne Healy and David Botello at
 the dedication of *Moonscapes*, 1979
 Color photograph
 Courtesy of East Los Streetscapers

SOCIAL AND PUBLIC ART RESOURCE CENTER (SPARC)

Judith F. Baca
Uprising of the Mujeres, 1979
 Portable mural
 Acrylic on wood panels
 8 × 24 feet
 Courtesy of SPARC

Judith F. Baca
 “Fighting 442nd Japanese–American
 Infantry”
 Sketch for *The Great Wall of Los Angeles*
 (1976–1983), 1980
 Graphite on paper
 40¼ × 32¼ inches, framed
 Courtesy of SPARC

Judith F. Baca
 “Four Studies for Division of the Barrio”
 Sketch for *The Great Wall of Los Angeles*
 (1976–1983), 1983
 Graphite on paper
 44 × 33½ inches, framed
 Courtesy of SPARC

Judith F. Baca
 “McCarthy Era”
 Sketch for *The Great Wall of Los Angeles*
 (1976–1983), 1983
 Graphite on paper
 40¼ × 32¼ inches, framed
 Courtesy of SPARC

Judith F. Baca
 “Zoot Suit Riots”
 Sketch for *The Great Wall of Los Angeles*
 (1976–1983), 1981
 Graphite on paper
 40¼ × 20¼ inches, framed
 Courtesy of SPARC

Detail of *The Great Wall of Los*
Angeles (1976–1983), painted by
 Judith F. Baca and members of
 SPARC, 1983
 Color photograph
 Courtesy of SPARC

Judith F. Baca
 “Punto System”
 Study for the “Farewell to Rosie the
 Riveter” segment of *The Great Wall*
of Los Angeles, 1983
 Colored pencil on paper
 13 × 24 inches, 32¼ × 40 inches framed
 Courtesy of SPARC

Judith F. Baca
View of The Great Wall of Los Angeles
(1976–1983), n.d.
 Color photograph
 Courtesy of SPARC

SPARC artists and volunteers working on
The Great Wall of Los Angeles, ca. 1976
 Color photograph
 Courtesy of SPARC

Judith F. Baca and youth participants at
The Great Wall of Los Angeles (1976–1983),
 n.d.
 Color photograph
 Courtesy of SPARC

“Zoot Suit Riots” segment of
The Great Wall of Los Angeles,
 painted by Judith F. Baca and
 members of SPARC (1976–1983),
 1981
 Color photograph
 Courtesy of SPARC

Judith F. Baca working on
Uprising of the Mujeres, ca. 1979
 Color photograph
 Courtesy of SPARC

The opening of the Social and Public
 Art Resource Center (SPARC), ca. 1977
 Black and white photograph
 Courtesy of SPARC

Painting lessons at SPARC Gallery, n.d.
 Black and white photograph
 Courtesy of SPARC

Judith F. Baca and SPARC participants, n.d.
 Color photograph
 Courtesy of SPARC

SPARC Dust Mobile, ca. 1978–1979
 Color photograph
 Courtesy of SPARC

SPARC interior, n.d.
 Color photograph
 Courtesy of SPARC

Crowd at event outside SPARC, n.d.
 Color photograph
 Courtesy of SPARC

CENTRO DE ARTE PÚBLICO / PUBLIC ART CENTER

Carlos Almaraz
Beach Trash Burning, 1982
 Acrylic on linen
 70 × 70 inches
 Courtesy of National Hispanic Cultural
 Center Art Museum, Albuquerque,
 New Mexico; museum purchase made
 possible by the Judith Rothschild
 Foundation and the NHCC Foundation

Barbara Carrasco
 Cover of *Essays on La Mujer*, published by
 the UCLA Chicano Studies Center in 1977
 Softcover book, 6 × 9 inches
 Courtesy of UCLA Chicano Studies
 Research Center

Barbara Carrasco
La Mujer, 1981
 Ink on paper
 11 × 14 inches
 Cover art for *XhismeArte*, no. 7,
 Special Woman’s Issue, 1981
 Courtesy of the artist

Barbara Carrasco
Viva La Mujer, 1977
 Ink on paper
 8 × 9 inches
 Study for paper mural for "Mujeres Unidas," International Women's Day Conference at East Los Angeles College
 Courtesy of the artist

John Valadez
Cholo, ca. 1977–1979
 Printed poster
 15 × 31½ inches
 Courtesy of Elsa Flores Almaraz

John Valadez
A Stolen Rest, 1979
 Graphite on paper
 90½ × 52½ inches
 Courtesy of Peter Martinez

John Valadez
Seeing Is a Blessing, 1979
 Graphite on paper
 90½ × 52½ inches
 Courtesy of Peter Martinez

John Valadez and Gilbert "Magu" Sánchez Luján
Prosperity Table Grapes, ca. 1977
 Printed poster
 37¾ × 25 inches
 Courtesy of Elsa Flores Almaraz

Leo Limón
Día de los Muertos, 1979
 Silkscreen print
 26 × 39½ inches
 Courtesy of Elsa Flores Almaraz

Richard Duardo
John Valadez and Barbara Carrasco, ca. 1980
 Black and white photograph
 Courtesy of Barbara Carrasco

Richard Duardo at Centro de Arte Público, n.d.
 Black and white photograph
 Courtesy of Richard Duardo

Richard Duardo
Carlos Almaraz at Centro de Arte Público, n.d.
 Black and white photograph
 Courtesy of the artist

Richard Duardo
Centro de Arte Público, n.d.
 Black and white photograph
 Courtesy of the artist

Richard Duardo
John Valadez, Barbara Carrasco, and Lola de la Rivas at Centro de Arte Público, n.d.
 Black and white photograph
 Courtesy of the artist

Richard Duardo
Artists Working at Centro de Arte Público, n.d.
 Black and white photograph
 Courtesy of the artist

Richard Duardo
Carlos Almaraz in Mask at Centro de Arte Público, n.d.
 Black and white photograph
 Courtesy of the artist

Richard Duardo
Carlos Almaraz, n.d.
 Black and white photograph
 Courtesy of the artist

Richard Duardo
Día de los Muertos, 1979
 Silkscreen print
 23 × 17½ inches
 Courtesy of Elsa Flores Almaraz

Centro de Arte Público calendar, n.d.
 Print media
 11 × 17 inches
 Courtesy of Barbara Carrasco

FILMS

Humberto Rivera and Heather Hewitt
The Murals of East Los Angeles: A Museum Without Walls, 1976
 16 mm film
 38 minutes, 28 seconds
 Courtesy of UCLA Chicano Studies Research Center Library

Agnès Varda
Mur Murs, 1981
 16 mm film
 80 minutes
 Courtesy of the filmmaker

James Tartan
Murals of Aztlán: The Street Painters of East Los Angeles, 1981
 16 mm film
 22 minutes, 55 seconds
 Courtesy of UCLA Chicano Studies Research Center Library

James Tartan
Los Four, 1974
 16 mm film
 22 minutes, 55 seconds
 Courtesy of UCLA Chicano Studies Research Center Library

Unknown filmmaker
The Brat at Plaza de la Raza, n.d.
 Video
 53 seconds
 Private collection

INSTALLATIONS AND PROGRAMS

Ana Serrano
On Los Four, 2011
 Installation

Arturo Romo-Santillan
On Asco, 2011
 Installation

Reyes Rodriguez
On Mechicano Art Center, 2011
 Video

Kathy Gallegos
On Goetz Art Studios and Gallery, 2011
 Exhibition at Avenue 50 Studio, Inc., Highland Park, California

Mural Remix: Sandra de la Loza

Los Angeles County Museum of Art

Mural Remix; Untitled by Ernesto de la Loza and Richard "Lil Man" Ruiz, ca. 1972 (*After the Riots*), 2010
 Duratrans in lightbox
 48 × 48 inches
 Courtesy of the artist

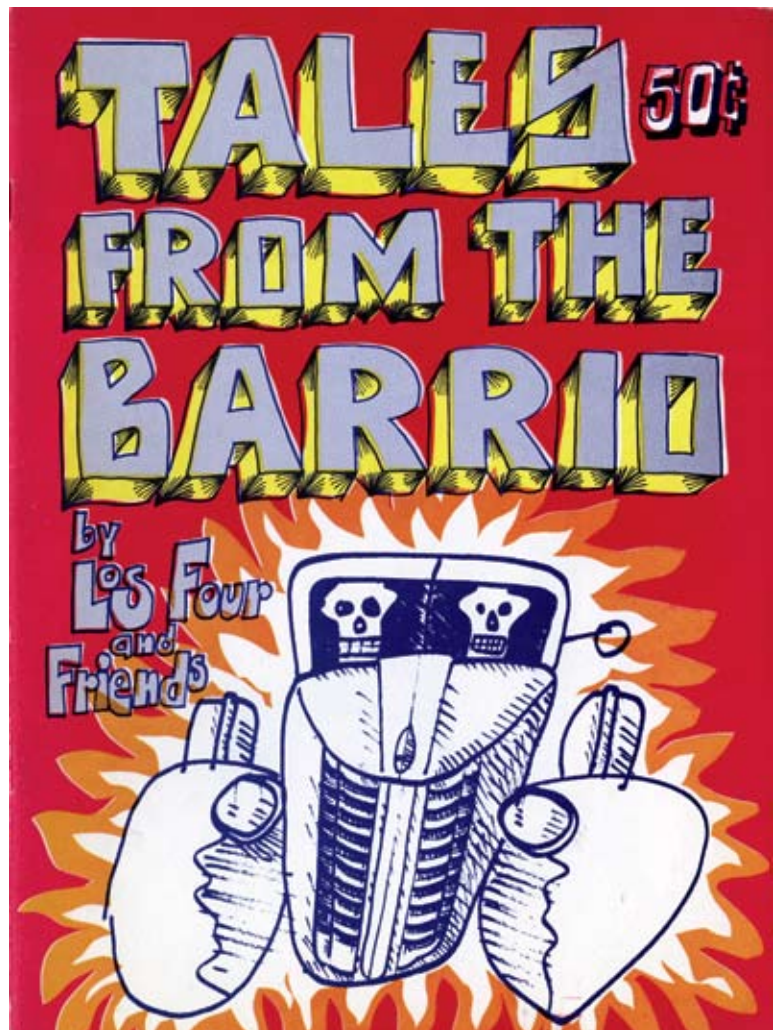
Mural Remix; Unknown, Believed to Be by Jose A. Gallegos, 1975, *Funded by Citywide Murals*, 2010
 Duratrans in lightbox
 48 × 48 inches
 Courtesy of the artist

