

Oral History interview with Margaret Garcia and Adolfo Patiño

Garcia, Margaret, born 1951
Painter

Patiño, Adolfo, born 1954
Painter

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This interview has been directly translated from audio interviews and does not necessarily represent the views of the Broome Library or CSU Channel Islands.

Part 1 of 2

DENISE LUGO: ... John is doing that.

MARGARET GARCIA: Yeah, he's teaching woman. I teach men now. My classes are full and I have a waiting list and I like it.

ADOLFO PATINO: *Entonces tú has sido un éxito.* (You have been a success then)

MARGARET GARCIA: I'm happy; I like teaching.

DENISE LUGO: I do too. I just like teaching period.

MARGARET GARCIA: I don't know that I would like just teaching period, as much as I like teaching here. I taught at Self-Help and the students were good when they came, but there was such a lack of support in terms of the administration; it was a joke, it's a joke. You know Patsy Kenny(?) when she first started, yeah the classes were there and all and the students were loose, but half way through the semester they don't do the fliers. You know, it's a joke. Here, they put out all the fliers for me. I don't have to advertise my class because—

DENISE LUGO: You have them in there.

MARGARET GARCIA: Ha! They need me; they want me.

ADOLFO PATINO: It's what they call, captured audience.

DENISE LUGO: (Laughter)

MARGARET GARCIA: And they are all guys, they haven't seen a whole lot of women. They biggest problem with the women teachers, that go into teaching in jail, is to fall in love with them and then they have to fire them. In fact—

ADOLFO PATINO: *Ese puede ser un movimiento muy interesante que hagan los artistas de la cárcel.* (That could be an interesting movement that the artists in jail can be doing).

DENISE LUGO: Oh yeah!

MARGARET GARCIA: That's a good point!

ADOLFO PATINO: *Hacen el trabajo, exhíbelo; arte de la cárcel y seria excelente.* (They make some art pieces, exhibit them; jail art would be excellent.)

MARGARET GARCIA: Hey I could get a show for you. There's a show on ... on prison art. We've been doing shows. We did a show at city hall and there was an article in *LA Style* in prison art.

DENISE LUGO: Pinto art.

ADOLFO PATINO: ... but as an unknown artist. *Pos sí* (Well, yeah).

ALL: (Laughter)

MARGARET GARCIA: *Como* (Like) Ramirez ... advertisement for the department of arts and corrections to support it or otherwise its not getting the support to exist. You know, there are several things that happen to art in prison is that it costs more money to hire a guard to protect an inmate, or inmates, than it does to hire an artist to go in there and socialize and diffuse the negative energy that's going on in there. And therefore hiring artists to go in and teach art classes in cheaper than trying to hire the extra guards that they would need when the situation is so bad. They don't have classes; the tension builds and there's a lot of fights and the next thing you know there's stabbing and fighting. And then they have to beef up security because of the fighting that it is easier if they have extracurricular activities like art.

ADOLFO PATINO: Channeling their energy in another direction.

MARGARET GARCIA: Yeah, and it costs less money to give them classes, than it does to give them the guards. Therefore, this is the cheaper alternative and unless we are going to start executing people who steal hubcaps, you know, there's no point to it. We are supposed to be humane and civilized society; we don't execute people who steal hubcaps. We try to reeducate.

ADOLFO PATINO: The whole idea of to incarcerate somebody, is not necessarily just a punishment, is to rehabilitate them.

MARGARET GARCIA: Yeah, but that's constantly being debated and a lot of people don't feel that way. Outside is when they tend to execute ...

DENISE LUGO: *Pero vamos a tu vida otra vez. ¿Cuántos "pieces" tienes ahorita?* (Let's go back talking about you again. How many art pieces do you have right now?)

ADOLFO PATINO: *Voy a inaugurar una con cinco.* (I am going to inaugurate one, making it five)

DENISE LUGO: *Si, pero ¿cuántos tienes que representas totalmente?* (But how many total do you have that are represented?)

ADOLFO PATINO: *Siete artistas.* (Seven artists.)

DENISE LUGO: *Esta bueno.* (That's good.)

ADOLFO PATINO: Quiñónez, ... Buenosamar, *yo mismo que me represento. Me promuevo, me vendo, me pago y me cobro.* (... and I represent myself I advertise, sell, pay and charge myself.)

All: (Laughter)

ADOLFO PATINO: Adolfo Inc. (Laughs)

DENISE LUGO: *¿Vas a tomar más? Recibir más?* (Are you going to take in more?)

ADOLFO PATINO: *Ha sí. Un grupo muy interesante que se llama Siticato del terror. Es un grupo básicamente "performace", un grupo performance, pero hay el líder que es Roberto Escobar, unos trabajos de plastilina. Esta trabajando la plastilina en una manera escultórica. Después los pinta y hace cajitas con plastilina. Cosas muy, muy interesantes. Entonces quiero tomar el grupo del siticato del terror para tratar de vender funciones de "performace" Si tu, por ejemplo, si tienes un fiesta, eres historiadora de arte, vas a dar una fiesta a "dealers", artistas, amigos, yo vengo y te vendo a ti una función de "performance", ¿no? Y dura veinte minutos, y tu me pagas cuatro mil dólares, por decirte algo. Y yo les pago con esos cuatro mil dólares a los artistas. Esa es a idea; vender funciones de "performace".*

(Oh, yes. *Sindicato del terror* is a very interesting group. It is basically a performance group, which Roberto Escobar is in charge of, that makes art pieces out of play-doh. They work the play-doh in a sculptural form. Then they paint them and make little boxes out the play-doh. It's very interesting stuff. So I want to take *Sindicato del terror* and try to sell performance shows. For example, if you have a fiesta, and since you're an art historian, you're going to invite dealers, artists and friends; I come and I sell you a performance show. It runs for twenty minutes and, let's say, you pay me four thousand dollars and with that money I can pay the artists. That's the idea; sell performance shows.)

DENISE LUGO: *Eso ya no es "performace" sino teatro.*
(That is not performance anymore, it's theater.)

