## Los Four

A Retrospective Exhibition

#### RETROSPECTIVE EXHIBITION OF LOS FOUR

Artists Frank Romero, Carlos Almaraz, Beto de la Rocha, Gilbert Lujan and Judith Hernandez, collectively known as Los Four, are the founding fathers of the "East Los" School of Painting, a mjor American genre. Most contemporary Latino art in Southern California follows in their footsteps.

- Narrative Project Description for Application to City of Los Angeles Cultural Affairs
  Department
- Press Clipping on Los Four Exhibition, LA County Museum of Art, 1974
- 3. Works by Carlos Almaraz
- 4. Frank Romero: Articles and Works
- 5. Sketchbook Drawings by Beto de la Rocha
- 6. Gilbert Lujan: Articles and Works
- 7. Article on Judith Hernandez



7. Narrative Project Description: Who, What, When, Where and How (Complete in the space provided in 16-point type. Do not reduce steps or continue on additional pages.)

The Latino Museum of History, Art and Culture is asking for assistance in funding a world class Retrospective Exhibition of Los Four. This Exhibition will document the beginnings of the "East Los" American School of Painting It will be the first major retrospective in the country for Los Four, the founding fathers of the Chicano art movement. It will be the first time their work will be examined as an American genre. The Chicano aesthetic contribution will be studied with the same research and serious scholarship as the earlier European influence on American art. It will be the first time their contribution to American art will be preserved in a well researched, scholarly bilingual catalogue.

The Exhibition will open in the Fall of 1996 at The Latino Museum, located at 112 South Main Street, in the 9th Council District, Los Angeles and will remain for two months. The Exhibition will be curated by Denise Lugo, with Dr. Susan Larson, as curatorial consultant, in close association with internationally well known artist, Frank Romero. This Exhibition, which will be completely bilingual in English and Spanish, will consist of the following:

1) The focal point of the Exhibition will be placed on the early body of works by Los Four - Frank Romero, Carlos

Almaraz, Gilbert Lujan and Beto de la Rocha. We will display their paintings, drawings, prints, posters, murals, and documentation. Works of Judith Hernandez who joined Los Four at their third exhibit will also be included.

2) We will display materials, posters, photos, videos and other materials documenting the lives of the individual members and their history in American culture.

3) A bilingual catalogue of the Exhibition will provide a scholarly presentation of the historical cultural and artistic significance of this movement within American culture. Contributors to the catalog ue will include Dr. Susan Larson - Professor of Modern Art at USC, past Curator of Permanent Collection at the Whitney Museum in New York City, Professor Juan Gomez-Quinonez, - Professor of History, UCLA, Elizabeth Smith - Contemporary Curator at MOCA in Los Angeles, and Denise Lugo - Professor of Art History and Director of The Latino Museum.

5) An extensive educational programming on Los Four will be implemented for school children of all ages in the public school system, especially in inner city schools. This program will include teacher referrals and networking. The outreach programs will bring students and scholars to the Museum for organized presentations, and symposiums. Para Los Ninos' program for disadvantaged children in Skid Row, New Roads Private School for youth in 6th through 8th grades, Crossroads Community Foundation which organizes field trips for public schools, and public schools in South Central and East Los Angeles are all interested in working with us in can ying out this program. We will do networking and expect to involve many more educators and institutions.

6) Continuous screening of documentary videos of the early period, and a videotaped interview with surviving artists.

7) Meet the artists in featured appearances for open discussion with the public.

8) A World Wide Web site will showcase the Exhibition with highlights of selected visuals, art and articles from the Catalogue. It will link the Exhibition to other Museums and Universities worldwide. Thus, The Latino Museum will receive national and international recognition and its enriching program will be available to public libraries and educational institutions worldwide via the Internet.

9) An opening reception to introduce the public and the art world to the Museum.

This Retrospective for Los Four will provide an opportunty for the general public to appreciate Latino art and culture, an educational opportunity for students of all ages and experience, and through its well researched historical perspective, it will contribute significantly to the scholarly understanding of the significance of this art in American culture and provide an indepth understanding of late 60's and early 70's in Southern California The following art patrons, art institutions and educational institutions will contribute to this research. 1) Smithsonian Archives of American Art for Carlos Ahnaraz' journals, letters, Manifesto, interviews, etc. 2) Goez Gallery - first Chicano Gallery in the country - for archival materials. 3) Self Help Graphics, largest Chicano art studio workshop for art archives. 4) Chicano Research Library, CSU Northridge for historical archives. 5) UCSanta Cruz, Chicano Research Library and Los Angeles Museum of Modern Art for files of 1974.