Mural Remix; Unknown, Artist Unknown; ca. 1970s, 2010
 Duratrans in lightbox
 48 × 48 inches
 Courtesy of the artist

Untitled, 2011
 Single channel video
 Approx. 11 minutes
 Courtesy of the artist

Raza Mural Remix, 2011
 Video installation
 Courtesy of the artist

Nancy Tovar Photograph Collection
 Selections by Sandra de la Loza, 2011
 Digital slide show
 Single channel video
 Courtesy of the UCLA Chicano Studies Research Center Library



LOS FOUR AND FRIENDS
Tales from the Barrio (cover), 1977
 Comic book
 7½ × 10 inches

History of Exhibitions, 1945–1980

Compiled by Mirasol Riojas

Los Angeles (and some other Southern California) exhibitions featuring Mexican, Mexican American, and Chicana/Chicano artists

N/A indicates that exact dates are not available

1945

Closed April 14, 1945

Alfredo Ramos Martínez

Dalzell Hatfield Galleries,
Ambassador Hotel
3400 Wilshire Boulevard, Los Angeles

1947

Week of June 22, 1947

Group show

Fountain House Bookshop
Pasadena

Note: Contemporary Mexican paintings,
drawings, and prints, including José
Posada's "penny sheets"

Closed October 18, 1947

Thirty contemporary Mexican artists,
including Jean Charlot, Federico Cantú,
Leopoldo Méndez, Alfredo Zalce, and
Ramón Alva de la Canal
Lang Galleries, Scripps College
1030 Columbia Avenue, Claremont

1948

February 1–29, 1948

Members' Exhibition

Laguna Beach Art Association Gallery
307 Cliff Drive, Laguna Beach
Note: Group show of Mexican artists

Closed April 15, 1948

Fourteen contemporary Mexican
artists, including José G. Zuno, Gabriel
Fernández Ledesma, Federico Cantú,
Leopoldo Méndez, Alfredo Zalce, Pablo
O'Higgins, and Alberto Beltrán
Kistler Gallery
2511 West Third Street, Los Angeles

October 31–November 30, 1948

Federico Cantú

Gallery of Mid-20th Century Art
1007 North Clark Street, Los Angeles

1949

Closed April 30, 1949

Arnoldo Rubio

Chabot Gallery
142 South Robertson Boulevard,
Beverly Hills
Note: Student of Alfredo Ramos Martínez

Closed May 12, 1949

Jean Charlot, Federico Cantú, Alfredo
Zalce, Ramón Alva de la Canal, plus others
Fraymart Gallery
7968 Melrose Avenue, Los Angeles
Note: Contemporary Mexican artists

Closed July 13, 1949

Taller de Gráfica Popular

Fraymart Gallery
7968 Melrose Avenue, Los Angeles
Note: Woodprint engravings
by Mexican artists

Closed October 12, 1949

Alfredo Zalce

Fraymart Gallery
7968 Melrose Avenue, Los Angeles

Closed December 16, 1949

Alfredo Ramos Martínez

Coe Memorial Library,
Mount St. Mary's College
12001 Chalon Road, Los Angeles

Closed December 31, 1949

José Areiga

Associated Artists Galleries
7268 Sunset Boulevard, Los Angeles

1950

Closed May 5, 1950

Lithographs by Californian and Mexican Artists

Long Beach Public Library
Pacific Avenue at Broadway, Long Beach

July 4–August 2, 1950

Modern Mexican Artists

Pasadena Art Institute
46 North Los Robles Avenue, Pasadena

1951

Closed October 1, 1951

Contemporary Mexican artists, including
Rufino Tamayo, José Clemente Orozco,
and David Alfaro Siqueiros
Pasadena Art Institute
46 North Los Robles Avenue, Pasadena
Note: Connected to publication of
Virginia Stewart's book *Forty-Five
Contemporary Mexican Artists*

1952

January 1952

Alfredo Ramos Martínez

Southwest Museum
234 Museum Drive, Los Angeles
Los Angeles

Closed January 10, 1952

Alfredo Ramos Martínez Memorial Exhibition

Dalzell Hatfield Galleries,
Ambassador Hotel
3400 Wilshire Boulevard, Los Angeles
Note: Oils, watercolors, and serigraphs

July 13–September 28, 1952

Pre-Columbian art exhibit
Pasadena Art Institute
46 North Los Robles Avenue, Pasadena
Note: From the collection of Earl and
Alfred Stendahl

November 20–21, 1952

Twelve contemporary Mexican artists
W. & J. Sloane furniture store
Wilshire Boulevard at Camden Drive,
Beverly Hills
Note: From the collection of Frances Toor,
author and art historian

1953

March 15–April 16, 1953

Contemporary Mexican artists, including
José Clemente Orozco, David Alfaro
Siqueiros, Diego Rivera, Rufino Tamayo,
Jean Charlot, and Alfredo Ramos Martínez
Pasadena Art Institute
46 North Los Robles Avenue, Pasadena
Note: Paintings

April 19–30, 1953

Alfredo Ramos Martínez

Treasure Room, Los Angeles City College
855 North Vermont Avenue, Los Angeles

July 12–31, 1953

José Clemente Orozco

Pasadena Art Institute
46 North Los Robles Avenue, Pasadena

1954

January 1954

**Three Contemporary Mexican Artists
Guillermo Meza, Raúl Anguiano, and
Juan Soriano**
Zivile Gallery
2104 Laurel Canyon Boulevard,
Los Angeles

Closed April 12, 1954

Eleven contemporary Mexican artists with
additional pre-Columbian sculptures and
artwork by children from Mexico
Thorne Hall and Clapp Library,
Occidental College
Los Angeles
Note: From the MacKinley Helm Collection

May 24–June 26, 1954

Rufino Tamayo

Frank Perls Gallery
Beverly Hills
Note: Paintings

1955

Closed February 14, 1955

Group show of contemporary
Mexican artists
Westside Jewish Community Center
5870 West Olympic Boulevard,
Los Angeles

June 12–July 1, 1955

Taller de Gráfica Popular

New School of Art
8426 Melrose Avenue, Los Angeles
Note: Prints

1956

May 18–June 1, 1956

Mexican artworks
Chapman College Gallery,
Chapman College
Glassell Park and Palm Avenue,
City of Orange

Closed June 30, 1956

Dora De Larios

Fisher Gallery,
University of Southern California
823 Exposition Boulevard, Los Angeles
Note: Ceramics

September 17–28, 1956

Mexican American artists
Tower Gallery, City Hall
200 North Spring Street, Los Angeles
Note: 40 paintings

Closed December 15, 1956

Alfredo Ramos Martínez
Lang Galleries, Scripps College
1030 Columbia Avenue, Claremont

1957

Closed June 20, 1957

Juan José Segura

Mexican Government Gallery
3106 Wilshire Boulevard, Los Angeles
Note: Ceramic paintings on porcelain

Closed June 27, 1957

Mexico's Arts and Crafts

The Balinese Shop
Colorado Avenue at Orange Grove
Boulevard, Pasadena

July 1–27, 1957

Third annual show of original illustrations
43 American and Mexican illustrators
Chouinard Art Institute
743 South Grand View, Los Angeles
Note: Artists represented by Charles E.
Cooper and Fred Kopp agencies

1958
January 25–February 1958
Seven Mexican Artists
Hilda Swarthe Gallery
9522 Santa Monica Boulevard,
Beverly Hills

June 24–July 11, 1958
J. Héctor Nájera and Alfonso Tellez
Mexican Government Gallery
3106 Wilshire Boulevard, Los Angeles

1960
February 1960
**Tradition, Taste, and Turmoil
in Mexican Art**
29 Mexican artists
Westside Jewish Community Center
5870 West Olympic Boulevard,
Los Angeles
Note: 51 oil paintings

Closed December 15, 1960
The Insiders
**José Luis Cuevas, Rico Lebrun,
and José Clemente Orozco**
Silvan Simone Gallery
11579 Olympic Boulevard, Los Angeles

1962
N/A 1962
Manuel Neri
Primus-Stuart Gallery
North La Cienega Boulevard, Los Angeles

1962–63 school year
Arnoldo Rubio
Tustin High School
Tustin

Closed April 13, 1962
José Luis Cuevas
Silvan Simone Gallery
11579 Olympic Boulevard, Los Angeles

May 4–June 3, 1962
Cinco de Mayo centennial featuring
Mexican artists, including Luis Nishizawa,
Guillermo Meza, Pedro Banda, Fernando
Castro Pacheco, Francisco Icaza,
Jorge González Camarena,
and Leonora Carrington
Otis Art Institute of Los Angeles County
2401 Wilshire Boulevard, Los Angeles

June 25–July 28, 1962
**Four Painters: Garabedian/Chavez/
Carrillo/Lunetta**
Charles Garabedian, Roberto Chavez,
Eduardo Carrillo, Louis Lunetta
Ceeje Gallery
968 North La Cienega Boulevard,
Los Angeles

October 21–November 9, 1962
José Luis Cuevas
Occidental College
Los Angeles

Opened November 5, 1962
**Nueva Presencia: The New Humanist
Movement in Mexico**
Arnold Belkin, Francisco Corzas, Leonel
Góngora, Francisco Icaza, José Muñoz,
Emilio Ortiz, and Artemio Sepulveda
Zora’s Gallery
11712 San Vicente Boulevard, Los Angeles

November 6–December 1, 1962
Roberto Chavez
Ceeje Gallery
968 North La Cienega Boulevard,
Los Angeles

Opened November 25, 1962
**Cuevas on Cuevas: Reflections on
Childhood**
José Luis Cuevas
Silvan Simone Gallery
11579 Olympic Boulevard, Los Angeles
Note: First showing with preparatory
drawings and artist presentation

Closed November 30, 1962
Alfredo Ramos Martínez, Joaquín Chinas
Dalzell Hatfield Galleries,
Ambassador Hotel
3400 Wilshire Boulevard, Los Angeles