ADOLFO PATINO: *No, "performace". En México hay menos "performace". Puede durar de un segundo a veinte minutos y no es teatro; no, no, no es teatro porque no es una pieza teatral. Tu no sabes que te voy a presentar. Ale mejor te traigo algo que habla sobre la vida y la muerte, ¿no? O algo que tienen que se llama "la muerte del fenómeno", por decirte algo. Entonces te traigo un evento que tu no lo conoces, que ale mejor ellos lo inventaron ayer, y lo ensayan y te lo traen. Un desfile de modas con modas especiales para ti, ¿no? Especiales para intelectuales, por decir algo. Que se yo, un sombrero hecho con un libro, o una corbata hecha con paginas de un diccionario, o unas mancuernas hechas con, ¿que se yo? Entonces te pueden traer un "performance". Puede ser a la vez un evento "objectual" y el sindicato del terror lo puede hacer muy bien. Son jovenes que van de los 17 años a los 26 y son 6 o 7 jovenes. También igual, te ofrezco una exposición de Roberto Escobar y tu me la pagas y a un año es tuya, ¿no? Me pagas las mensualidades y te entrego doce obras de el. Esa es un idea que querremos manejar con sindicato del terror. ¿Quieres arte? OK. Te vamos a dar plazos, pago en mensualidades. Tu pagas 500 dólares por mes y nosotros te vamos a entregar, dentro de un año, una exposición en tu casa con doce piezas que van hacer de tu colección. Se puede manejar una serie de cosas nuevas. Hay que inventar algo muy grande de ese tipo que te pueda dar la posibilidad. Vender en mensualidades el arte y que tu estés dispuesto a que te entregue, a doce meses. Claro que vas a tratar con artistas honestos que ellos van a trabajar de la mejor manera y serios, pero van a tener 500 dólares mensuales que les va dar la posibilidad de comprar la renta y tu comida que tener tus materiales. Hay que ser que los artistas vivan, que vivan bien; que son de las gentes más importantes en el mundo, ¿no?*
(It's not performance. There's not much performance going on in Mexico. It could last a second to twenty minutes and it's not theater; no, no, no it's not theater because it's not a theatrical piece. You have no idea what I am going to present to you. Maybe I'm going to show something that talks about life and death, right? Or, let's say, talk about something called "la muerte del fenomeno". So I bring you a show that you don't know about, that maybe they put it together the day before, and they practice and perform it. A fashion show, with fashion made just for you or specialties for intellectuals, to put it that way. What do I know? A sombrero made out of a book, a tie made out of pages of a dictionary, dumbbells made out of who-knows-what. So they can bring you a performance. It could be at the same time an objective event and the *Sindicato del terror* can do that well. [The group is composed of] about 6-7 young men that are between the ages of 17-26 years old. What we can do is, I offer you a Roberto Escobar exposition, you pay me and in a year it's yours. You can pay me monthly and I bring you twelve art pieces of his. This is the idea we been trying to work out with the *Sidicato del terror*. You want art? Okay. You can pay monthly installments. It would be 500 dollars a month and within a year, we'll do an exposition at your house with twelve art pieces that are going to be part of your collection. The possibilities are endless. We need to think big to open up new opportunities. Sell art in monthly installments and you be committed to receive it in twelve months. Of course you're going to deal with honest and serious artists that are going to do their best, and they are going to have 500 dollars a month to be able to pay rent, food and materials. Let's help

artists survive, help them live well because they are one of the most important people on earth, right?)

DENISE LUGO: *Si pos, cómo que no.* (Yes, of course.)

ADOLFO PATINO: *No son los políticos los importantes, el problema es que ellos son los que tienen el dinero. Muchos de los coleccionistas en México son políticos porque tienen el dinero del estado; ganan muy buen dinero. Compran arte, invierten en arte, ellos invierten de plano, eh. Tienen colecciones, bodegas de arte porque ellos pueden. En un mes, ganan 10 millones de pesos y es poco. Pueden comprar tres cuadros importantes de alguien. Si, en México los políticos sí, gastan mucho dinero en arte.*

(The politicians are not the important ones, the problem is that they are the one's with the money. Much of the art collectors in Mexico are politicians because they have the state's money; they earn good money. They buy art, they invest in art, and they straight-out invest. They have art collection warehouses because they can. In a month, they earn 10 thousand pesos and it's not much. They can buy three important paintings from somebody. Yes, politicians in Mexico spend a lot of money on art.)

MARGARET GARCIA: It's not the matter of who's important, as much of who has power and who has money.

ADOLFO PATINO: *Si, les dan estatus.* (Yes, it gives them status.)

DENISE LUGO: *Sí, es fantástico porque aquí no hay.* (Yes, it's fantastic because there is none here.) We are talking about the fact that they seem to buy, or what seems like, politicians have more money and therefore invest more money in major pieces of artists that costs money. They have warehouses full of art and he's trying to derive a way to promote young artists so they can live decently and able to create their work and that sounds pretty good. Some of his ideas are rather good. Here, *yo creo que no se vende el arte. La gente* (Art does not sell here. The people)—

ADOLFO PATINO: *Aquí la gente compra porque les funciona para decorar el sillón verde.* (People here buy [art] because it goes well with the green couch.)

DENISE LUGO: Yeah, pillow art.

ADOLFO PATINO: *Hoy vi en el James Corporal Gallery lo más absurdo que he visto en mi vida. Cuadros pintados en azul cuadro, azul fuerte, azul aqua, azul marino, azul tramar; cuadros enormes con pocas textura.*

(Today, in the James Corporal Gallery, I saw one of the most absurd things I ever saw in my life. Art pieces that are painted in light blue, dark blue, aqua blue, navy blue, deep blue; huge paintings with little texture.)

DENISE LUGO: Where was this?

MARGARET GARCIA: James Corporal.

ADOLFO PATINO: James Corporal. *Y había un par de señores súper interesantes. No sabían que cuadros comprar.*

(There were these two super interesting men. They didn't know what painting to buy.)

All: (Laughter)

ADOLFO PATINO: *¡Yo les hago uno por la mitad de precio, de color que quieran!*

(I will paint you one for half the price, any color you like!)

All: (Laughter)

MARGARET GARCIA: I went to this gallery and they had on the wall framed circles. They were made out of like mirror. They looked like mirrors and they were just round.

ADOLFO PATINO: *¿De qué galería?* (From what gallery?)

MARGARET GARCIA: From ... where ever. Of paper and it looked like mirrors and they were just perfect circles. Each one was exactly like the other. You know, to me that's ridiculous. I am a painter. Sometimes I want to drift into conceptual, like that and I pull and I pull and I go into different directions. For me, if you're talking about art like the thing that's "Kustavi". Have you heard of "Kustavi"?

ADOLFO PATINO: Yes, I know, I know.

MARGARET GARCIA: I will patronize it because he's using artists and has elevated the position of a gallery owner to the position of "arty". He's ... the artists' money, everything as the galley owner. Basically he is functioning as an agent or gallery person and he is promoting his name as the name of the gallery to sell the work and the artist is left unknown. I mean the total insult.

DENISE LUGO: I heard about that.

MARGARET GARCIA: For me, if art is not doing anything to elevate the spirit of human kind, it's not art. It's some technical, visual, something or other that maybe decorative, it may match your sofa, or it may do a whole bunch of things, but if it doesn't do anything to elevate your—

DENISE LUGO: Your sensitivity.

MARGARET GARCIA: Your spirit, your mind, your heart, your soul and it doesn't move you; it isn't art. I don't care how much intellectual masturbation goes into the production of a piece, or how little masturbation goes into a piece, I don't really see it as art.

ADOLFO PATINO: *Sí pierde mucho valor todo eso. Hay mucha gente que quisiera entender el arte moderno, pero ya no lo entiende porque no hay ese sabor de ese espíritu. De mantener ese fervor a la creación plástica. Se vuelve en esa masturbación de la que hablas.*

(Yes, the value is lost in that. There's a lot of people out there that would like to understand modern art, but don't understand it anymore because that spiritual admiration is lost; to maintain that plastic art fervor. It becomes that masturbation that you are talking about.)

MARGARET GARCIA: To educate. And then like I was saying, earlier today, that one of the biggest problems with this issue, for me, is the fact that there are many talented artists that are out there that can produce, but they want to act like [...] the genius idiots. The ones that could produce art, but has no intelligence and I don't believe that. I really think that you have to make the efforts to educate your audience. It's like you give somebody a fine glass of wine or a fine cup of coffee, it takes an education or an educated pallet.