The following individuals will give support and access to their personal collections. 1) Frank Romero, who is helping organize the Exhibit and will collect from other private and well known collectors. 2) Elsa Flores, widow of Carlos Alvaraz, 3) Gilbert Lujan, 4) Roberto Rocha, 5) Judith Hernandez, and 6) LACMA

This Exhibition is planned as a traveling Exhibition. After two months at The Latino Museum, t it will travel to various museums in the United States, Mexico and Spain. We will provide accompanying educational materials for teachers and students of all ages. We will rent the Exhibition for \$15,000 to \$20,000 per site.



"LOS FOUR," whose work can currently be seen at the Los Angeles Museum of Art through March 24, stand in front of their cooperative mural.

### LOS FOUR

Elena Karina Canavier

tos Angeles

A ten by thirty foot canvas, profuse with spray painted hearts, skults, crosses, and abstract designs, greets visitors to the "Los Four" Exhibition on the third loor of the Hammer Wing It the Los Angeles County Museum o Art. This large, mural-sized canvas is a cooperative effort by four Los Angeles painters o Mexican-American descent - Charles Almaraz, Robert de la Rocha, Gilbert Lujan, and Frank Romero - who joined forces to explore the visual and emotional potentials offered to them as artists by their cultural heritage. Although most of their other works in the exhibition are individual efforts only one other large ensemble canvas is in the show - the degree of agreement and stylistic unity achieved in the two ensemble works is remarkable. Making this unity even more notable is the high degree of individuation shown by each artist in his own work.

Directly across the room from the cooperative painting, a huge tapestry-like carvas by Charles Almaraz. In the traditional Mexican political style, a la Riviera and Orozco, reveals another, sterner, facet of the artists' heritage. In all of his work in this exhibition, Almaraz expresses a concern for people. His series o pseudo-naive portraits are particularly expressive of an innate goodness or sweetness that the artist senses in his siller. In other works he investigates subterranean emotions and moods with strange masked liquires inhabiting twilight spaces.

A shocking-pink, multi-tiered "Pyramid Altar" by Gilbert Lujan, dominating the east wall of "Los Four's" first Gallery, coruscates with various offerings. A Blessed Virgin, paper flowers, an empty wine bottle, glasses wrapped in colored crepe paper, paperback books on Pre-Columbian art, commercial and homemade clay figurines are among the potpourri of objects. Lujan, who asked his friends to contribute to this work by placing "significant" objects on the altar, alludes in this piece to ancient Pre-Columbian altars and rituals, and to Spanish Colonial shrines, blending this with contemporary art attitudes of audience participation and process art. The result is a highly provocative art form which the viewer must assess with new esthetic criteria More than the others among "Los Four." Lujan seems to feel the necessity to tear away formal considerations in his art and to find new orms rom Chicano culture. Both his 52 Chevy Los Rider, a carefully matte-painted and chrome-bumpered ront end of a car, and his Tortilla Art, a series of hand-painted tortillas, express Lujan's desire to make his work more

accessible to his people by using familiar objects as raw materials for his art.

Robert de la Rocha and Frank Romero show a number o brilliantly colored, densely "scrib-bled" works on paper. Using colored, et ip pens and ball-point pens, Rocha and Romero develop styles based on the "garavatto" or scrolling technique seen in East Los Angeles spray painted graffiti. Rocha uses this rapid scribble technique in portraits and abstractions to pile color on color, creating a highly textural and luminous page, that at times evokes the splintering o light through stained gills.

In addition to drawings and paintings in the "garavatto" style, Frank Romero shows a number of colored, cut paper constructions. Housed in small (about 12" 12" x 6" deep) acrylic boxes, these intricately cut, abstract designs are based on the Mexican olk-art technique \$\forall \text{ in cutting, but are totally sophisticated in terms of orma art elements.}

The "Los Four" Exhibition is not, in my opinion, to be reparded as the culmination of an effort, but as a most interesting study of four Continued on back page



GILBERT LUJAN AND ROBERT DE LA ROCHA: PYRAMID ALTAR, 1973, mixed media.



CLAUDE MONET on canvas, 70.7/8 Arts Museums of S. the Legion of Hone

#### OF LIGI

Judith L Dunhai

San Francisco

In the ever grow history. remembered, for tr bridge from the ba forgotten, only to to admired for their st in a kind of camp . of something new Yet in these occa: Monet will alway: place Although I. fact, considered is death in 1926, M have had a discecentury, and his : content and effect

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CARLOS ALMARAZ



17. Whatever Happened to the Inca?, 1981



'They're [institutions] not interested in Hispanic art. This is supposed to appease the peasants. People will be quiet for another 15 years.'