1963
N/A 1963
Artemio Sepulveda
Zora’s Gallery
11712 San Vicente Boulevard, Los Angeles

April 1963
Arnold Belkin
Zora’s Gallery
11712 San Vicente Boulevard, Los Angeles
Note: Born in Canada to Russian and
English Jewish parents, Belkin spent
his adult life in Mexico

September 30–December 31, 1963
Mexican Masterworks
Los Angeles County Museum of Art (LACMA)
Exposition Park, Los Angeles

Opened October 4, 1963
Art in Mexico Today
Including José Muñoz, Arnold Belkin,
Francisco Icaza, Artemio Sepulveda
Zora’s Gallery
11712 San Vicente Boulevard, Los Angeles

November 11–December 7, 1963
**Ed Carrillo: Polychrome Wood
Sculptures and Paintings**
Ceeje Gallery
968 North La Cienega Boulevard,
Los Angeles

November 18–December 7, 1963
Francisco Corzas
Zora’s Gallery
11712 San Vicente Boulevard, Los Angeles

November 20–December 21, 1963
**Pre-Columbian Art from the
Stendahl Collection**
Lang Galleries, Scripps College
1030 Columbia Avenue, Claremont

Closed December 1963
Contemporary Mexican artists
Orlando Galeria
17037 Ventura Boulevard, Encino

1964
May–August 1964
Mexican Masterworks
Rufino Tamayo, Francisco Zúñiga, David
Alfaro Siqueiros, and Leonardo Nierman
B. Lewin Fine Art Gallery
4830 Vineland Avenue, North Hollywood

July 27–September 5, 1964
**Six Painters of the Rear Guard:
Garabedian/Richbourg/Urmston/Biller/
Chavez/Carrillo**
Charles Garabedian, Lance Richbourg,
Jim Urmston, Les Biller, Roberto Chavez,
and Eduardo Carrillo
Ceeje Gallery
968 North La Cienega Boulevard,
Los Angeles

Closed October 9, 1964
Adrian Brun
Ernest Raboff Gallery
629 North La Cienega Boulevard,
Los Angeles

Closed November 27, 1964
José Luis Cuevas
Silvan Simone Gallery
11579 Olympic Boulevard, Los Angeles
Note: “Horror Theater” paintings

1965
N/A 1965
Eduardo Carrillo
La Jolla Museum of Contemporary Art
700 Prospect Street, La Jolla

N/A 1965
Mexico: Art-in-Action
**Featuring work by the Huichol
Indians of Mexico**
Los Angeles County Fair Fine Arts Building
1101 West McKinley Avenue, Pomona
Note: Show organized by Claremont
College students Madelaine Shellaby,
Katie Gibbs, and Bonnie Barrett were
involved with either curating the show
or producing some of the work

N/A 1965
Mission Art Day
Mission San Luis Rey
Highway 76, three miles east of the city
of Oceanside
Note: California mission crafts and
paintings by Spanish and Mexican artists

Opened May 5, 1965
Contemporary painters
American-Mexican Institute for
Cultural Exchange
1025 West Seventh Street, Los Angeles

June 7–July 3, 1965
Roberto Chavez
Ceeje Gallery
968 North La Cienega Boulevard,
Los Angeles

Closed July 1965
Arnoldo Rubio
Ray Bowman–Eric Mann Gallery
229 South La Cienega Boulevard,
Los Angeles

Closed August 1965
Mexico’s Artists
B. Lewin Fine Art Gallery
4950 Vineland Avenue, North Hollywood
Note: Over 100 sculptures and drawings

Closed August 24, 1965
José Clemente Orozco
Orlando Galleria
17037 Ventura Boulevard, Encino
Note: Drawings, paintings, etchings,
and lithographs

August–September 31, 1965
Armando Campero
Burton Jay Gallery
8504 Sherwood Drive, Los Angeles

September 3–14, 1965
The World of William Spratling
William Spratling and pre-
Columbian artists
Otis Art Institute of Los Angeles County
2401 Wilshire Boulevard, Los Angeles
Note: Spratling, a collector of pre-
Columbian art, was a U.S.-born Anglo and
lived in Taxco, Mexico, where he played a
major role in the silver industry

October–November 1965
Mexico in Graphics
Armando Campero
Burton Jay Gallery
8504 Sherwood Drive, Los Angeles

Closed November 1965
Eduardo Carrillo
Ceeje Gallery
968 North La Cienega Boulevard,
Los Angeles

1966
N/A 1966
Leonardo Nierman
B. Lewin Fine Art Gallery
4950 Vineland Avenue, North Hollywood

N/A 1966
Polychrome Sculpture
Eduardo Carrillo
Long Beach Museum of Art
2300 East Ocean Boulevard, Long Beach

N/A 1966
**Valletta, from the Mexico City Palace of
Fine Arts**
Carole Eichen Gallery
305 North Harbor Boulevard, Fullerton

Closed January 15, 1966
Half a Century of Modern Mexican Art
Valley Cities Jewish Community
Center Gallery
13164 Burbank Boulevard, Van Nuys

March 28–May 14, 1966
Contemporary Mexican Artists
Raúl Anguiano, Arnold Belkin, Fernando Castro Pacheco, Augusto Escobedo, José Muñoz Medina, Carlos Orozco Romero, Fanny Rabel, José Reyes Meza Vlady, and Hector Xavier
Simon Patrich Galleries
853 North La Cienega Boulevard,
Los Angeles

April 14–23, 1966
Diego Rivera, Rufino Tamayo, and David Alfaro Siqueiros, as well as “younger and lesser known” artists
May Company department store
6067 Wilshire Boulevard, Los Angeles
Note: From the collection of the Galería Misrachi, Mexico City

Opened May 6, 1966
Frank Romero
The Canyon Gallery
137 South Topanga Canyon Boulevard,
Topanga
Note: Paintings

Closed May 7, 1966
Manuel Lepe
Gallery IV
8568 Melrose Avenue, Los Angeles
Note: Watercolors

May 7–8, 1966
Cinco de Mayo Fiesta
Spanish Language Workshop
15324 Vanowen Street, Van Nuys

August 25–September 11, 1966
Exposición de México
Devonshire Downs
Northridge
Note: Works by 300 Mexican artisans

November 1966
Francisco Zúñiga
B. Lewin Fine Art Gallery
4950 Vineland Avenue, North Hollywood

November 8–29, 1966
Olé
José Guadalupe Posada and Citrus
College students
Citrus College
1000 West Foothill Boulevard, Glendora

Closed November 25, 1966
Contemporary Mexican artists, including Augusto Escobedo, Gustavo Montoya, Francisco Zúñiga, Leonardo Nierman, Carlos Mérida, Rafael Coronel, Roberto Montenegro, José Luis Cuevas, David Alfaro Siqueiros, José Clemente Orozco, Rufino Tamayo, Alfredo Castañeda
Art Collectors Gallery,
Beverly Hilton Hotel
9878 Wilshire Boulevard, Beverly Hills

Closed November 30, 1966
Francisco Icaza
La Jolla Museum of Art
700 Prospect Street, La Jolla

December 1966
Gustavo Montoya and Augusto Escobedo
Art Collectors Gallery,
Beverly Hilton Hotel
9878 Wilshire Boulevard, Beverly Hills

1967
January 1967
New Acquisitions of Prominent Mexican Artists
Roberto Montenegro, Rufino Tamayo, Francisco Ojeda, Francisco Zúñiga, Leonardo Nierman, David Alfaro Siqueiros
B. Lewin Fine Art Gallery
4950 Vineland Avenue, North Hollywood

February 6–25, 1967
Diego Rivera, José Clemente Orozco, David Alfaro Siqueiros, José Luis Cuevas, Diane Galvan, Roberto Montenegro, Miguel Covarrubias, Rufino Tamayo, Juan O’Gorman, Gustavo Montoya, Denes de Holesch, Carlos Mérida, Rafael Coronel, Francisco Zúñiga, Augusto Escobedo, Leonardo Nierman, Alfredo Castañeda, plus others
Art Collectors Gallery,
Beverly Hilton Hotel
9878 Wilshire Boulevard, Beverly Hills

April 30–May 11, 1967
Miguel Covarrubias, Diane Galvan, Leonardo Nierman, Daniel Machuca, José Clemente Orozco, Diego Rivera, David Alfaro Siqueiros, José Luis Cuevas, Francisco Zúñiga, Roberto Montenegro, Rufino Tamayo, Gustavo Montoya
Art Collectors Gallery,
Beverly Hilton Hotel
9878 Wilshire Boulevard, Beverly Hills

June 1967
New Acquisitions by Mexican Masters
Roberto Montenegro, Francisco Zúñiga, Leonardo Nierman, Dr. Atl, Rufino Tamayo, David Alfaro Siqueiros, Carlos Mérida, and Jesús Leuus
B. Lewin Fine Art Gallery
4950 Vineland Avenue, North Hollywood
Note: Oils, lithographs, and watercolors

June 1967
Ephemeral Mural No. 1
José Luis Cuevas
Billboard in Los Angeles
(location unnamed)

June 11–25, 1967
Gustavo Montoya, David Alfaro Siqueiros, Francisco Zúñiga, José Clemente Orozco, Diego Rivera, Carlos Mérida, José Luis Cuevas, Rufino Tamayo, Augusto Escobedo, Jesús Leuus, Roberto Montenegro, Leonardo Nierman, Denes de Holesch, Daniel Machuca, Alfredo Castañeda, Miguel Covarrubias
Art Collectors Gallery,
Beverly Hilton Hotel
9878 Wilshire Boulevard, Beverly Hills

June 25–July 9, 1967
Montoya Reproductions: Deluxe Edition
Gustavo Montoya
Art Collectors Gallery,
Beverly Hilton Hotel
9878 Wilshire Boulevard, Beverly Hills

July 1967
Denes de Holesch: Race Track Paintings
Art Collectors Gallery,
Beverly Hilton Hotel
9878 Wilshire Boulevard, Beverly Hills
Note: Hungarian-born de Holesch lived and worked in Mexico

July 20–August 6, 1967
Exposición Nacional de México
Anaheim Convention Center
800 West Katella Avenue, Anaheim
Note: Works by 200 artisans, including 40 paintings by contemporary painters and Mexican masters

Closed July 26, 1967
Romeo V. Tabuena
B. Lewin Fine Art Gallery
4950 Vineland Avenue, North Hollywood
Note: Tabuena, a Filipino, lived and worked in Mexico