ADOLFO PATINO: *Eso que dices, sí es cierto. Mira, mi galería tiene ese principio muy importante: educar a esta gente. Que tienen un poco de dinero excedente, y quiere algo, algo nuevo, algo interesante, algo importante y los estamos educando en el sentido de que, por ejemplo, mis socias son historiadoras de arte escriben sobre arte, y a su audiencia la van ubicando <<el por qué>>. Ese cuadrito puede tener una importancia dentro todo el arte general. ¿Cuáles son sus motivaciones? Etcétera, etcétera. Que vallan aprendiendo a ver y a entender la pieza de obra de arte, cómo una pieza independiente al artista. Pero que también tengan el entendimiento de quien es el artista y cómo ha logrado a llegar a ese momento de genialidad. Y esa educación es importante, porque si no educas tu público, si no educas a tus coleccionistas, van a llegar el día que van a decir: "¿Qué tienes de Patiño?" y te van a decir "Diez cajas, mándemelas" porque ya van a decir es firma. Y no es importante que la gente compre porque eres firma, es importante porque la gente crea en piezas; en ti, en esa obra. Y que diga "Oye, me encanta de lo Patiño. Quiero más. Cuando tengas háblame."*

(It's true what you say. Look, my gallery has that important principal— to educate people. People who have a bit of excess money want something, something new, something interesting, something important and we are educating them in the sense that— For example, my colleagues are art historians who write about art and they orient their audience on the purpose of art. That little painting could have great importance within general art, like what are the motivations? Etcetera, etcetera. So we can have them learn and understand the art piece; and see it as an art piece independent to the artist. Also, have them have an understanding of who the artist is and how he achieved that brilliant idea. That's where education is important; if you don't educate your audience or collectors, then the day will come that they'll ask, "What do you have Patiño? And they are going to say, "Send me ten boxes" because they are going to say that it has a genuine signature. It's not important for people to buy art because it has a signature, it's important for people to believe in the art; in the artist and in their work. For them to say, "I love Patiño's work. I want more. When you do have more, call me.")

MARGARET GARCIA: *Y la persona que dice: "Y ese artista, yo dejo la obra que—*
(And the person that says, "I'll let that artist's painting—)

ADOLFO PATINO: *Habla por si sola. Es una estupidez. Yo no creo en eso. Es muy vulgar, por favor. "La obra habla por si misma" A sí, cómo no.*
(Speak for itself. It's stupid. I don't believe in that. That's vulgar, oh please. "The painting speaks for itself." Yeah, sure.)

DENISE LUGO: *¿Es verdad, que el otro Adolfo—?*
(Is it true that, the other Adolfo—?)

ADOLFO PATINO: *No, no, no me excites.*
(Don't get me all excited now.)

All: (Laughs)

DENISE LUGO: *Hay otro en la exhibición esa de México que esta allí en—*
(There's another in the exposition in Mexico, that's there on—)

ADOLFO PATINO: Adolfo Ríes.

DENISE LUGO: Okay. *¿Es verdad que no lo dejan vender ni uno de sus trabajos porque esa señora le compra todo? Explícame, eso es una cosa que quiero saber.*
(Is it true that they don't let you sell any of your work because that lady buys everything? Explain. That's what I want to know.)

ADOLFO PATINO: *Lo que pasa—*
(What's happening is—)

MARGARET GARCIA: You have a contract or something?

ADOLFO PATINO: *¿Sabes por qué? Porque el esposo de la directora de la galería, es su hermano.*
(You know why? Because the director's husband, the director of the gallery, is his brother.)

MARGARET GARCIA: *Porque el esposo de la directora—*
(Because the director's husband—)

ADOLFO PATINO: *De la galería, es su hermano. Es cuñado de la dueña de la galería.*
(is his brother. She's the director of the gallery. He's the gallery owner's brother-in-law.)

DENISE LUGO: Brother-in-law and the owner, okay.

ADOLFO PATINO: *Y por eso. Pero ellos lo ha inventado cómo artista porque Adolfo Ríes no es artista, es un abogado mediocre de México; es un mal abogado.*
(That's way. They have invented an artist because Adolfo Ríes is not an artist. He is a mediocre lawyer from Mexico. He's a bad lawyer.)

All: (Laughter)

ADOLFO PATINO: *Pero cómo abogado tiene dinero y con ese dinero pues, sabe dibujar, sabe pintar, tiene chispazos interesantes; cosas que a mi sí me gusta de eel. Y de repente dijo: “Pues esta lo mexicano de moda, voy hacer figures de barro, como lo hacían los ancestros” Y se puso hacer perros, y hombres, y mujeres, y para volverlos graciosos les puso, a un tipo hecho de barro, tenis envés de huaraches o ponerlo desnudo. Y perritos chistosos. Y resulta que tienen cómo unos de los grandes coleccionistas al museo más importante de México. Ahora que es el de Televisa, centro arte contemporáneo, que es el museo que curó esta exposición de “Che Gallery”*

(Since he is a lawyer, he has money and with that money well, he knows how to draw, paint and has spark to what he does; I like his stuff. One day he said, “Looks like Mexican style is in now, I’m going to make clay figures like the ancestors have done.” So he started making little dogs, men, women and to make the clay figures fun, he made them with tennis shoes instead of *huaraches* (sandals) o be naked. It turns out that they have one of the biggest museum art collectors important in Mexico. Now it’s the “Televisa”, contemporary art center, which is the museum that curates the Che Gallery exposition.

DENISE LUGO: *Esta en Palenque, tienen mucho, mucho.*
(It’s in Palenque, they have a lot.)

ADOLFO PATINO: Polanco, Polanco.

DENISE LUGO: It’s the Mexican Getty.

ADOLFO PATINO: *Sí y tienen tanto dinero que compra y como esta gente tiene alcurnia tiene—*
(Yes. Since they have so much money and these people come from rich familias—)

DENISE LUGO: Trendy, it’s a trend now. This gallery is really trendy now. *¿Cómo se llama?*
(What’s it called?)

ADOLFO PATINO: *O-m-r, Ortiz Monasterio Riestra. Ortiz monasterio es un cirujano plástico muy famoso en México que ha hecho las cirugías plásticas de todas las estrellas más importantes de México.*

(O-m-r, Ortiz Reistra Monastery. The Ortiz Monastery is a famous plastic surgeon in Mexico who has done work on all the famous Mexican super stars.)

DENISE LUGO: Plastic surgeon?

MARGARET GARCIA: *Sí. También la señora que tu tienes, ¿Frida Kahlo?*
(Yes. Also the lady that you have. Frida Kahlo?)

ADOLFO PATINO: Lola Olmedo.

MARGARET GARCIA: She's eighty years old. It's like it's stretched out. *Tiene el "navel" aquí en el—*
(She has her navel here—)

ADOLFO PATINO: (Laughs) *Todavía lo tiene aquí, ¿no?*
(She still has it here, right?)

DENISE LUGO: She's eighty-some years old!

ADOLFO PATINO: *Operó a María Félix muchas veces. Entonces un cirujano plástico que conoce todas las estrellas, a toda la gente de alcurnia y de dinero en México, que se ha querido volver joven por distinta.*

(Maria Felix was operated on many times. So a plastic surgeon that knows all the stars, rich people in Mexico that have lineage, wants to be young again for being different.)

DENISE LUGO: Uh-huh.

ADOLFO PATINO: *Y la hija ahora se dedica a vender arte.*
(And the daughter is dedicated to selling art right now.)

DENISE LUGO: Ahh!

ADOLFO PATINO: *Todos los contactos que existen del papá, son los coleccionistas de ella.*
(All the father's contacts are her collectors.)

DENISE LUGO: Uh-ha!

ADOLFO PATINO: *Y por ende su cuñado, Adolfo Ríes, vende con toda la gran burguesía de México. ¿Ves? Porque lo conectan con él.*

(And through her brother-in-law, Adolfo Ries, sells to the Mexican bourgeoisie. You see? Because they have connections to him.)