-Artist Carlos Almeraz

# On-the-Wall Latino Art at LACMA

By ELIZABETH VENANT, Times Staff Writer

strike, refusing to paint, and penned a protest manifesto to the city government. Their actions brought a substantial increase in the amount of the grants and safe scaffolio artists. In the process, Alm came to implement the set

o artists, will open at the

County Museum of Art.
The exhibit, which began at
Houston's Museum of Pine Arts in May, 1987, and was organised by curators Jane Livingston and Joh

art. It's like the song, just 'Another Op'nin', Another Show,' "he says, noting that the last Latino art exhibition at the museum was "Los Four" in 1974. "This is supposed to ease the peasants. Peop

### LATINO ART

Continued from Page 1

Roberto Gil de Montes, who came here from Mexico as a teenager and feels at home in the multiracial mix, nevertheless finds prejudice expressed in the lack of concern for Latino art. "That's where I really see that the culture is different. People in control prefer a certain kind of art and that excludes minorities."

Of the artists being exhibited, Gronk (who uses a single name) most explicitly demonstrated his displeasure at the customary invisibility of Latino art. Along with a group called Asco, which means nausea in Spanish, referring to the quality of their art, he undertook a mission dubbed "Pie and Deface," spray-painting the doors of the museum in 1972 to protest the

absence of Latino art.

Two years later, the museum mounted the "Los Four" show. For the occasion, Almaraz, Romero, Gilbert Lujan and Robert de la Rocha covered the pristine white museum walls with murals in bright hues of turquoise and coral. Meanwhile, on the streets of the barrio, Gronk was making a name for himself as "the Skid Row manicurist," painting the toenails of derelicts. "I was bringing beauty wherever I could," he says.

"They were full of talent and revolutionary zeal that was in fun more than in anger," Livingston

now says.

However, the major criticism of

the current show, noted at its start, was that it did not include rawer Chicano political art. Rebuts Livingston, "That was specifically what we were not doing. Insofar as people in the United States know Hispanic art, they know murals and grape workers' posters. What people have not been aware of is that these are fine artists, that they are just as good and just as influential on American art as anybody else. That's what I was concerned about."

Still, artists note an aesthetic cohesiveness among Latino communities and a bicultural view of contemporary American life in which sociopolitical comment is

implicit.

"You don't see Reagan shaking hands with an Indian, but you sense there's something political," says Almaraz, whose expressionistic "Greed" depicts two desert dogs tearing at a whitened bone. Of the other Los Angeles artists, Gronk satirizes American faith in machine-made might in "Cabin Fever," a portrait of wealthy revelers aboard the Titanic; Romero ex-

presses the clash of Anglo and Latino cultures in his "Closing of Whittier Boulevard"; Lujan wittily decorated a low-rider 1957 Chevy with animals and chile peppers, Gil de Montes pokes fun at Angelenos' belief in illusion and John Valadez paints barrio portraits.

However, it is the stature of Mexican-born Robert Graham, a highly successful artist whose and work is widely exhibited, that rep resents the show's curatorial vision for Latinos. Says Gronk, "I don't like entering into the museum world through the door that says for Hispanics only. It's almost as if it were the Cotton Clubs of 1989 [where white New York audience watched black entertainers in Harlem in the '20s and '30s]. This has t fall by the wayside. The next step is to see whether I can show just as a a 🚾 artist."

Los Angeles artists agree that the show has been a tremendous boost to their careers and, as for politics, says Romero, "Being Chicano and doing art and getting it into the museum is itself political."

WINNER "BEST PICTURE

ţ.

Frank Romero



by Todd Gold

# Painting the Streets of L.A.

love my work. It's fun to make and fun to sell." The words are uttered by artist Frank Romero, 53, painter and muralist, sculptor and photographer. Romero burst upon the art scene in 1974 as a member of Los Four, a socially and politically committed group of Chicano artists that also included the late Carlos Almaraz, Gilbert Lujan, and Roberto de la Rocha. Now, this humorous, fast-talking graybeard is best known for brightly-colored, semi-cartoon-like paintings depicting scenes of life in Los Angeles ranging from quiet neighborhoods to crowded freeways to the politically-charged 1984 oil titled The Closing of Whittier Boulevard.

We talked inside Romero's 5,000-square-foot studio as he prepared for a major one-man show at L.A.'s Plaza de la Raza, which is scheduled to run through December. Romero's cluttered studio, located a home run away from Dodger Stadium, is testimony to his fertile imagination, with empty space losing ground to dozens of works-in-progress, including paintings, prints, sculptures of metal and wood, totem poles fashioned of cars and guns, and sketches for a dramatic cityscape mural commissioned by L.A.'s controversial Metro Rail system.