1968
Closed March 8, 1968
José Clemente Orozco, Rufino Tamayo, Diego Rivera, and David Alfaro Siqueiros
Huntington Savings and Loan Association
3310 Bristol Street, Costa Mesa

April 10–May 12, 1968
Jules Berman Kahlua Collection of Pre-Columbian Mexican Art
Los Angeles Municipal Art Gallery,
Barnsdall Park
4800 Hollywood Boulevard, Los Angeles

May 12–June 2, 1968
Francisco Icaza
Long Beach Museum of Art
2300 East Ocean Boulevard, Long Beach
Note: Acrylics and watercolors

Closed July 1968
Group show
Art Collectors Gallery,
Beverly Hilton Hotel
9878 Wilshire Boulevard, Beverly Hills
Note: Included Mexican artists

July 19–September 2, 1968
Mardi Gras de México
José Clemente Orozco, Rufino Tamayo, Diego Rivera, David Alfaro Siqueiros, Leonardo Nierman, Diane Galvan, Marina Núñez del Prado, Francisco Zúñiga, plus others
Universal Studios Entertainment
Center, Hollywood

September 1968
Roberto Chavez
Onion Gallery
Northridge

September 1968
Crime
José Luis Cuevas
Silvan Simone Gallery
11579 Olympic Boulevard, Los Angeles

October 1968
Leonard Castellanos
San Pedro Municipal Building Art Gallery
638 South Beacon Street, San Pedro
Note: May have also included Arthur Smith, Karen McLaughlin, Jim Grant, and Terry Allen

October 14, 1968–January 17, 1969
Natalie Wood Chupícuaro Ceramics
Collection from the Museum and Laboratories of Ethnic Arts and Technology, UCLA
Ethnic Art Galleries,
University of California, Los Angeles
Note: More than 600 pre-Columbian ceramic pieces from Chupícuaro, Guanajuato, Mexico; shown in conjunction with *Masterpieces of African Art* exhibition

December 1968
Manuel de Leon
Whittier Art Association Gallery
8035 South Painter Avenue, Whittier

1969
March 30–April 12, 1969
Robert Graham
Nicholas Wilder Gallery
814 North La Cienega Boulevard,
Los Angeles

March–June 27, 1969
Mexican Folk Art
UCLA Extension, downtown center
1100 South Grand Avenue, Los Angeles

April 28–May 12, 1969
Natalie Wood Chupícuaro Ceramics
Collection from the Museum and Laboratories of Ethnic Arts and Technology, UCLA
Vincent and Mary Price Gallery, East Los Angeles College
1301 Avenida César Chávez, Monterey Park
Note: More than 600 pre-Columbian ceramic pieces from Chupícuaro, Guanajuato, Mexico

Closed May 1969
Mexican Artists
Daniel Machuca, Francisco Zúñiga, Leonardo Nierman, Gustavo Montoya, and Jesús Leuus
Art Collectors Gallery,
Beverly Hilton Hotel
9878 Wilshire Boulevard, Beverly Hills

Closed May 17, 1969
Rufino Tamayo: Recent Color Lithographs
B. Lewin Fine Art Gallery
4950 Vineland Avenue, North Hollywood

December 1–5, 1969
El Arte de la Raza: Painting, Sculpture, and Crafts
Mark Villargas, Roberto Chavez, Chris Gonzalez, Louis Hernandez, Al Amezcua, Mona Martinez, Margarita Illescas, Ramiro Romero, and Emilio Vasquez
Art Gallery, Santa Ana College
17th Street and Bristol Street, Santa Ana

1970
N/A 1970
El Arte del Pocho
California State College, Long Beach
(now California State University, Long Beach)
Anaheim Street, Long Beach
Note: Exhibition was organized by Gilbert Luján

N/A 1970
Group show and competition
Armando Cabrera, José Cervantes, Antonio Esparza, Leonard Castellanos, Jesus Gutierrez, and Bob Gomez
Bullocks Wilshire department store
3050 Wilshire Boulevard, Los Angeles
Note: Cosponsored by Bullocks and Plaza de la Raza; Cabrera and Cervantes won first and second prizes, respectively

Closed March 12, 1970
Charles Almaraz, Leonard Castellanos, Robert Gomez, and James Gutierrez
California State College, Dominguez Hills (now California State University, Dominguez Hills)
1000 East Victoria Street, Carson

Closed April 11, 1970
Mexican Artists: Graphics
Art Collectors Gallery, Beverly Hilton Hotel
9878 Wilshire Boulevard, Beverly Hills

April 12–May 5, 1970
Twenty artists
Mechicano Art Center
Near North La Cienega Boulevard on “Gallery Row,” Los Angeles

Closed April 15, 1970
Mexican Artists
Gonzalo Durán and Agustin Ramos Martir
Zachary Waller Gallery
515 North La Cienega Boulevard, Los Angeles

April 18–August 29, 1970
Photos from La Raza
Mechicano Art Center
Near North La Cienega Boulevard on “Gallery Row,” Los Angeles

May 4–8, 1970
Semana de Cultura
Mexican American artists from Southern California universities and colleges
Putnam Center, Rio Hondo College
3600 Workman Mill Road, Whittier
Note: Weeklong program of exhibitions and events

May 5–8, 1970
Semana de la Raza
Unidentified Chicano artists
Herrick Lounge, Occidental College
Los Angeles

May 10–31, 1970
Chicano Graffiti
Montgomery Art Center, Pomona College
747 Dartmouth Avenue, Claremont

May 20–22, 1970
Reflejos del Arte Mexicano
Buena Park Library
6125 La Palma Avenue, Buena Park
Note: Pre-Columbian art on loan from Natural History Museum of Los Angeles County

July 7–August 30, 1970
Ancient Sculpture of West Mexico from the Proctor Stafford Collection
Los Angeles County Museum of Art (LACMA)
5905 Wilshire Boulevard, Los Angeles

July 26, 1970
Mixed Media Festival
Mechicano Art Center
Near North La Cienega Boulevard on “Gallery Row,” Los Angeles

August 31–September 30, 1970
Arte de los Barrios
Central Library
630 West Fifth Street, Los Angeles
Note: Over 100 paintings and photographs dedicated to Mexican American culture and history

Closed September 1970
Group show
Art Collectors Gallery, Beverly Hilton Hotel
9878 Wilshire Boulevard, Beverly Hills
Note: Mainly Mexican artists

September 1–30, 1970
Conversaciones con los artistas
Paul Garcia-Burrueal, Gonzalo Durán, and Agustin Ramos Martir
Inglewood Library and Crenshaw-Imperial Branch
10 Queen Street, Inglewood, and 11141 Crenshaw Boulevard, Inglewood
Note: Accompanied Mexican Independence Day celebration

Closed October 11, 1970
Modern Mexican Masters
Santa Barbara Museum of Art
1130 State Street, Santa Barbara

Closed October 17, 1970
Mexican art exhibition
California Museum of Science and Industry
700 Exposition Boulevard, Los Angeles

Closed November 1970
Roberto Chavez, Ramon Cisneros, Saul Solache, William Bejarano, plus others
Main Library, Valley State College (now California State University, Northridge)
18111 Nordhoff Street, Northridge

November 2–26, 1970
Four Chicano Artists
Charles Almaraz, Leonard Castellanos, Robert Gomez, and James Gutierrez
Fine Arts Gallery, California State College, Los Angeles
5151 State University Drive, Los Angeles

Closed November 15, 1970
Rufino Tamayo and Carlos Mérida
B. Lewin Fine Art Gallery
260 North Beverly Drive, Beverly Hills

1971
N/A 1971
Charles Almaraz, Leonard Castellanos, Robert Gomez, and James Gutierrez
Fine Arts Gallery, California State College, Los Angeles
5151 State University Drive, Los Angeles

N/A 1971
The Chicano Artists of Mechicano Art Center
Charles Almaraz, Roberto Amaral, Raymond Atilano, William Bejarano, Armando Cabrera, Edward Carbajal, Leonard Castellanos, Henry De Vega, Antonio Esparza, Robert Gomez, Lucila V. Grijalva, Jesus Gutierrez, Santos Lira, Frank Martinez, Ernesto Palomino, Louis Quijada, Richard Raya, and Frank Romero
Vincent and Mary Price Gallery, East Los Angeles College
1301 Avenida César Chávez, Monterey Park

N/A 1971
Ernesto Palomino
Mechicano Art Center
4030 Whittier Boulevard, East Los Angeles

N/A 1971
Plaza de la Raza Fundraiser
Works by members of Mechicano Art Center and a commemorative lithograph by David Alfaro Siqueiros
La Cienega Boulevard (“Gallery Row”), Los Angeles
Note: Event sponsored by the Art Dealers Association of Southern California with the cooperation of Mechicano members and individuals associated with the proposed Plaza de la Raza

N/A 1971
Pre-Columbian Art from Mexico
Los Angeles County Museum of Art (LACMA)
5905 Wilshire Boulevard, Los Angeles
Note: Exhibition marked the dedication of galleries to the museum’s collection of pre-Columbian art

February 1971
Four Chicano Artists
Charles Almaraz, Leonard Castellanos, Robert Gomez, and James Gutierrez
California State College, Dominguez Hills
1000 East Victoria Street, Carson

February 23–June 13, 1971
The Ancient Art of Veracruz
Natural History Museum of Los Angeles County
900 Exposition Boulevard, Los Angeles

March 7, 1971
Fundraiser
Mechicano Art Center
4030 Whittier Boulevard, East Los Angeles
Note: Included artists, music from the Mechicano contemporary music workshop, and theater group

Closed March 15, 1971
This Is Mexico
California Museum of Science and Industry
700 Exposition Boulevard, Los Angeles
Note: Popular Mexican art in various mediums

March 22–28, 1971
Mexican American Artists from the Mechicano Art Center
KFAC Art Gallery
5773 Wilshire Boulevard, Los Angeles

March 28, 1971
Paseo del Arte
One-day exhibition of 165 works, including some by Mechicano artists
Melrose Avenue, Los Angeles
Note: Fundraiser for the building of Plaza de la Raza in cooperation with Art Dealers Association of Southern California

March 28–April 18, 1971
A Child’s Art: José Clemente Gae Orozco
Long Beach Museum of Art
2300 East Ocean Boulevard, Long Beach
Note: 118 paintings by José Clemente Orozco’s grandson, in fourth grade at the time; exhibition traveled to Fullerton in August 1971