DENISE LUGO: *¿Es verdad, que cuestan muy poco esas obras? ¿Cuánto cuestan allí? Aproximadamente en dólares.*

(Is it true that his work doesn't cost that much? How much are they worth there? Approximately how much in US dollars?)

ADOLFO PATINO: *Una escultura—* (A sculpture—)

DENISE LUGO: *Yo oí cómo mil quinientos dólares.*
(I heard for about fifteen hundred dollars.)

ADOLFO PATINO: *No, un poquito más. Anda cómo en los dos- dos quinientos.*
(No, a little more. They are around for twenty- twenty-five hundred.)

DENISE LUGO: They are about this big and they're "teracos" sculptures.

ADOLFO PATINO: *No son malas esas piezas, lo que pasa es que ya es formula. Ya encontró una formula.* Y la esta gastando, y gastando, y gustando, y gastando.

(His artwork is not bad; the thing is that he has turned it into a formula. He found a formula. And he's using it over, and over, and over again.)

MARGARET GARCIA: *Yo fui y le dije.* (I have gone and told him.) It's too safe.

ADOLFO PATINO: *Sí, muy seguro.* (Yes, too safe.)

MARGARET GARCIA: *Yo ya le dije.* (I have already told him.)

ADOLFO PATINO: *Y eso es lo que sucede. Lo que pasa que en México nadie hace escultura de ese tamaño. Escultura—*

(That's what's been going on. The thing is that nobody in Mexico buys sculptures that size. Sculptures—)

DENISE LUGO: *¿Por qué no?* (Why not?)

ADOLFO PATINO: *Por miedo a que no las vendan. Y por eso él es el único que esta haciendo un poco ese rescate del barro.*

(Afraid that they are not going to sell them. So that's why he is the only one who's working and bring in clay into art.)

MARGARET GARCIA: I don't like him.

DENISE LUGO: It's not bad; it's quite nice. They're pretty good.

MARGARET GARCIA: You know, I used to do a lot of statuary repair and I restored. I used to do a lot of hummel, "lladros", royal doultons, wedge wood and after a while you get to that formula; same cute little things. Like Giacometti, everybody is talking about Giacometti. I don't like Giacometti that much!

ADOLFO PATINO: *A mi tampoco. Yo fui a una exposición de hermanos Giacometti en México; ¡no me gusta!*

(Me neither. I went to the Giacometti Brothers exhibition in Mexico and I didn't like it!)

MARGARET GARCIA: You know what? They stole it from the Africans and it looks like fake Black art.

ADOLFO PATINO: *Y los africanos son mejores porque son súper legítimos. Lo hacen en madera.*

(The Africans are better because they are legit. They make it out of wood.)

DENISE LUGO: *Originalmente, sí. ¿Sabe qué sí me gustó? Ese español, este González.*
(Originally, yes. You know whose art I like? That Spaniard's, Gonzalez.)

ADOLFO PATINO: *Juan González. Fue unos de los primeros que trabajó el cubismo. ... en alambres soldado ...*
(Juan Gonzalez. He was one of the first to work with cubism. ... solded wires ...)

DENISE LUGO: Cubist sculpture. Open ... wires.

MARGARET GARCIA: Picasso learned from him.

ADOLFO PATINO: Juan González.

DENISE LUGO: He died very young. He was fantastic. I did a whole paper on him.

ADOLFO PATINO: *Yo tengo una amiga que colecciona obra de -bueno no colecciona obra de él- pero tiene varias cosas de Juan González.*
(I have a friend that collects works, well not his work, but she has a couple of Juan Gonzalez things.)

MARGARET GARCIA: *¿Cuándo te regresas?*
(When will you go back?)

ADOLFO PATINO: *El domingo, me voy a México.*
(On Sunday I'll leave to Mexico.)

DENISE LUGO: *Fijate que ya se va.*
(He's leaving.)

ADOLFO PATINO: *Me voy mañana a ver otra exposición ...*
(Tomorrow I'm going to see another exposition ...)

MARGARET GARCIA: *¿Cómo? Si ya no están allí. ¿Dónde?*
(How? If they're not there anymore. Where?)

ADOLFO PATINO: *¿No me dijiste qué en el café E?*
(Didn't you say the coffee shop [was going to have one]?)

MARGARET GARCIA: *O, ¿al café? Sí, hay dos.*
(Oh, the coffee shop. Yes, there's two [of them].)

ADOLFO PATINO: *Esta bueno, pero las vez.*
(Alright then; you're going to see them right?)

MARGARET GARCIA: *Si pero esos no son los que quiero ver.*

(Those are not the ones I want to go see.)

DENISE LUGO: *Llévame a tu estudio antes que te lleves tus trabajos.*
(Take me to your [art] studio before you take your work with you.)

ADOLFO PATINO: *Mañana, en la mañana—* (Tomorrow morning—)

MARGARET GARCIA: *Mañana, sábado—* (Tomorrow on Saturday—)

DENISE LUGO: *Mañana es viernes.* (Tomorrow is Friday.)

MARGARET GARCIA: ... *enseñarte unas transparencias.* (... show you some transparencies.)

ADOLFO PATINO: *Unas “slides”, ¿no?* (Some slides, okay?)

MARGARET GARCIA: There's a video on me.

ADOLFO PATINO: *Ah, ¿tienes un video?* (Oh, you have a video?)

MARGARET GARCIA: *Sí, pero...* (Yes, but...)

ADOLFO PATINO: *¿No tienes copia de tu video?*
(You don't have a copy of your video?)

MARGARET GARCIA: *Lo mandé a Nueva York porque una compañía de producción quiere hacer un “film”.*
(I sent it to a production company in New York to make a film) and I don't know; it hasn't come back.)

ADOLFO PATINO: *¿Mandantes la original?* (Did you send the original?)

MARGARET GARCIA: No. I can get another copy, but I don't have the time to get it tomorrow to you.

DENISE LUGO: *Pos mira, vas el día de la exhibición y me enseñas.*
(How about you show me on the day of the exhibition?)

ADOLFO PATINO: *Llegas sábado temprano al estudio de Roberto, pos platicamos y vemos tus transparencias. Y voy a pasar unas transparencias de mi trabajo.*
(Come early on Saturday to Robert's Studio and we'll talk and see your transparencias. I'll show you some transparencias of my work.)

MARGARET GARCIA: I did a portrait of Robert.

ADOLFO PATINO: *Traigo 240 transparencias de mi obras.*

(I have 240 transparencies of my artwork.)

DENISE LUGO: *Te cuesta mucho dinero esto, oye. En México cuenta tanto.*
(Hey, that must have cost you a lot of money. It's expensive in Mexico.)

ADOLFO PATINO: *¡No! Bueno sí, pero todos modos lo paga el mismo arte, ¿no? Yo vendo al mes, cierta cantidad de arte, que me da la posibilidad de poder hacer transparencias de todo mi trabajo.*

(No! Okay yes, but the art pays for its self, right? I sell, a certain amount of art pieces, a month that makes it possible for me to make transparencies of all my work.)

DENISE LUGO: *Antes que se vaya a olvidar; la galería Hardies, ¿cómo esta haciendo esa señora allí?*

(Before I forget; how is the lady doing in the Hardies gallery?)

ADOLFO PATINO: Hardies?

DENISE LUGO: Yes.

ADOLFO PATINO: *Ahora se cambio el nombre de Florencia Riestra.*
(They changed their name to "Florencia Riestra".)

DENISE LUGO: Yo la conozco, yo la conozco.