"Fortunately I'm busy, because this is all I do. I work as an artist," says Romero, who is as comfortable in museums as he is painting a mural on the side of a freeway. Unable to resist a pointed joke that tells a great deal about himself, he then adds. "Of course I can't pay for this studio in this economy. But I'm committed."

movement, of which I was a part in the early 1970s, basically happened because we weren't in galleries. We grew up on the East Side and all the galleries were on the West Side, and if you didn't know how to talk to them, if you didn't speak the same language, then you didn't get in, no matter what kind of art you were making.

Is that essentially why you, Carlos Almaraz, Gilbert Lujan, and Roberto de la Rocha got together and formed the collective known as Los Four?

Yeah. Since we couldn't get into galleries, we took our art onto the streets. I know there were other people early on who did this, like the L.A. Art Squad, and a number of blacks were involved in the same kind of stuff. I just happened to be one of the first, and I was lucky enough to be a part of the first major Chicano art show in the country. Maybe the world.

Which was the show at the L.A. County Art Museum in 1974. What stands out about that event?

It generated some controversy. Lots of comments. People were wowed by it. It included a thirty-foot mural done with spray paint. So much of the work of that period was from a New York school that turned out black and white, abstract, nonobjective, purely intellectual art. Then we came around and introduced color to the American palette, also content, and expressionism that spoke directly to people, and a lot of amazing artists were influenced by our ideas.

How did it affect you personally?

I'd come from an art school orientation, and my association with Los Four got me very involved in street art. There was a tremendous period of growth, where after getting kicked around quite a bit, I learned how to talk to dealers, how to be a professional artist. But strangely, after that monumental show at the L.A. County Museum, it took like ten years to sell a painting. Carlos too. He maybe sold paintings a year before I did. We were famous for six months, all over the place, and then the media found something else to focus on.

Were you ever deterred or frustrated enough to think about doing something else?

In the early days of Los Four, we sat around my kitchen table and argued. We argued and drew while we argued. But we were constantly drawing. Carlos became very involved in the Farm Worker's struggle, and he said he was going to give up art if it didn't better the lot of his people. The truth is that was wonderful stuff to say. It got his name in the paper. It was romantic. And very political. But there was a lot of hypocrisy to it, because the fact is that he could never stop painting. I'm the same. I've always painted, and I'll continue to paint no matter what. They just keep coming out.

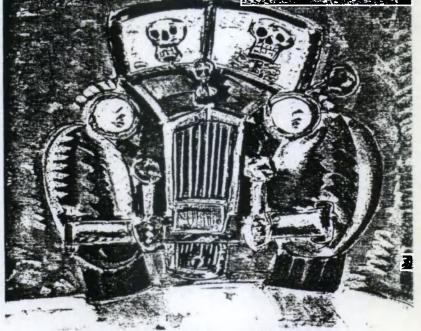
What's your painting routine? Do you paint every day?

I'd like to. But mostly I sit and talk to people like you all day. That's all I do these days. Actually, I try to paint three or four nights a week. That seems to be a good time. Picasso also worked late at night. It's just hard for me to get going and have a quiet three or four hour period. In a good three hour period, though, I can do a painting.

Currently you're the focus of a major show at Plaza de la Raza, a place where you actually taught twenty years ago. Is there any significance having this retrospective at Plaza?

Yes. In all these years this is the first time I've ever shown at Plaza. Plaza de la Raza is in Lincoln Park, one of two major parks in East Los Angeles, and it's also a place where have wonderful memories of going as a boy. There was an al-

ligator farm there in the 30s and 40s, and into the late 50s and early 60s there was an amusement park that was famous for its arch, which was three huge bellowing elephants made out of concrete. And there was the most beautiful merry-go-round in all of Southern California. Then like everything else, the park was neglected by the city of L.A., and everything just deteriorated until some very committed people came along and began revitalizing it in the early 70s. A complex of theaters and stages was built, along with a small art gal-



Carro de Muerte, pastel on paper, 31 by 39 inches.

lery, which I actually remember as a boat house where you went for popcorn. Then around '71 or '72, Carlos Almaraz was asked to do a little art workshop for kids, and I helped him out. That was the very first art workshop held at Plaza. There were no facilities then. We did it sitting on park tables and the grass, and we did a real nice project. Now I'm back with my show, which is very nice. It sort of completes the circle.

What is influencing you these days?