April 9–30, 1971
Frank Martinez
Mechicano Art Center
4030 Whittier Boulevard, East Los Angeles
Note: Other “representative” artists in rear gallery

April 18–25, 1971
East Los Angeles: August 29, 1970
Mechicano Art Center
4030 Whittier Boulevard, East Los Angeles

April 24–May 5, 1971
Artists of Mechicano Art Center
Pasadena City College
1570 East Colorado Boulevard, Pasadena

May 1971
Fiesta of the Arts
Mexican American children and adult artists
Saint Bartholomew’s Church
4752 Huntington Drive, El Sereno

Opened May 3, 1971
Arte de México
Vincent and Mary Price Gallery, East Los Angeles College
1301 Avenida César Chávez, Monterey Park
Note: Photomurals and artworks in a variety of media, linking the pre-Columbian era, colonial epoch, and contemporary period

May 3–7, 1971
Mexican Indian Apparel and Adornment: Past and Present
Art Gallery, Rio Hondo College
3600 Workman Mill Road, Whittier
Note: Part of MEChA’s “Semana de la Raza” celebration

<p>Closed May 7, 1971 Semana de la Raza Menden Hall, Whittier College Painter Avenue and Philadelphia Street, Whittier</p>	<p>November 29–December 21, 1971 The Chicano Artists of the Mechicano Art Center Charles Almaraz, Roberto Amaral, Raymond Atilano, William Bejarano, Armando Cabrera, Edward Carbajal, Leonard Castellanos, Henry De Vega, Antonio Esparza, Robert Gomez, Lucila V. Grijalva, Jesus Gutierrez, Santos Lira, Frank Martinez, Ernesto Palomino, Louis Quijada, Richard Raya, and Frank Romero Vincent and Mary Price Gallery, East Los Angeles College 1301 Avenida César Chávez, Monterey Park</p>	<p>April 15–30, 1972 Bus Bench Art Seventeen artists, including Frank Martinez, Louis Quijada, Raymond Atilano, Jess Gutierrez, Steve Canizales, Ralph Espinoza, Antonio Esparza, Carlos (Charles) Almaraz, plus others Note: Artworks located along Whittier Boulevard between Boyle Avenue and Gerhart Avenue, Rowan Avenue between Brooklyn Avenue and Third Street, and First Street between Lorena Street and Indiana Street; ultimately moved to East Los Angeles Doctors Hospital, 4060 Whittier Boulevard, Los Angeles</p>	<p>Closed March 27, 1973 Mexican Masks Art Gallery, Mount San Antonio College 1100 North Grand Avenue, Walnut Note: 50 Mexican masks from private collections, including those of Ricardo Alvarez and Carl Knitig; color slides and music included</p>
<p>Opened June 1, 1971 Manuel Alvarez Bravo Pasadena Art Gallery Colorado Boulevard at Orange Grove Avenue, Pasadena Note: Photographs</p>	<p>June 15–July 6, 1971 Feliciano Bejar Adele Bednarz Gallery and Heritage Gallery 718 and 902 North La Cienega Boulevard, Los Angeles Note: Paintings and objects</p>	<p>May 1972 Rudolph Vargas Santa Teresita Hospital 819 Buena Vista Street, Duarte</p>	<p>March 30–April 22, 1973 Leonardo Nierman Los Angeles Municipal Art Gallery, Barnsdall Park 4808 Hollywood Boulevard, Los Angeles</p>
<p>Closed June 25, 1971 Saul Solache Mechicano Art Center 4030 Whittier Boulevard, East Los Angeles Note: Painting and sculpture</p>	<p>Closed December 10, 1971 William Bejarano Mechicano Art Center 4030 Whittier Boulevard, East Los Angeles Note: Paintings</p>	<p>May 28–June 9, 1973 Paintings and sculptures by sixteen artists Junior Art Center, Barnsdall Park 4814 Hollywood Boulevard, Los Angeles</p>	<p>April 6, 1973 Walls of Fire film screening Royal Theater 11523 Santa Monica Boulevard, Los Angeles Note: Benefit for mural project</p>
<p>August 1–20, 1971 Three Partners: Ray Atilano, Javier Lopez, and Frank Martinez Mechicano Art Center 4030 Whittier Boulevard, East Los Angeles</p>	<p>December 26, 1971–January 15, 1972 Graphic Art by Mexicans and Americans Downey Museum of Art 10419 South Rives Avenue, Downey</p>	<p>Closed June 2, 1972 Lucila V. Grijalva Mechicano Art Center 4030 Whittier Boulevard, East Los Angeles Note: Paintings</p>	<p>April 17–June 1, 1973 Tijuanatomia Felipe Almada, Guillermo Melado, Juan Badia, Danielle Gallois, and Benjamin Serrano California Institute of Technology 1200 East California Boulevard, Pasadena</p>
<p>Closed August 28, 1971 A Child’s Art: José Clemente Gae Orozco Muckenthaler Cultural Center 1201 West Malvern Avenue, Fullerton</p>	<p>1972 N/A 1972 Indian Costume of Mexico in collaboration with the Satellite Museum Program and the Museum and Laboratories of Ethnic Arts and Technology, UCLA Vincent and Mary Price Gallery, East Los Angeles College 1301 Avenida César Chávez, Monterey Park Note: More than 90 articles of clothing and adornments native to Mexico</p>	<p>June 14–July 10, 1972 Anecdotal Sculpture of West Mexico Natural History Museum of Los Angeles County 900 Exposition Boulevard, Los Angeles Note: Sculptures, mostly from Colima, Jalisco, and Nayarit</p>	<p>April 18–22, 1973 Rufino Tamayo, Francisco Zúñiga, José Luis Cuevas, Arnold Belkin, David Alfaro Siqueiros, Parker Lee Woodward Gallery 5209 East Pacific Coast Highway, Long Beach</p>
<p>August 31–September 5, 1971 El Mundo Chicano The Ash Grove 8162 Melrose Avenue, West Hollywood Note: Mechicano-sponsored event including <i>teatro</i>, films, music, and art; performers included Teatro de la Tierra (poets and musicians collective), Willie G. and God’s Children (rock group), Teatro Barrio Ensemble (theater), and Junior and the Preludes (“modern Mexican music”)</p>	<p>Closed January 7, 1972 Manuel Lizarraga Mechicano Art Center 4030 Whittier Boulevard, East Los Angeles Note: Paintings</p>	<p>June 24, 1972 Chicano Culture Fiesta Panorama City Branch Library 14345 Roscoe Boulevard, Panorama City Note: Mechicano artists participated as part of a larger festival</p>	<p>April 29–May 20, 1973 Luis Nishizawa Woodstock Gallery 1515 West Sunset Boulevard, Echo Park Note: Drawings</p>
<p>September 26–October 20, 1971 Mexican Printmakers José Luis Cuevas, Rufino Tamayo, and David Alfaro Siqueiros Circle Gallery 653 North La Cienega Boulevard, Los Angeles</p>	<p>February 1–23, 1972 Edward Carrillo Brand Library Art Center Mountain Street at Grandview Avenue, Glendale</p>	<p>June 27–July 15, 1972 Richard Haro Goez Art Studios and Gallery 3757 East First Street, Los Angeles</p>	<p>Opened June 3, 1973 Las Novias del Pueblo Carlos Bueno and Antonio Ibáñez Self Help Graphics & Art 2111 Brooklyn Avenue, East Los Angeles</p>
<p>October 14–November 15, 1971 Alfredo Castañeda Lambert Gallery 910 North La Cienega Boulevard, Los Angeles Note: Mixed media</p>	<p>Closed March 4, 1972 Gonzalo Durán Zachary Waller Gallery 904 North La Cienega Boulevard, Los Angeles</p>	<p>Closed August 19, 1972 Photography Group Show Mechicano Art Center 4030 Whittier Boulevard, East Los Angeles</p>	<p>July 6–8, 1973 Manuel de Leon Hobbit Gallery of Fine Art 2932 East Chapman Avenue, Orange</p>
	<p>Closed March 19, 1972 Manuel Unzueta Aaron Brothers Gallery 330 North La Cienega Boulevard, Los Angeles Note: Paintings; first L.A. show for artist</p>	<p>1973 N/A 1973 Chicano Art Eduardo Carrillo, plus others Art Gallery, University of California, Santa Barbara</p>	<p>July 29–August 18, 1973 Paper Pieces by C.D.A. (Carlos Almaraz) Mechicano Art Center 4030 Whittier Boulevard, East Los Angeles</p>
		<p>N/A 1973 Mexican Masters José Luis Cuevas, David Alfaro Siqueiros, Rufino Tamayo, and Francisco Zúñiga Vincent and Mary Price Art Gallery, East Los Angeles College 1301 Avenida César Chávez, Monterey Park</p>	<p>September 18–October 3, 1973 Images of Aztlán: Mechicano at USC Fisher Gallery, University of Southern California 823 Exposition Boulevard, Los Angeles Note: Painting, drawing, sculpture, and graphics</p>
			<p>October 28–November 10, 1973 Wayne Healy Mechicano Art Center 4030 Whittier Boulevard, East Los Angeles</p>

Closed November 7, 1973
Francisco Zúñiga
DeVorzon Gallery
744½ North La Cienega Boulevard,
Los Angeles

November 10–December 9, 1973
Los Four
Gilbert Luján, Frank Romero, Roberto de la Rocha, and Carlos Almaraz
Art Gallery, Fine Arts Village,
University of California, Irvine

November 25–December 28, 1973
Joe Moran
Art Gallery, California State College,
San Bernardino (now California State University, San Bernardino)
5500 State College Parkway,
San Bernardino

Opened December 12, 1973
Resthaven Community Mental Health Center
765 College Street, Los Angeles
Note: Program in which professional Mexican American artists taught patients and exhibited works

1974
N/A 1974
Fantasy: The Dark and Light Side
Los Angeles County Museum of Art (LACMA)
5905 Wilshire Boulevard, Los Angeles

N/A 1974
José Guadalupe Posada, 1852–1913
Vincent and Mary Price Gallery,
East Los Angeles College
1301 Avenida César Chávez, Monterey Park
Note: Exhibition of original prints from the Instituto Nacional de Bellas Artes y Literatura, Mexico City