ADOLFO PATINO: *Es hermana de Jaime Riestra, hermano de Adolfo Reis. Son hermanos los tres.*

(She is Jaime Riestra's sister, Adolfo Reis' sister. The three are siblings.)

DENISE LUGO: *OK, yo la conozco a ella muy bien. Es muy buena gente.*
(Okay, I know her very well. She's a good person.)

ADOLFO PATINO: *El lugar esta- es agradable, se volvió en la galería más—*
(The gallery is- its really nice, it turned into the most ... gallery ...)

DENISE LUGO: *Tiene bueno trabajo. Varias cosas me interesó porque están joven especialmente. Yo me interesé a traer muchas de sus obras porque me gusto, que el arte estaba muy diferente y joven. Y estoy harta, como tu dices, de que todos creen que nomás hay Tamayo, Diego Rivera- Esta bueno, pero—*

(She has good artwork. A lot of her stuff interests me because it's young. A lot of her work interests me because I liked it; the art is very different and young. I am sick of, like you say, how people think there's only Tamayo, Diego Rivera- It's good, but—)

ADOLFO PATINO: *Yo tengo un Tamayo vendiendo, si quieres una xilografía de Tamayo. Muy barato, muy barato.*

(I have a Tamayo that I am selling, if you want a Tamayo xylograph. Very cheap, very cheap.)

MARGARET GARCIA: I met with Tamayo and he saw my art.

DENISE LUGO: *Pobrecito, esta más allá en el otro lado que aquí.* (Poor thing, he's more over there than here.) The last five years.

ADOLFO PATINO: *Tiene ochenta.*
(He's like eighty.)

MARGARET GARCIA: *No, casi noventa.*
(No, he's almost ninety.)

UNKNOWN MAN: I tell you, he's the guiding force behind you.

MARGARET GARCIA: Yeah, but you know what? He was looking at the Chicano art and he only liked two pieces; it was mine and Diane Gamboa.

ADOLFO PATINO: *¿Cómo se llamaba la esposa?*
(What's the wife's name?)

UNKNOWN MAN: Olga.

ADOLFO PATINO: *Olga Tamayo. Le acabo de tomarle una foto hace una semana ... les voy a mandar copia de Tamayo y Olga.*
(I just took a photograph of her ... I send you guys copies of photographs of Tamayo and Olga.)

DENISE LUGO: *Me dice: "Ay, Denise cómo hablas español tan horrible," y le digo: "Ay Olga dispensé. Tengo tantos años aquí viviendo en los EEUU." Dijo: "Usted Chicanos cómo son. Yo no soy nomás Mexicana, soy residente de todo el mundo. Yo en donde quiera voy."*
(She tells me, "Denise, your Spanish is so horrible," and I told her, "Excuse me Olga. I've been living here in the US for so many years," and she said, "I don't understand you Chicanos. I am not just Mexican; I am a world citizen. I go all over.")

MARGARET GARCIA: *¡Ay, ya, ya, ya, ay!* (Oh, my gosh!)

DENISE LUGO: *Haci me dijo. "¡Ándale, muévete para allá, vete pa' ya!" Esta el pobre viejito: "Ay, ya ahorita." "¡Ándale, pero ahorita!" Haci le dice. ¡Ay pobrecito Tamayo!*
(That's what she told me. [Then she's like,] "Come on, keep moving, go over there!" Then the poor old man [says], "Okay, I'm going." [Then she says,] "Come on! I said now!" That's how she talks to him. Poor Tamayo!) He is old. That's how she goes, you know? *Lo regaña.*
(She scolds him.)

ADOLFO PATINO: *Tengo una amiga en Guadalajara que es la guía de todos los artistas. Hay un momento muy interesante, por el departamento de educación pública, patrocina muchas exposiciones y invita muchos artistas. Y la chica que se encarga de la promoción y la recepción de los artistas, muy amiga mía, me platica que cuando fueron Olga y Rufino Tamayo, Olga fue a comprarse doce o quince pares de zapatos iguales todos de diferente color porque le encantaron. Pero saliendo del mercado, agarro y vio que había gente pobre y dijo: “¡Ay que pena me da! Pobrecitos, que no vean que compre todos estos zapatos.”*

(I have a friend in Guadalajara who is a guide for all the artists. The department of public education, does an interesting thing, they sponsor many exhibitions and invite many artists. The girl, a good friend of mine, in charge of promotion and reception of the artists, told me that when Olga and Rufino Tamayo went, Olga went and bought herself twelve to fifteen pairs of shoes of the same type, but of different colors because she loved them. But once coming out of the market, she saw that there was poor people and said, “Oh, how embarrassing! Poor things, I hope they don’t see that I bought all these shoes.”)

MARGARET GARCIA: (Laughs)

ADOLFO PATINO: *Agarra y les da mil pesos y se va. ¿Tu crees? Esa chica la tienes que conocer. Tiene unas historias maravillosas de los artistas en Guadalajara.*

(She takes out and gives them one thousand pesos and leaves. You believe that? You got to meet that girl. She can tell you these wonderful stories of artists in Guadalajara.)

DENISE LUGO: *¿Sabes cuál me gusta de Guadalajara? El que hace trabajo de animales curiosos. ¡Ay, como me encanta! Columna.*

(You know what artist I like from Guadalajara? The one that makes cute animal figures. Oh, how I love it! Columna.)

ADOLFO PATINO: Colunga.

DENISE LUGO: *Colunga se esta haciéndose loco.*

(Colunga is turning crazy.)

ADOLFO PATINO: *Ya va de mal en peor, ¿eh?*

(He’s going from bad to worse.)

DENISE LUGO: *¿Por qué? (Why [is that]?)*

ADOLFO PATINO: *Su trabajo- agarro formula es el problema. Ese es el problema.*

(The problem is that his work started picking up a formula. That’s the problem.)

DENISE LUGO: Agh! Geez, fantastic! Like animals, this unbelievable—

ADOLFO PATINO: *La formula es el problema. Cuando uno sabe que algo te deja de—*

(The formula is the problem. When you realize that something starts to make you—)

MARGARET GARCIA: When something works—

DENISE LUGO: You get buried to death.

ADOLFO PATINO: *Todo es igual, todo fácil porque lo haces así* (snaps fingers together). *Ya lo conoces; azul, azul, textura, textura...*

(Everything is the same; everything is easy because it's quick to do. You know him; [its all about] blue, blue, texture, texture...)

MARGARET GARCIA & DENISE LUGO: (Laugh)

ADOLFO PATINO: ¡Bonito, bonito!
(Beautiful, beautiful!)

MARGARET GARCIA & DENISE LUGO: (Laugh)

ADOLFO PATINO: *¿Sabes a quién le esta pasando aquí eso?*
(You know who that, that is happening to them?)

DENISE LUGO: *¿A quien?* (Who?)

ADOLFO PATINO: *A Carlos Almaraz porque Carlos Almaraz es formula ahora. Yo lo veo y digo...*
(To Carlos Almaraz because Carlos Almaraz is formula now. I look at him and say...)

MARGARET GARCIA: You know what I think is going on with Carlos? I don't know if it's much formula, I think its just a lot of— I had that problem with Leo Limon's work because he gets into this pattern and I feel like saying, "Leo, don't you have a bigger brush?"

All: (Laughs)

MARGARET GARCIA: I swear to God, it's the same, you know, de-de-de-de-de-de. You know, it's like a machine.

All: (Laughs)

MARGARET GARCIA: You know, give the guy a bigger brush.

DENISE LUGO: *Es un patrón.* (It's a pattern.)

ADOLFO PATINO: *Sí.* (Yes.)