I do a lot of paintings based on my travels, but I relate it all to my life in Los Angeles. know L.A. I grew up here. saw it when there were Red Cars (the old trolley system), street cars, and then when the freeways came in. I know every in and out of the city. Life in this city-that's what my work's about.

As a final question, I want to know what sort of feelings you get when you look at your work?

You know, I've been criticized for not being doctrinaire enough, not dark enough in skin color, not subservient enough to the powers of the art world, too arrogant, elitist--the list is a long one. But I look at my work and I think it says something very clearly. It says that I have a right to wake up every morning and be happy. There is a philosophy in my work, and a lot of it is about the joy and the pleasant experiences that I've been lucky enough to have.

# Community News: Centra Los Angeles Times Sunday, May 2, 1993

#### **DOWNTOWN**

### Art Lesson's Payoff Is Bigger Than Life

At the ripe old age of 12, Raul Flores has had few opportunities to publicly display his artwork.

But now, everyone who drives down Blake Avenue, down the hill from Dodger Stadium, can see the Skid Row youngster's painting of the Pink Panther.

Raul's drawing of the cartoon character is part of a mural that Downtown youths painted on the wall of artist Frank Romero's studio. Under the tutelage of Romero, an internationally known muralist, the youths from Para los Niños community center did the mural over the last three months.

The mural was one in a series of workshops provided by the neART Project, a 4-year-old nonprofit organization aimed at helping teen-agers.

According to HeART officials, there are more than 50,000 teenage gang members and close to 26,000 high school dropouts and 25,000 pregnant teen-agers in Los Angeles. The figures illustrate the need for positive alternative activities for youths, organization members say.

So in 1992, the HeART Project decided to shift its focus from health, exercise and art programs for transitional homeless people and recovering substance abusers to concentrate on teen-agers and art.

For the last year, the multiethnic organization has been providing art workshops for the teen-agers who gather at Para los Nilos. Art professionals teach the classes, which include mask-making, silkscreening, dance, drama and poetry and creative writing.

\*xt year, the project plans to do shops at the Triangular Cnurch Youth Center in West Adams and the Tri-C School, a school for teen-agers expelled from their regular high schools.



Artist Frank Romero sketches as Marquese Thompson looks on. Youngsters from the Para los Niños

community center spent three months painting mural on wall of Romero's studio near Downtown.



For Romero's mural workshop, the youths met once a week. Romero first showed them examples of Chicano mural art, done by himself and others, for inspiration. He then had them create their own works.

The results delighted Romero. "Powerful images," he said as he pointed to drawings of cars, religious icons and flowers on the 50-foot-long mural. One teen-ager drew a sunny island scene, while another rendered an image of street people on Skid Row.

"They really responded to the films I showed them," Romero said. "And they really liked the idea that here's me, this guy now in his 50s, doing this still."

Ignacio Flores, 19, (no relation

to Raul) said he appreciates the way Romero, an East Los Angeles native, depicts life in his community. Flores, who painted the gloomy Skid Row image in the mural, said he too finds inspiration in the Downtown neighborhood where he has lived all his life.

"When I paint about the homeless, my message is that we should pay more attention to them . . . try to help them more," Flores said. "I see people walk by like there's nothing going on, and these people are starving. It's something serious, but we don't even think about it. But I think about it all the time because I grew up around here and it touches me."

For more information, call (213) 482-3305.

# Master Class MURAL

## Teens Cover Frank Romero's Walls With Inspiration

by Suzanne Lummis

any emerging artists have apprenticed themselves to old masters, but few have been invited to ply their trade on the walls of a veteran's house.

That is what happened, however, when the YeArt Project brought together the teens of Para os Niños, a non-profit that offers day care and after-school programming to inner-city youth, with that quintessential Los Angeles artist, Frank Romero. (Romero was one of Los Four, the collective that made a big splash 20 years back at Los Angeles County Museum of Art, in the first major Chicano exhibit in the U.S.)

The initial plan was for the young artists to illuminate the exterior of the Para Los Niños, building in Downtown, but participants soon entered into an age-old dialectical argument. While Romero and the emerging artists defended the sanctity of individual expression, Para Los Niños wanted a unified picture with a single identifiable theme, which would have required the participants to abandon their particular visions and embrace a group ethic.

American individualism won out and the troop—Cynthia Campoy of HeArt, the teens and the seasoned artist—repaired to the latter's studio where they decided the elder artist would design a cityscape background and the emerging artists would fill it in with as much as they could imagine.

#### Nude Koons

After several weekends of dedicated applicaon the work is now finished and can be seen by cars heading to and from Dodger Stadium if they go by the Blake Street route.