N/A 1974
Los Four
University of California, Santa Barbara

N/A 1974
Raul Mendía Guerrero
Cirrus Gallery
Hollywood

Closed February 15, 1974
David Alfaro Siqueiros
Silvan Simone Gallery
11579 Olympic Boulevard, Los Angeles

Closed February 16, 1974
Rufino Tamayo and David Alfaro Siqueiros
Coordinated Arts Gallery
8314 West Third Street, Los Angeles

February 26–May 12 (or 31), 1974
Los Four
Los Angeles County Museum of Art (LACMA)
5905 Wilshire Boulevard, Los Angeles
Note: First Chicano exhibition in a major museum; included Spanish-language tours

March 17–30, 1974
Gonzalo Durán
Zachary Waller Gallery
904 North La Cienega Boulevard,
Los Angeles
Note: Paintings

April 22–May 9 1974
Chicano Art
Eduardo Carrillo, Graciela Carrillo, Mary Helen Castro, Rupert Garcia, Robert Gomez, Malaquias Montoya, Harvey Tarango, Esteban Villa, and Los Four (Charles Almaraz, Roberto de la Rocha, Judithe Hernández, Gilbert Luján, Frank Romero)
Art Gallery, Santa Ana College
17th Street and Bristol Street, Santa Ana

May 1974
Roberto Chavez
Art Gallery, Santa Monica College
1815 Pearl Street, Santa Monica

Closed May 1, 1974
Tap Roots
Art Gallery, Santa Monica College
1815 Pearl Street, Santa Monica
Note: Art by Black, Chicano, and Asian artists

May 26–June 8, 1974
Robert Graham
Nicholas Wilder Gallery
8225½ Santa Monica Boulevard,
Santa Monica

June 30, 1974
Chicano Art Show
El Jardin de Flor y Canto
10419 Laurel Canyon Boulevard, Pacoima
Note: Included music

September 14–30, 1974
Group show
Vincent and Mary Price Gallery plus foyer of Ingalls Auditorium,
East Los Angeles College
1301 Avenida César Chávez, Monterey Park
Note: Exhibition requested by president of Mexico; featured paintings, prints, sculpture, and artifacts representing pre-Columbian to present-day periods of Mexican art

September 22–December 1, 1974
Pre-Columbian Art of Mexico and Central America
Bowers Museum
2002 North Main Street, Santa Ana
Note: 400 works from 800 BC to AD 1200, including work from Central Mexico, the Gulf Coast, West Mexico, the Maya highlands, Costa Rica, and Panama

October 1974
Los Tres Hermanos Gutierrez
Jesus, Jacob, and Frank Gutierrez
Brand Library Art Center
Mountain Street at Grandview Avenue,
Glendale

October 6–27, 1974
Los Four en Longo
Charles Almaraz, Roberto de la Rocha, F. Hernandez, Judithe Hernández, Gronk, and Frank Romero
Long Beach Museum of Art
2300 East Ocean Boulevard, Long Beach

October 14–November 15, 1974
Francisco Zúñiga
DeVorzon Gallery
744½ North La Cienega Boulevard,
Los Angeles

Closed October 23, 1974
Raul Guerrero: The Disturbing Object
Long Beach Museum of Art
2300 East Ocean Boulevard, Long Beach

Closed October 25, 1974
Art of the Barrio, Both Old and New
Charles Almaraz, Roberto de la Rocha, Frank Romero, and Judithe Hernández
Self Help Graphics & Art
2111 Brooklyn Avenue, East Los Angeles

December 22–30, 1974
Carlos Bueno
Self Help Graphics & Art
2111 Brooklyn Avenue, East Los Angeles
Note: Drawings, paintings, and prints

1975
N/A 1975
Ascozilla
Asco: Harry Gamboa Jr., Gronk, Willie F. Herrón III, and Patssi Valdez
Fine Arts Gallery, California State University, Los Angeles
5151 State University Drive, Los Angeles

N/A 1975
Asco/Los Four
Artists of Asco (Gronk, Patssi Valdez, Harry Gamboa Jr., Willie F. Herrón III) and Los Four (Carlos Almaraz, Roberto de la Rocha, Judithe Hernández, Gloriamalia Flores, Mauricio Ramirez, John Valadez)
The Point Gallery
2669 Main Street, Santa Monica

N/A 1975
Los Four: Collage and Assemblage
Gilbert Luján, Charles (Carlos) Almaraz, Judithe Hernández, Leonard Casillas, Roberto de la Rocha
Los Angeles Institute of Contemporary Art (LAICA)
Shubert Theatre, ABC Entertainment Center, Century City

N/A 1975
Imagination
Multiple artists
Los Angeles Institute of Contemporary Arts (LAICA)
Schubert Theatre, ABC Entertainment Center, Century City

N/A 1975
Two exhibitions
Los Angeles Music Center
Grand Avenue, Los Angeles
Note: Both exhibitions produced with help of Goetz Art Studios and Gallery

N/A 1975
Vidal Sassoon
Goetz Art Studios and Gallery
3757 East First Street, Los Angeles
Note: Included hairstyle contest in which Asco member Patssi Valdez was a finalist

Closed January 10, 1975
Ramon Lopez
Plaza de la Raza
3540 North Mission Road, Los Angeles
Note: Paintings and sculptures

January 26–February 21, 1975
Los Tres Hermanos Gutierrez
Jesus, Jacob, and Frank Gutierrez
Plaza de la Raza, Boathouse Gallery
3540 North Mission Road, Los Angeles

February 24–April 4, 1975
Benny Rodriguez
Plaza de la Raza, Boathouse Gallery
3540 North Mission Road, Los Angeles

March 2–April 10, 1975
Las Chicanas
Judy Baca, Sylvia Moreno, Judithe Hernández, plus others
Plaza de la Raza, Plaza Hall
3540 North Mission Road, Los Angeles

Closed March 31, 1975
Francisco Zúñiga
DeVorzon Gallery
744½ North La Cienega Boulevard,
Los Angeles

March 31–April 20, 1975
Chicanismo en el arte
Gronk, Roberto Gil de Montes, Harry Gamboa Jr., Willie F. Herrón III, Juan Otero, and Patssi Valdez
Vincent and Mary Price Gallery,
East Los Angeles College
1301 Avenida César Chávez, Monterey Park
Note: A juried show and sale of Chicano art, produced in cooperation with LACMA

April–May 9, 1975
José Luis Cuevas
William T. Boyce Library, Fullerton College
321 East Chapman Avenue, Fullerton

April 17–May 7, 1975
José Luis Cuevas, Rufino Tamayo, Pedro Friedeberg, Manuel Felguérez, Francisco Toledo, Helen Escobedo, Omar Rayo, Kazuya Sakai, Brian Nissen, Rodolfo Nieto, Marta Palau, and Gelsen Gas
Art Gallery, Rio Hondo College
3600 Workman Mill Road, Whittier
Note: Graphic art

Closed April 24, 1975
Eduardo Carrillo: Selected Paintings, 1960–1975
Fine Arts Gallery, California State University, Los Angeles
5151 State University Drive, Los Angeles

May 4–24, 1975
Robert Graham
Nicholas Wilder Gallery
8225½ Santa Monica Boulevard,
West Hollywood
Note: Reliefs and prints

May 5–9, 1975
Contemporary Mexican Graphics from Galería Pecanins, Mexico City
Art Gallery, Rio Hondo College
3600 Workman Mill Road, Whittier
Note: Part of “Semana de la Cultura”