UNKNOWN MAN: I think what happened; people get comfortable with what they are doing and they don't want to change.

ADOLFO PATINO: *Es forma de quedarse en el patrón.*
(It's a way to stick to the formula.)

MARGARET GARCIA: Like when I first started I did murals: "Ballena" (meaning whale), then the "Dogs", then the "Chili Peppers" and the "Chili" and people who had the whales, they wanted whales. People who wanted dogs, they wanted dogs. People wanted chili peppers...

DENISE LUGO: I love the "Chili Peppers".

ADOLFO PATINO: *Tienes que conocer a alguien que hace chilito ... México ... pero son muy bonitos.*
(You have to meet someone that makes chili ... Mexico ... but they are lovely.)

DENISE LUGO: *También el que hace los nopales.*
(Also the one that makes cactus.)

ADOLFO PATINO: *¿Dónde? ¿En México? ¿Quién? ...*
(Where? In Mexico? Who? ...)

DENISE LUGO: *¡Ay! Me encanta ese chile también.*
(Yeah! I love that chili too!)

UNKNOWN MAN: Sometimes a person gets to a certain point in their career, instead of being creative, they become very safe.

DENISE LUGO: That's what he's saying, exactly what you're saying.

UNKNOWN MAN: Very safe.

ADOLFO PATINO: *No toman riesgos.*
(They don't take any risks.)

MARGARET GARCIA: I haven't seen him in a long time.

DENISE LUGO: I think that he's probably just isolating himself too much.

ADOLFO PATINO: *¿Van a ir mañana a la exposición de Grunk? De Roberto Hildemontes?*
(Are you guys going to Grunk's exposition tomorrow? To Robert Hildemonte's?)

MARGARET GARCIA: Frank Romero.

ADOLFO PATINO: Frank Romero. *Quiero verlas. Bueno Frank, desde el principio fue formula, yo creo. A mi no me gusta Frank Romero, la verdad. Tiene una pieza de casa veinte que le he conocido son interesantes, pero no creo en él. En Roberto, he creído, pero también puede caer en el mismo problema.*

(I want to go see his work. Well from the beginning, I think, Frank was formula. To tell you the truth, I don't like Frank Romero. One out of twenty pieces of his that I have known are interesting, but I don't believe in him. I have believed in Robert, but he too can fall into that same problem.)

MARGARET GARCIA: How about Elsa? Have you seen Elsa Flores?

DENISE LUGO: *Es muy interesante su trabajo de ella.*
(Her work is very interesting.)

ADOLFO PATINO: *Me mandó un set de "slides" también y es interesante.*
(She sent me a set of slides and they are interesting.)

MARGARET GARCIA: I like what I have seen of her work.

DENISE LUGO: *Es unas pinturas negras que estaban sancionadas hace unos años; el más mejor que me gusto de ella, puro negro, era muy bellos. "Monochromatic". Estaban muy fantástico y, ¿sabes quien de verdad me gusta mucho? John Valadez.*
(My favorite ones are these black paintings that were sanctioned a couple years ago. All Black, they were very beautiful.) Monochromatic. (They were fantastic and you know who I really like? John Valadez.

ADOLFO PATINO: (Expresses disagreement.)

MARGARET GARCIA: You know why you don't like him? Because you think he's too illustrative, right?

ADOLFO PATINO: *Demasiado ilustrativo, sí.*
(He's too illustrative, right.)

DENISE LUGO: Yeah, I like him.

ADOLFO PATINO: You see there is something about John Valadez— I know what you are saying because I am very expressive.

DENISE LUGO: I can't explain it.

MARGARET GARCIA: But the thing about John Valadez's work is that John Valadez has/is showing you a very Chicano lifestyle that nobody else—

DENISE LUGO: -can see.

MARGARET GARCIA: -is promoting. Nobody else is putting—

DENISE LUGO: He puts his guts out many times.

MARGARET GARCIA: For me it's not the technique, what it is, is the actual imagery that he is—

DENISE LUGO: Is the Chicano experience.

ADOLFO PATINO: *Es interesante que haya tomado una técnica -como hiperrealismo americano- que eso es la técnica, pero la tomó con mayor profundidad.*

(It's interesting how he's taken a technique, such as American hyperrealism, and used it, but gave it real depth.)

DENISE LUGO: Sí. (Yes.)

ADOLFO PATINO: *¿Conocen un mural de esa tienda que está la Broadway?*
(You guys know that mural painted on that store on Broadway?)

DENISE LUGO: Ah, Victor's Clothing.

ADOLFO PATINO: *Sí, que tiene todo ese "vasaje" que es la misma calle de la gente. Eso a mí sí me gustó. El problema es las nuevas piezas de él. Que se ven mucha influencia entre Eric Fischl y David Salle, ¿no?*

(Yes, it has this whole "vasaje" that's on the people's same street. That I really liked. The problem is his new pieces. You can see a lot of Eric Fischl and David Salle influence. Don't you think?)

MARGARET GARCIA: Ah, no! (No way!) I heard that comment before.

DENISE LUGO: *¿Quién sabe? (What knows?) Maybe the way que están los cuerpos puestos/ posiciones, sí. (that the bodies are positioned, yes.)*

ADOLFO PATINO: *Pero yo sí veo algo fuera de su trabajo.*
(But I see something out of place in his work.)

DENISE LUGO: *Sí voy a ver todos. No se explicarte. Estaba hablando yo, yo mismo. No nomás porque enseña cholos o lo que sea, pero el modo que lo enseña.*

I've gone and seen them all. I don't know how to explain it. I was talking about it before. It's not because it shows "cholos" (Mexican gangsters) or whatever, it's how he's showing it. I could see a lot of people. Como (Like) DJ Hall, Ed—

MARGARET GARCIA: I hate DJ Hall.

DENISE LUGO: No, but what I am saying you could put them together—but what I am just saying because they always put him in that sense.

MARGARET GARCIA: Right.

DENISE LUGO: *Pero* (But), you immediately know. You experience what Chicano experience. I can't explain it.

MARGARET GARCIA: I can understand what you are saying because my work is very painterly, it's very expressive and John's technique is so tight.

DENISE LUGO: Slick.

MARGARET GARCIA: I think that going beyond that, for me, has to do with the content more than anything else. DJ Hall, who is quite west side—

DENISE LUGO: Considered to be. *¿Conoces a DJ Hall?* (You know DJ Hall?)

MARGARET GARCIA: If you look at the calendar that I am in, California Artists Foundation, do you have that?

DENISE LUGO: No, *pero tengo* (but I have) DJ Hall.

MARGARET GARCIA: Okay, that article that I am in, she's in that one too.

DENISE LUGO: Oh, really?

UNKNOWN MAN: I don't know. Most of her stuff is too still. No expression to it.

MARGARET GARCIA: Yeah, but the thing about DJ Hall is that it is very bourgeoisie. This is what it's like to be rich, this is what it's like to be pampered, this is what it's like to—

UNKNOWN MAN: When I helped set-up her work, it's like "look at me, I'm pretty". I didn't like it.

MARGARET GARCIA: The thing about John, I think, he shoots his own photographs and he works from his own photographs. John could easily, just become a photographer with the kind of imagery that he has and that he is using and that he props. Whatever method he chooses to get to his ultimate image is not really important. What is important is the total image by itself.

[Beginning of two conversations going on simultaneously.]

Conversation 1:

UNKNOWN MAN: *Es como la gente que nomás dice: ¡Qué bonito!* (It's like people say, "Oh, how beautiful!")