Though there is a multiplicity of elements in this collective undertaking, there are reoccurring motifs: madonnas and motor vehicles, emblematic of the polarity between the technological, or the more mundane aspects of urban life, and the spiritual, the inspirational.

Drawing from a midmodernist sensibility, Oscar Moreno rendered a nude in Mondrian's primary colors, plus fuchsia. And in his witty send-up of a cultural stereotype—a Mexican drowsing against a cactus—Raul Flores has, like Jeff Koons, taken received imagery, or kitsch, and placed it in a fine arts context.

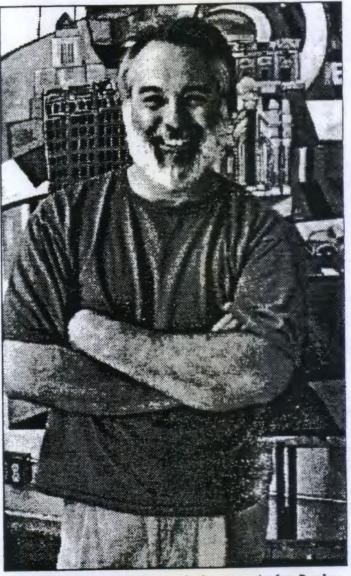
But Maria Sanchez's painting speaks to our yearning for grandeur and

permanence. Her impressionistic Mayan pyramid, she said, owes something to the influence of Romero, who advised her on the layers of ascending steps, on how to make them even more step-like.

Many of the emerging artists cited Ignacio Flores as one among them whose work they admired, and indeed his entry does stand out: a detailed interpretation of Skid Row suspended in a bubble or the lens eye of a camera.

Flores, who was engrossed in adjusting his colors to better bring out the figures in the apartment windows when I spoke to him, told me he's been involved in art since age 11 and will someday go to art school.

Though most on hand said they like the result of the undertaking, only Hector was able to synthesize its diverse elements into one overrid-



Mentor Frank Romero had high praise for the young artists from Para Los Niños: "They even cleaned up after themselves!" See photo on front page.

ing statement: "It's about peace. Everybody getting along."

Two days later I contacted Romero himself to see how he felt about the mural after living with it for a spell. Whether it had to do with the art I couldn't tell, but he was in a particularly good mood on this occasion.

"It's sweet," said the muralist. "Here's this building that gets hit with grafitti a lot, on this funny little industrial street... I might even work on it a little myself. There are a few unfinished areas."

Romero said he liked working with this group and admires their style which, though rife with idiosyncratic individual expressions, still has that unmistakable Para Los Niños stamp. Best of all, he says, "They cleaned up after themselves!"

BETO DE LA ROCHA







GILBERT LUJAN

# OF MANY COLORS



A diverse blend. Fresho Art Museum artist in residence Gilbert Lujan talked of stick does and julippenes to teach kids a lesson about culture

Ideas about diversity and art took interesting forms when 53 kindergartners visited Fresno Art Museum.

By Dennis Pollock The Fresion Lee

ilbert Lujin has long been a

ilbert Luj in has long been a blender of cultures in his artwork, spicing it all with humor and bright colors. So, it's probably no surprise that that's how the Los Ang. It's artist operated when hased with the challenge of holding forth for 53 kin. dergarteners it the Fresno Art Muse-um, where his work is on display through Sunday.

Lujan, | blender with | brush, was in fine form as hit liked to the group from Rowell Elementary School, one of many classes he has addressed as artist-in-risidence at the museum. It were one of his hats of many colors, lit a match, talked of how

flames burn, and pointed out the jalapeno he had painted into the famits of a life sized likeness — more traless — of a 1950 Chevrolet.

"I put chili son the ar," he said. "Get it?"

Lujar passed from a carved bar

Light passed from a carved bar f sonp and urged the tile 55 to 7-year-1d children to ake a whiff. "This bar of sonp is f yers old," he said. "That's older than you are and outconstill smill it."

When the children seemer loss than

enthr III d by that information, le said, "Does it matter? I don't think said, Does it matter: I mint time to so," and zipped into talk about how he uses glues to make cardboard harder and low a stick can become I dog by simply turning it over 1nd turning up the imagination.

The children wate especially wowed by a stick dog that had been placed on roller skates

Vitality of street life

They also liked a five-minute televi-sion program in which Lujan talked of his contemporary folk | rt work, which entures the vitality of street life in the barrio and symbolizes the artist's pride in his Meso-American roots.

Retred in Fast Les Angeles, Lujan taught in the "La Raza" studies de partment at Fresno City College for four years in the late 1970s.

four years in the Intel 1970s.