<p>May 6–25, 1975 Chicanismo en el arte 30 artists Los Angeles County Museum of Art (LACMA) 5905 Wilshire Boulevard, Los Angeles Note: Jack Vargas's film <i>Breakfast with Evaristo Altamirano</i> shown continuously during exhibition</p>	<p>August 10–September 15, 1975 Eddie Martinez, Frank Martinez, and Robert Arenivar Goez Art Studios and Gallery 3757 East First Street, Los Angeles</p>	<p>Closed January 16, 1976 Roberto Montenegro: Paintings & Graphics by the Versatile Master of Mexico Vincent and Mary Price Gallery, East Los Angeles College 1301 Avenida César Chávez, Monterey Park Note: Mixed-media artworks from the collection of John and Marie Plakos</p>	<p>1977 N/A 1977 The Creators of Modern Mexican Art Vincent and Mary Price Gallery, East Los Angeles College 1301 Avenida César Chávez, Monterey Park</p>
<p>May 18, 1975 Hispanic Women's Council "Fashion Frolic" Home of Grace Martinez 12155 Tiara Street, North Hollywood</p>	<p>Closed August 31, 1975 Emigdio Vasquez Santa Ana Public Library 26 Civic Center Plaza, Santa Ana</p>	<p>Closed March 27, 1976 Alfredo Ramos Martínez California Lutheran College 60 West Olsen Road, Thousand Oaks</p>	<p>N/A 1977 Hexagono Tito Aguirre, Dolores Barrows, Isabel Castro, Rick Martinez, Esau Quiroz, Linda Vallejo, Emigdio Vasquez, and Michael Shanahan Guggenheim Gallery, Chapman College Glassell Park and Palm Avenue, City of Orange Note: Paintings, sculpture, drawings, prints</p>
<p>Closed May 25, 1975 Garcia y Solache Plaza de la Raza, Boathouse Gallery 3540 North Mission Road, Los Angeles Note: Paintings and drawings</p>	<p>September 7–October 20, 1975 Manuel Felguérez and Pedro Friedeberg Marjorie Kauffman Graphics Gallery 2320 Westwood Boulevard, Los Angeles Note: Recent prints</p>	<p>April 18–May 16, 1976 Esperanza Martinez, Ricardo Carbajal–Moss, Anthony (Tony) Casay, Gilberto Aceves Navarro, plus others Goez Art Studios and Gallery 3757 East First Street, Los Angeles Note: Exhibit for East L.A. Mural Day (April 25, 1976), in collaboration with <i>Los Angeles Times Home Magazine</i>, Channel 11 Metro Media Television, Southern California RTD Bus Line, Goodyear Blimp, East Los Angeles College, and numerous volunteers</p>	<p>N/A 1977 (or 1975) Los Four: Por el Pueblo Fine Arts Gallery, California State University, Los Angeles 5151 State University Drive, Los Angeles</p>
<p>Closed May 30, 1975 Dora De Larios Jacqueline Anhalt Gallery 750 North La Cienega Boulevard, Los Angeles</p>	<p>September 14–October 12, 1975 Chicanarte Roberto Chavez, Domingo Ulloa, and others Los Angeles Municipal Art Gallery, Barnsdall Park 4804 Hollywood Boulevard, Los Angeles Note: Included film, performance, music (Brown Sound, salsa, Latin jazz, mariachi, and Mexican folk music), puppet shows, poetry: Jack Vargas's <i>New Words for a New Society</i>, 28 Examples shown</p>	<p>May 25–June 20 or 23, 1976 David Solomon: Return to the Barrio Goez Art Studios and Gallery 3757 East First Street, Los Angeles</p>	<p>N/A 1977 No Movie Asco University of California, Santa Barbara</p>
<p>June 5–July 12, 1975 Tabla Art of Northwestern Mexico José Benítez Sánchez and Tutukila Ankrum Gallery 657 North La Cienega Boulevard, Los Angeles</p>	<p>Closed October 15, 1975 Ketty Wal, Josefina Quezada, and Ruben Viramontes Goez Art Studios and Gallery 3757 East First Street, Los Angeles</p>	<p>June 1976 Roberto Chavez The Artery, Contemporary Art Gallery Van Nuys</p>	<p>N/A 1977 Schizophrenibeneficial Mechicano Art Center 5341 North Figueroa Street, Los Angeles Note: Included Asco performance "Projecting of Visual and/or Verbal Personality Disorders onto Person or Persons Unknown" with Gronk, Teddy Sandoval, Roberto Gil de Montes, Patssi Valdez, and Harry Gamboa Jr.</p>
<p>June 8–July 6, 1975 Eddie Martinez: Encanto en México Goez Art Studios and Gallery 3757 East First Street, Los Angeles</p>	<p>Closed October 17, 1975 José Luis Cuevas Hank Baum Gallery 2040 Avenue of the Stars, Century City</p>	<p>August 1976 Aurelio Pescina La Petite Gallery 1504 South Coast Highway, Laguna Beach</p>	<p>February 21–March 19, 1977 Photographers Ricardo Valverde, David Feldman–Abramsky, S. Gordon, and Harry Gamboa Jr. Mechicano Art Center 5341 North Figueroa Street, Los Angeles</p>
<p>June–August 1975 Contemporary Primitive Art of Taxco Canoga Mission Gallery 23130 Sherman Way, West Hills</p>	<p>October 19–November 14, 1975 Governor's Choice Chicano Art Exhibit Roberto Gil de Montes, Gronk, Gilbert Luján, Don Miguel Meyka, Jesus Mezquita, Diane Galvan, Harry Gamboa Jr., Patssi Valdez, Rudolfo Valles, Roberto Chavez, plus others Vincent and Mary Price Gallery, East Los Angeles College 1301 Avenida César Chávez, Monterey Park Note: Show coordinated by Tom Silliman and Art Hernandez</p>	<p>August 16–September 17, 1976 Chicano Murals Carmen Guzman Vincent and Mary Price Gallery, East Los Angeles College 1301 Avenida César Chávez, Monterey Park Note: Over 200 color photographs of murals in East Los Angeles, Boyle Heights, Lincoln Heights, El Sereno, and Happy Valley</p>	<p>March 1977 Roberto Chavez Mechicano Art Center 5341 North Figueroa Street, Los Angeles</p>
<p>June 15–29, 1975 Las Chicanas Judithe Hernández, Patssi Valdez, Judy Baca, Josefina Quesada, Victoria del Castillo-Leon, Olga Muniz, Gloria Flores, Sylvia Moreno, Isabel Castro, and Celia Tejada Plaza de la Raza, Boathouse Gallery 3540 North Mission Road, Los Angeles</p>	<p>Closed November 8, 1975 Alfredo Ramos Martínez Dalzell Hatfield Galleries, Ambassador Hotel 3400 Wilshire Boulevard, Los Angeles</p>	<p>September 16–December 11, 1976 Las Chicanas: Las Venas de la Mujer Judithe Hernández, Judy Baca, Olga Muniz, Isabel Castro, and Josefina Quezada The Woman's Building 1727 North Spring Street, Los Angeles</p>	<p>March 27, 1977 Los Four 1335 Kellam Avenue, Los Angeles Note: Fundraiser for Concilio de Arte Popular</p>
<p>Closed July 5, 1975 Los Four and Friends The Point Gallery 2669 Main Street, Santa Monica</p>	<p>Closed November 28, 1975 Los Four Union Art Gallery, California State University, Los Angeles 5151 State University Drive, Los Angeles</p>	<p>September 20–October 2, 1976 Sonja Williams Mechicano Art Center 5341 North Figueroa Street, Los Angeles</p>	<p>April 12–May 6, 1977 Los Four: Banners and Paper Art Gallery, Mt. San Antonio College 1100 North Grand Avenue, Walnut</p>
<p>July 27, 1975 Victor Salmones Private residence of Rock Hudson 9402 Beverly Crest Drive, Beverly Hills Note: Twenty sculptures in courtyard</p>	<p>Closed November 8, 1975 Alfredo Ramos Martínez Dalzell Hatfield Galleries, Ambassador Hotel 3400 Wilshire Boulevard, Los Angeles</p>	<p>December 21, 1976–January 8, 1977 Carlos Bueno: Between Two Worlds Goez Art Studios and Gallery 3757 East First Street, Los Angeles</p>	<p>April 14, 1977 No Movie Asco University of California, Los Angeles</p>
<p>Closed August 1, 1975 Edward Carbajal Plaza de la Raza, Boathouse Gallery 3540 North Mission Road, Los Angeles</p>	<p>1976 N/A 1976 In Search of Four Women...Four Cultures Baxter Gallery, California Institute of Technology 1200 East California Boulevard, Pasadena Note: Catalog published</p>	<p>Closed December 22, 1976 José Benítez Sánchez Ankrum Gallery 657 North La Cienega Boulevard, Los Angeles</p>	<p>Closed April 16, 1977 Robert Graham Nicholas Wilder Gallery 8225½ Santa Monica Boulevard, West Hollywood</p>
<p>August 3–21, 1975 Asco Gronk, Willie F. Herrón III, Harry Gamboa Jr., and Patssi Valdez Fine Arts Gallery, California State University, Los Angeles 5151 State University Drive, Los Angeles</p>	<p>N/A 1976 Viajes Infinitos Goez Art Studios and Gallery 3757 East First Street, Los Angeles</p>		

Closed April 1977
Mexican Artists
Contemporary Art Forms Gallery, United Nations Association, Valley Chapter
17200 Ventura Boulevard, Encino

May 5, 1977
Chicano artworks
Da Vinci Hall, Los Angeles City College
855 North Vermont Avenue, Los Angeles

July 1977
Summer Stuff: Roberto Chavez
Loyola Marymount University
Los Angeles

August 1977
Summer Exhibition
Plaza de la Raza, Boathouse Gallery
3540 North Mission Road, Los Angeles
Note: Benefit for Self Help Graphics & Art, Mechicano, Los Four, and Concilio de Arte Popular

October 1977
Rudolph Vargas
Hayden’s Child Care Center,
Santa Teresita Hospital
819 Buena Vista Street, Duarte

October 1–22, 1977
Orgullo
David Negron, Armando Baeza,
Eddie Martinez, plus others
Goez Art Studios and Gallery
3757 East First Street, Los Angeles

Opened October 29, 1977
El Día de los Muertos Art Exhibit
Roberto Chavez, plus others
Mechicano Art Center
5341 North Figueroa Street, Los Angeles
Note: Cosponsored by East Los Angeles College Community Services Office

1978
N/A 1978
Conjunto
Self Help Graphics & Art
2111 Brooklyn Avenue, East Los Angeles

N/A 1978
Folk Art from Mexico
Pedro Linares, Sabrina Sánchez de Mateo,
Manuel Jiménez
Craft and Folk Art Museum
5814 Wilshire Boulevard, Los Angeles

N/A 1978
Gonzalo Durán
Canyon Gallery Two
Topanga

N/A 1978
Gonzalo Durán
Lane Galleries, Ltd.
Los Angeles

N/A 1978
Group show
Domingo Ulloa, plus others
Gallery 21, Spanish Village Art Center
1770 Village Place, San Diego

N/A 1978
Latin American Artists
Carlos Almaraz, Michael M. Amescua, Ray Bravo, Isabel Castro, Yreina Cervantez, Luis Serrano–Cordero, Cynthia Honesto, Judith Miranda, Teddy Sandoval, John Taboada, Emigdio Vasquez, plus others
William Grant Still Community Center
2520 W. West View Street, Los Angeles
Note: Curated by Linda Vallejo

N/A 1978
Mi Arte, Mi Raza
Judithe Hernández
Los Angeles Municipal Art Gallery,
Barnsdall Park
4804 Hollywood Boulevard, Los Angeles

February 1978
Laguna Winter Festival
Laguna Beach
Note: Included exhibition of prominent Mexican artists

March 5–April 1, 1978
Raul Mendiá Guerrero
Thomas Lewallen Gallery
2919 Santa Monica Boulevard,
Santa Monica
Note: Drawings, photography,
and two videotapes

May 1978
Two of a Kind
Linda Vallejo and Muriel Olguin
Jesus Gutierrez Gallery
1324 West 25th Street, San Pedro
Note: Prints

May 2–31, 1978
No Movie
Roberto Gil de Montes, Teddy Sandoval,
Gronk, Patssi Valdez, and Harry Gamboa Jr.
Los Angeles Contemporary Exhibitions (LACE)
240 South Broadway, 3rd floor,
Los Angeles

May 13, 1978
Jose Montoya’s Pachuco Art
East Los Gallery
5312 Whittier Boulevard, Los Angeles
Note: Gallery established by Roberto Chavez and Sybil Venegas

June 4, 1978
The Dryer’s Art: Ikat, Batik, Plangi
Craft and Folk Art Museum
5814 Wilshire Boulevard, Los Angeles
Note: Mexican, Javanese, and Japanese textiles as well as pre–Columbian examples

June 27–August 27, 1978
Artesanos Mexicanos
Pedro Linares, Sabrina Sánchez de Mateo,
and Manuel Jiménez
Craft and Folk Art Museum
5814 Wilshire Boulevard, Los Angeles