ADOLFO PATINO: *Por eso te decía, tomar una técnica de hiperrealismo, que hiperrealismo americano muestra ... en una forma ... es interesante porque la misma técnica ... a otro tipo de cultura dentro América mismo. Eso es bien interesante.*

(That's what I've been telling you. All it is, is to take a hyperrealism technique and the American hyperrealism demonstrates ... a way ... it's interesting because the same technique ... a different type of culture within America in itself. That's very interesting.)

UNKNOWN MAN: *Para que veas, pero nomás están enseñando la gente bonita.*
(As you can see, they just want to show beautiful people.)

ADOLFO PATINO: *Sí, qué bonito, ¿no? Tu ya tienes la lidia.* (Yes. How lovely, isn't it? You're in the know.)

UNKNOWN MAN: *No me gustó.* (I didn't like it.)

Conversation 2:

MARGARET GARCIA: Do you have the first annual art catalogue?

DENISE LUGO: Oh! The one with—

MARGARET GARCIA: The show at the auction? The first annual Hispanic art auction?

DENISE LUGO: No.

MARGARET GARCIA: You never got that catalogue?

DENISE LUGO: No, I don't think I have it. I haven't looked at it.

MARGARET GARCIA: I have so much stuff that I have not even catalogued them. I don't even know. You know Jose Antonio Aguirre put together? At the Tomayo restaurant?

DENISE LUGO: Oh, yes!

MARGARET GARCIA: That's her; that's her self-portrait.

DENISE LUGO: *Cada vez que hablan de él dicen:* (Every time they talk about him, they say,) "He's a Chicano, did you know?" And it upsets me because he's not! All you can say is she's showing her lifestyle and he shows what he sees. He looks down he's window and some of the things that he does shows the outside lifestyle, *pero* (but) now he lives in Spain. Some of the work that he is doing is very European. He was telling me before. He starting to look real European, but that's okay because his work is biographical of his life. I think a lot of people are that way.

MARGARET GARCIA: You know? Mike Floyd owns a piece of his. It was painted very expressively.

DENISE LUGO: I remember that one.

MARGARET GARCIA: I'm not, honestly, very impressed with his paintings. I don't like his paintings at all. His pastel work I like because he's got the technique down so much. It's almost like prison art because the inmates love detail. They just love detail. They go wow! They just love it.

DENISE LUGO: I had a picture of that one that you're talking about. See John Valadez *también por un tiempesito, hace unos dos años, hizo trabajo que era más* (also for a while, about two years ago, made work that was) "painterly". *Más luz, y expresivo. Estaba interesante, pero lo que nosotros vimos—esta: "Denise, ¿qué piensas?" Y hizo un trabajo que era de dos modos.* (More luminous, expressive. It was interesting, but we saw that—she's like, "What do you think Denise?" And she did one work done two forms.)

MARGARET GARCIA: Oh, I know which one! *¿Tuviste ese trabajo?* (Did you have that work?) Where is that? The high performing thing, do you remember that one? That's real painterly?

DENISE LUGO: It had a lot of red in it?

MARGARET GARCIA: I was hoping you had that first annual Hispanic art auction because I have a piece in it.

DENISE LUGO: I know I have that sheet that I told you—that article. What I have is I don't have time. I just stick the work here, *mira* (look)! I mean I just have stuff. I'm so busy planning lectures and it's a miracle I even know my name. I probably have a couple of slides here.

ADOLFO PATINO: *Sí. Eso es lo que entiendo mucho de que el arte en California, en particular, es una expresión cultural muy localista. Yo podría venir aquí y hacer cajas con palmeras y "flamingos" y colores rosas y verdes y poner cajitas alusivas a las albercas y a las palmeras, se que vendría todo; pero es que ese no es mi intención. Pero conozco ya la formula y la podría desarrollar.*

(Yes. That's what I understand well of Californian art in particular, that's its a very local cultural expression. I could sell here and make boxes with palm tree and flamingos with pink and green and decorate the boxes to the occasion; everything would sell; but that is not my intention. I already know the formula and put it to use/ could refine it.)

MARGARET GARCIA: *Pero Joseph Cornell no hizo eso.* (But Joseph Cornell didn't do that.)

ADOLFO PATINO: *Joseph Cornell hizo eso. El es el artista cajero, para mi juicio, más conservador, el artista más burgués en su expresión y que le dio mucho gusto a su público.*

Hizo treinta versiones distintas con copitas y canicas. Estuvo en gran retrospectiva en Nueva York, no sé en Washington, y no sé en donde. En esa ... su formula.

(Joseph Cornell did do that. In my opinion, he is an automated artist, the most conservative, the most bourgeois artist in his expression that pleased his audience. He made thirty different versions with wine glasses y marbles. This was in New York, I don't know maybe in Washington and I don't know where else. That one ... it's his formula.)

MARGARET GARCIA: I disagree with you. I think that in poetry, I don't know if you like poetry very much but if you talk about poetry, and you start talking about—like Rob Macklin, you know? “I love you, you love me, we meet in heaven” and it's all jamboree. It's just really shit-poetry. It's shit-poetry. The reason that it is shit-poetry is because it's not tangible; it is not a moment, it's not a person, it means nothing, it's just this vague kind of thing that floats out there, it is not specific to that person, to that culture, to that anything. And California art has to be specific to California. If I try to make Mexican art or French art or European art or Japanese art or Black art or any other art, other than Margaret Garcia art, it's not art. The people coming from California are going to do California art. Like DJ Hall, I don't find her work interesting for me because I believe that her life, what I looks at, is not interesting to me and in order to for me to look at a person's art, they have to have something about their lifestyle that interests me that tells me something of value, moral value, spiritual value, some kind of value.

ADOLFO PATINO: *Que tenga una trascendencia.* (Needs to have some sort of transcendence.)

DENISE LUGO: No “superficialness”.

ADOLFO PATINO: *Sí, sí.* (Yes, Yes.) I understand.

MARGARET GARCIA: And that's why I don't find it interesting. John Valadez, I find interesting because he's talking about a psychological moment, a drama, a situation, a condition—

ADOLFO PATINO: I want to see more new work of John Valadez, *sino no voy a creerlo* (if not, I'm just not going to believe it.) I want to see more.

MARGARET GARCIA: I think he's a meaningful artist. He's not my preferred artist all the time but I still like Carlos Almaraz's work. I haven't seen a lot of stuff lately. You know, this is older stuff.

DENISE LUGO: I want to look for that article on Margaret.

MARGARET GARCIA: You can forget that. I'm going to take him some materials.

DENISE LUGO: I had that fricken article this morning.

ADOLFO PATINO: *Te vi un libro que quería ver.* (There's a book of yours that I want to take a look.)

DENISE LUGO: *Hay muchos.* (There's many.)

MARGARET GARCIA: Is that Donald Blumberg? No, that's Robert Flick.

DENISE LUGO: Oh, he's a friend of mine. I went to school with him. *Aquí esta.* Urban— *¿Es éste?* (Here it is. Urban— Is it this one?)

ADOLFO PATINO: No. *Déjame ver éste.* (Let me see this one.)

MARGARET GARCIA: It was a large magazine format.

DENISE LUGO: I know that. I was here. I didn't want to put it on here, but you see.

MARGARET GARCIA: Yeah, I stuck it out there. I didn't want you to miss it, class picture.

DENISE LUGO: Here, you can have this one.

MARGARET GARCIA: What's this? [Sounds of opening a folder]

DENISE LUGO: I have an extra one.

MARGARET GARCIA: I had worked on a piece that was pre-Colombian piece from Mexico ... two at a time and it was beautiful large ...