Pointing to the television, Lujan, said, "Now pretty soon you're going to see painting on the side of a car that shows two characters driving a cir shaped like a deg and they're sitting on a burrito and leaning against a tace. There it is,"

Clearly, Lujan but great fun blinding cultural images.

So, this was a perfect crowd for him to be working — little children who included Asians, African-Americans and II spanies.

As the lowriders cruised by on the television screens, the 50-ye reald Lu-jan as ed, "Ley, how many remember when gas was 11-12 cents a gallon?"

"Now pictly soon [on the television set], you're going to see a painting on the side of a car that shows two characters driving a car shaped like a dog and they're sitting on a burrito and leaning against a taco."

> artist Gilbert Lujan, talking is kindergartners

Half the children raised their

"OK," Lujan said, as the TV sound-track played Ritchie Value's "Come Or, Let's Co" and the artist talked of neagers: the Southern California car culture, Angles and Mexicans and terijaki taces.

Lujan kept their in er st, despite the challenge posed by all his dispa-rate and colorful assemblages in papiet-mache cardboard and scraps of wood, 11 of them seeming to cry out o the little ingers to be touched.

Fut there was a sign that said

Touch with your eyes only - Gra-

And another sitn, another joke of Lipin's, read "Have Museo Man-

ners."
"Museo is sort of a cross between Italian and Spanish for the word 'museum," Lujan said.
Lujan greet of the children with "Buenos dins."

As they left, he said, "Sayonara...
"In between, he called their attention to various of his creations.
"This gry used to be "twig, just stick," le said. "You know the Pinnochio story. You hink he could be a little hoy som day?"

little boy som day?"
For most of the youngsters, it was
their first-ever museum visit.

Jessie Lopez, 6, liked the car

with the fire on it.

Tifking Ricard, 7 left with fond memories of "the dog that rode the skatchoard."

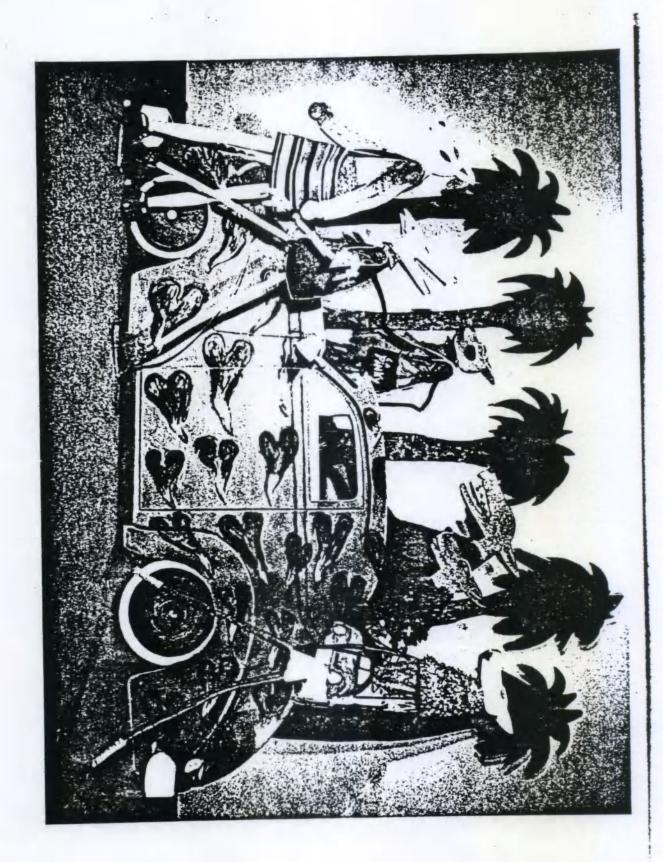
Leng Vang, 6, was asked whether

he liked the visit to the museum

He wagged his head lift to right, in-dienting "no."

Fut his eyes said something else as he could back at the car with the llaming j lapenos.

The Fresno Ar Museum, 2233 N Frst S , slopen 10 a.m. 5 p.m. Tuesdays Sundays I dmission costs 2 % or sluden sland sender; ree to memb is Admission 1 liet on Tuesdays. Details, 415-810.
Gibt it us an odin it amount will rejur out valley May 3-5 alone with other and still not be and still a slope 10 miles and to a first or the valley May 3-5 alone with other and still not be a still not be and still not be and still not be a st



JUDITH HERNANDEZ



"La Conversacion" por Judithe E. Hernandez.