July–August 13, 1978
Ancient Roots/New Visions
Seventy Hispanic artists
Los Angeles Municipal Art Gallery,
Barnsdall Park
4804 Hollywood Boulevard, Los Angeles
Note: A separate exhibit accompanied the traveling show while in L.A. with works by Ray Bravo, Luis Serrano–Cordero, Roberto Delgado, Arturo de la Fuente, Dennis Garcia, Martin Garcia, Rosalyn Mesquita, Joseph Moran, Patricia Murrillo, William Ortiz, Eloy Torres, and Linda Vallejo, plus videotape program by Juan Downey, Pedro Lujan, Daniel de Solar, John Valadez, and John Valle

Opened July 9, 1978
Robert Delgado: Dancing Nudes
Centro de Arte Público
5605½ North Figueroa Street,
Highland Park

July 9–30, 1978
Eduardo Carrillo
East Los Gallery
5312 Whittier Boulevard, Los Angeles
Note: Architectural and historical paintings and drawings

Closed July 30, 1978
Oscar Melendez
Orlando Gallery
17037 Ventura Boulevard, Encino

August 1–September 24, 1978
Orozco, Rivera, Siqueiros: A Selection from Mexican National Collections
Los Angeles County Museum of Art (LACMA)
5905 Wilshire Boulevard, Los Angeles

August 8–October 8, 1978
Treasures of Mexico from the Mexican National Museum
Los Angeles County Museum of Art (LACMA)
5905 Wilshire Boulevard, Los Angeles
Note: Extended from original closing of September 24

September–October 14, 1978
The Walls of East Los Angeles
Goez Art Studios and Gallery
3757 East First Street, Los Angeles
Note: Photographs of L.A. murals

September 16, 1978
Feria de la Raza
Plaza de la Raza
3540 North Mission Road, Los Angeles

October 1978
Roberto Chavez
Vincent and Mary Price Gallery,
East Los Angeles College
1301 Avenida César Chávez, Monterey Park

October 27–November 24, 1978
Celebration
Linda Vallejo and Muriel Olguin
Harbor Area Community Art Center
638 South Beacon Street, San Pedro

October 31, 1978
Artistas y Personalidades
Gronk, Patssi Valdez, and Harry Gamboa Jr.
Los Angeles Contemporary Exhibitions (LACE)
240 South Broadway, 3rd floor,
Los Angeles

November 22, 1978
Pseudoturquoisers
Gronk, Asco, and Harry Gamboa Jr.
Exploratorium Gallery,
California State University, Los Angeles
5151 State University Drive, Los Angeles

1979
N/A 1979
Arte en Aztlán
Domingo Ulloa, plus others
Community Arts Gallery
San Diego

N/A 1979
Inner/Urban Landscapes
Ricardo Valverde, Suda House,
and David Feldman
Self Help Graphics & Art
2111 Brooklyn Avenue, East Los Angeles

N/A 1979
Masks: The Other Faces
Long Beach Museum of Art
2300 East Ocean Boulevard, Long Beach
Note: Masks from Africa, Mexico,
Oceania, Asia, and South America

N/A 1979
Raul Mendiá Guerrero
Libra Gallery, Claremont Graduate School
123 East Eighth Street, Claremont

Closed January 14, 1979
Sculpture from Ancient Mexico
Palos Verdes Art Center
5504 West Crestridge Avenue,
Rancho Palos Verdes

Closed February 25, 1979
Espejo: Reflections of the Mexican American
Goez Art Studios and Gallery and Fine Arts Gallery, Mount St. Mary’s College
3757 East First Street and
12001 Chalon Road, Los Angeles
Note: Traveling photography show organized by San Francisco–based MALDEF in conjunction with Mount St. Mary’s College

April 4–May 8, 1979
A Tribute to the Arts of Mexico
Gilberto Aceves Navarro, Guillermo Zapfe,
Luis Nishizawa, Alfredo Ramos Martínez,
Diego Rivera, David Alfaro Siqueiros,
José Clemente Orozco, plus others
Laguna Beach Museum of Art
307 Cliff Drive, Laguna Beach

April 22–May 24, 1979

Juan Quezada and the New Tradition

Art Gallery,
California State University, Fullerton
800 North State College Boulevard,
Fullerton

Note: 80 works by Juan Quezada and
12 historic examples and additional
works by four Quezada protégés

May 6–June 5, 1979

Luis Carlos Bernal

Cityscape Photo Gallery
97 East Colorado Boulevard, Pasadena
Note: Photographs

May 28–June 4, 1979

Raúl Anguiano

Dickson Art Center,
University of California, Los Angeles
Note: Paintings

May 1979

Mexican Masters

Guillermo Zapfe, Luis Nishizawa,
and Gilbert Aceves Navarro
Collector's Choice Gallery
666 North Coast Highway, Laguna Beach

June 18–July 13, 1979

Gronk/Patssi

Gronk and Patssi Valdez
West Colorado Gallery
West Colorado Boulevard, Pasadena

July 24–August 19, 1979

L.A. Parks and Wrecks

Carlos Almaraz, John Valadez,
and John Woods
Otis Art Institute of Parsons School
of Design
2401 Wilshire Boulevard, Los Angeles

Closed August 5, 1979

**Crosspollination: A Blending of
Traditional and Contemporary Art
by Asian, Black and Chicana Women**

Linda Vallejo, Patricia Murillo, plus others
The Woman's Building
1727 North Spring Street, Los Angeles

September 15–October 13, 1979

Artistas Latinos de Orange County

Dolores Grajeda, Eduardo Navarro, Arthur
Valenzuela, Benjamin Valenzuela, Emigdio
Vasquez, and Susana A. Zaccagnino
Santa Ana Public Library
122 North Newhope Street, Santa Ana
Note: Group was called "Artistas Latinos
de Orange County"

September 21–December 31, 1979

Manuel Lepe

California Museum of Science
and Industry
700 Exposition Boulevard, Los Angeles

Closed September 28, 1979

America en la Mira

Los Angeles Contemporary Exhibitions
(LACE)
240 South Broadway, 3rd floor,
Los Angeles

Closed November 27, 1979

Ritual and Mythology

José Benítez Sánchez
Ankrum Gallery
657 North La Cienega Boulevard,
Los Angeles

Opened December 13, 1979

Mexican "Miniature" Artists

Kopeliovich Galerie, Pacific Design Center
8687 Melrose Avenue, West Hollywood
Note: Original miniatures from 20
Mexican artists

December 21, 1979–January 31, 1980

Richard Duardo

Old Venice Jail Gallery
685 Venice Boulevard, Venice
Note: 25 prints

Closed December 29, 1979

Contemporary Mexican Artists

Manuel Felguérez, Vicente Rojo, Rafael
Coronel, Luis Nishizawa, plus others
J. Tejada Galleries
11046 Santa Monica, Los Angeles

1980

N/A 1980

Hecho en Aztlán Multiples:

Screen Printed Works

Social and Public Art Resource Center
(SPARC)
685 Venice Boulevard, Venice

N/A 1980

Latinos de Tres Mundos

Harry Gamboa Jr., Gronk, Willie F.
Herrón III, Xavier Mendez, Olivia Sanchez,
and Ricardo Valverde
Los Angeles City College
855 North Vermont Avenue,
Los Angeles

May 3–18, 1980

Celebración Chican-India

Guillermo Acevedo, Judith Hernández,
Mario Torero, Domingo Ulloa, and
Zarco Guerrero
Galería Capistrano
31681 Camino Capistrano,
San Juan Capistrano

September 6–27, 1980

Espina

Carlos Almaraz, Elsa Flores, Louie Perez,
Teddy Sandoval, John Valadez, and Linda
Vallejo
Los Angeles Contemporary Exhibitions
(LACE)
240 South Broadway, 3rd floor,
Los Angeles

October 28–November 10, 1980

Carlos Bueno

Goez Art Studios and Gallery
3757 East First Street, Los Angeles
Note: Drawings

November 24–December 5, 1980

Illegal Landscapes

Asco
Exploratorium Gallery, California State
University, Los Angeles
5151 State University Drive,
Los Angeles



ROBERTO CHAVEZ

Anna in Pink Dress, 1962

Oil on canvas
17¾ × 14¾ inches

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Compiled by Mirasol Riojas

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LOS FOUR AND FRIENDS
Tales from the Barrio
(table of contents),
1977
Comic book
7½ × 10 inches



Acknowledgments

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When the Getty Foundation first invited the CSRC to propose an exhibition for *Pacific Standard Time*, our response was to suggest multiple exhibitions at three venues in different parts of Los Angeles. The audacity of our gambit—that our subject required many voices in many places—found its match in the commitment and shared vision of the museums that signed onto the project. We are grateful for the partnership extended and developed by Daniel M. Finley, Jonathan Spaulding, and Luke Swetland at the Autry National Center, Marla Berns and Betsy Quick at the Fowler Museum, and Michael Govan, Nancy Thomas, and Franklin Sirmans at LACMA. Special thanks, also, to William Moreno for his early support of this project through the Claremont Museum of Art. Needless to say, the resulting exhibitions are the work of many people at all three museums. At the Autry National Center, these include Andi Alameda, Joan Cumming, Marilyn Kim, Amy Scott, Sarah Signorovitch, Paula Kessler, Alan Konishi, Patrick Fredrickson, Erik Greenberg, Kim Walters, Jasmine Aslanyan, and Yadhira De Leon. At the Fowler Museum, these include Sebastian Clough, Stacey Abarbanel, David Blair, Patrick Polk, Bonnie Poon, Rachel Raynor, Paul Cooley, and Susan Gordon. And at LACMA, these include Rita Gonzalez, Irene Martin, Nancy Meyer, Liz Andres, Zoe Kahr, Victoria Turkel Behner, Michael Storck, Amy Heibel, and Christine Choi. To all, we extend our deepest gratitude.

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HARRY GAMBOA JR. cofounded Asco (Spanish for "nausea"), the East Los Angeles conceptual-performance art group that was active from 1971 to 1987. He is on the faculty of the Program in Photography and Media at California Institute of the Arts, and his work has been exhibited nationally and internationally. Gamboa is the author of *Urban Exile: Collected Writings of Harry Gamboa Jr.*, edited by Chon A. Noriega (Minneapolis: University of Minnesota Press, 1998). His videos are available on DVD through the CSRC Chicano Cinema and Media Art series.

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