San Diego, CA...SOLART, an exclusively Chicano gallery of fine arts, will have its premiere opening Friday, March 14th at 7:00 p.m. on 28th and "B" Street in the Golden Hills Community. A group of noteable Los Angeles artists: Carlos Almaraz, Judithi Hernandez, John Valadez, Ricardo Durado. Linda Vallejo and Barbara Carrasco will be featured along with other artists of Southern California.

The gallery, the innovation of artist, Mario Torero, well known for San Diego Mural "Picasso's Eyes," and for a raft of other murals that continue to crop up in the San Diego communities, will feature "The Best of the West"

in Chicano Art. The BEST, is not an exaggerated praise for these artists Solart has invited to show at it's premiere. Almaraz and Hernandez, well known as members of the legendary "Los Four" have exhibited together at such paires as the Los Angeles County Museum, where for the first time Chicanos were featured artists. This highly acclaimed exhibit was a breakthrough for Chicano art and artists. Either individually or as a group "Los Four" exhibited at galleries, museums and collectors item. Ricardo

colleges throughout Califor-

Two members of this group of artists, Carlos A maraz and John Valadez recently exhibited with John Woods, whose urban montage was featured in New West Mata-zine: the junk sculpture retrieved from MacArthur Park chronicled the life of Los Angeles for the past fifty years. This Otis-Parsons Gallery exhibit in Los Angeles featured these three with the theme "L.A. Parks & Wrecks, a Reflection of Urban Life." Both Amaraz and Valadez were critically acclaimed for their additions to the L.A. art Icene. Aimaraz' works were called "fantastic, romantic, and bluntly concrete."

Lifesize protraits of people, mostly young Chicano street people, those who can be seen every day walking in. he parks, going to work n everyday activity, are the subjects of John Valadez art. With newsprint and pencil, Valadez brings to life these large realistic figures of L.A. life. A limited edition drawing by Valadez, silk-screened by Ricardo Duardo was a featured poster at the Otis-Parsons Gallery, "El Clavo" a classic image of the vatoloco, has since sold out and is already considered a

Duardo is a master printer specializing in serigraphy. His is the head of his own workshop-studio: Hecho En Aztlan Multiples. A sophisticated homeboy, Duardo worked in New York for several years on the medium at which he has become so expert.

Now, back in L.A. he has established himself with the popular art of the people: his speciality is poster prints which are now in popularity

Judithe Hernandez' classic fine-line drawings of the Chicana woman reveal her complex personality and ancestry: the Indian the Mexicana, and the Chicana The popular symbols of Chicano culture abound in these large, colorful acrylic and pastel drawings. The exposed heart and the calavera (the skeleton) are provocative images that reveal the monumental cycle of life and death and rebirth central to Chicano cultural thought.

Judithe Hernandez is a graduate of the Otis Art Institute with the Masters in Fine Art. Her work hangs in the permanent collection of the Otis Art Institute and she is one of the few Chicana artists who have exhibited at the Museum of Modern Art in San Francisco and the Los while working with different styles and medias, also speak of the strong consciousness and identity of the Chicana woman, Vallejo, through intricate self-renderings speaks to the strength and complexity of all women. Vallejo has moved to a whole new dimension of abstract images, but her self portraits continue to be of speical interest. Complex images of women present their "inner-workings" posed, as well as the outer self. Vallejo's recent showings have been at Orlando Galleries, Chapman College and Santa Monica College.

She has studied lithography

at the University of Madrid in

Spain, and teaches silkscreen

and graphic art at Self-Help

Graphics in Los Angeles

Angeles County Museum.

Carrasco, like Hernandez,

Linda Vallejo and Barbara

The struggles of the Chicana woman, oppressed by an alien culture, but predominantly by traditional sex roles are central to theart of Barbara Carrasco. Most recently Carrasco, along with other artists, was responsible for the "Zoot Suit" mural in L.A.'s downtown Civic Cen-

intricate pinpoint .detail drawings reveal the woman as confined, yet at times, breaking out of pre-defined traditional sex roles. Such painstaking designs depict the woman entangled in a ball of knitting yarn, gagged and blinded, suggesting the prison that such fixed roles offer the woman. In another of her powerful drawings, the many diverse and complex aspects of La Chicana: mother, worker, wife, doctor, are intertwined in the braids that encircle the face of the Chicana woman.

Future SOLART gallery special showings will feature separately Ricardo Duardo silkscreen artist's Hecho en Aztlan Multiples: Zarco Guerrero's Humanizarte, sculptures and masks; Domingo O. Ulloa's realistic social commentaries, in Oil-canvas and lino-cuts

and Jupithe Harnandez work;