DENISE LUGO: I did restoration too. I did it at the Natural History Museum, right here in California.

MARGARET GARCIA: We did restoration, but we didn't do it for preservation. We did it so the piece, you know especially something that is shattered, you could stick it together and all the cracks and everything, but sometimes it just didn't—

DENISE LUGO: Yeah, I know. This is *viejo* (old).

MARGARET GARCIA: The people that I worked for did the restoration for Chicago Art Institute.

DENISE LUGO: Oh, really?

MARGARET GARCIA: Yeah. We would make it looks like it hadn't been broken.

DENISE LUGO: I don't think it's right. Every museum has their perspective, right? At the Getty, they like it to be shown like that. *¿Te gusta el museo Getty?* (You like the Getty Museum?)

ADOLFO PATINO: *No lo conozco.* (I've haven't been there.)

DENISE LUGO: *¿No lo has visto?* (You haven't gone there?)

ADOLFO PATINO: *Ya me aburre el arte a mi.* (Art is boring for me now.)

DENISE LUGO: *Esta bonito.* (It's beautiful.)

ADOLFO PATINO: Pero ya me aburre el arte. *¿A ti no?* (But art bores me now. Not you?)

DENISE LUGO: "Tu duermes y te lo comes," cómo dice mi esposo: *¿No te hartas?*" (Like my husband tells me, "You sleep and eat art. Don't you ever get sick of it?")

ADOLFO PATINO: *El arte harta.* (Art is sickening.)

DENISE LUGO: *No, a mi no.* (Not for me.)

ADOLFO PATINO: *A mi sí.* (For me.)

DENISE LUGO: *No, no yo. Hasta lo duermo, yo creo.* (Not for me. I think I even dream about it.)

UNKNOWN MAN: *Veinticuatro horas al día.* (Twenty-four-seven.)

MARGARET GARCIA: My boyfriend doesn't talk to me when I start talking about art. He says, "If you are going to do another painting, don't even tell me about it because I know you're not going to shut up for another two weeks about this painting."

DENISE LUGO: Ah, really?

MARGARET GARCIA: And he's got a degree in painting. "Don't talk about art." That's why I can't take him to reception; he just doesn't know how to behave.

All: (Laugh)

DENISE LUGO: It's good. Both of you deal with that and that's why I ask how you deal with Dennis.

UNKNOWN MAN: It doesn't matter. You're not listening to me!

DENISE LUGO: Because I am so excited and you don't want to do this.

MARGARET GARCIA: Because I have already heard this and she's not going to stop. That's the thing that Tom—because you feel possessed, you know?

UNKNOWN MAN: She gets a natural high about art.

DENISE LUGO: Well yeah. I mean I sleep in it.

MARGARET GARCIA: I am possessed.

DENISE LUGO: I could get up in the middle of the night and start writing about it.

MARGARET GARCIA: I eat, sleep, drink, think and whatever—

All: (Laughter)

MARGARET GARCIA: —art. Well at least it's not Jim.

DENISE LUGO: Even when I go run, all I think about is art in my mind. It's gotten so bad that when I see an artist, flash! All the artwork I have seen in the past. That's terrible!

ADOLFO PATINO: *Es una obsesión.* (It's an obsession.)

DENISE LUGO: You got to be intuitive when you see another artist and you go—It's the way that I think of it. I could see the slides in front of me and everything that I have seen in their work. Like you, for some reason I keep thinking of that guy that really impressed me at that show at Barnsdall. Kind of heavy guy?

MARGARET GARCIA: Black?

DENISE LUGO: Yeah.

MARGARET GARCIA: William Middleburg?

DENISE LUGO: Ahh! It just gets to me. I don't know. I just impressed me. I remember his house and remember all his work, immediately. That's terrible! But that's just the way I think and I didn't realize that I have done that all my life.

MARGARET GARCIA: You know, I have to think art.

DENISE LUGO: I can't help it! It's an obsession.

MARGARET GARCIA: It's just the way things are. What else is there to think about? Everything is in the context, but for me—

DENISE LUGO: He gets mad, look at him and I go, "Gee, that's stupid!" and he goes, "Why?" "They didn't have that!" you know we were looking at this—

UNKNOWN MAN: Intellectualize—

[End of the interview, Part 1]

Part 2 of 2

MARGARET GARCIA: *No vale la edición, sino haces. A lo menos cien porque mira—*
(The replica has no value, if you don't make them. Make at least one hundred because look—)

ADOLFO PATINO: *Aquí, aquí. Pero en México—no las ediciones nunca. Nunca van más allá de cien ejemplares. Aquí he encontrado ediciones de quinientos.*
(Here, here, but in Mexico—never the replicas. They never make more than one hundred replicas. Here, I have found five hundred replicas of one edition.)

MARGARET GARCIA: *¡De mil!* (A thousand!)

ADOLFO PATINO: *De mil. ¡Que horror!* (In the thousands! That's horrible!)

MARGARET GARCIA: *Las ediciones que yo hice fueron cuarenta-cinco y treinta-cinco.*
(I made forty-five to thirty-five replicas [of my work].)

ADOLFO PATINO: *Bueno, es que también lo exige el mercado. Digamos aunque sean cien, doscientas, quinientas, mil; porque aquí es la manera de poder de llegar a tener una ... y poder de ganar un poco más de dinero. Pero en México tenemos la opción de que es una edición de tiente, lo podemos dar más caro todavía. Porque son tiente ejemplares y nos dan la opción de vender—*

(Well, then again there is demand for it. Even though, there can be one hundred, two hundred, five hundred, one thousand; it is a way to have ... and be able to earn a little bit of more money. But in Mexico we have the option that we can sell still one replica of thirty for more money. Because there's thirty replicas and we are given the option to sell—

MARGARET GARCIA: *Pero los talleres con más baratos allí que aquí.*
(But studios are cheaper here than over there.)

ADOLFO PATINO: *Por eso sucede cada artista casi que tiene su taller, los grabadores prefieren tener su tórculo porque ellos les salen más barato imprimirlo que mandarlo e imprimir. Pero también sí sale más barato de todos modos que alguien lo haga. Y ahorra tiempo porque puedes dedicarte a pintar, dibujar mientras ... tu grabado. También gana bien el tiempo sacarle ventaja para que la producción de veras sea mayor.*

(What happens when an artist almost owns his/her studio, the engravers prefer to have their own etching press because it's cheaper for to engrave than to send them and engrave. But it is still cheaper for someone to do it anyways. And it saves you time because you can spend that time painting, drawing while [the engravers] are working on your engraving. It's better to take advantage of the time to have large amounts of production.)

DENISE LUGO: *Explícame cómo uno va a "Self-Help"— Estaba aprendiendo el modo de ir a "Self-Help" para trabajar allí.*

(Explain how you'd go to Self-Help— I learned about the process to go to Self-Help to work there.)

MARGARET GARCIA: *¿A trabajar? (Work there?)*

ADOLFO PATINO: *Imprimir o algo. ¿Cómo se produce? (To print or something. How is it made?)*

MARGARET GARCIA: I don't know. *Yo horita no estoy a favor con ellos, contentos conmigo. El primer modo de ir allí como un artista, llevar tus transparencias y tus obras, e ir a platicar con Oscar. Nomás te pones a platicar con él y dices que tú eres de México y traes estas obras, tus has oído mucho de "Self-Help" y quieres entrar al taller para hacer una estereografía. Ellos quieren saber que tienes bastante experiencia con estereografía, si conoces esa media. Ellos no quieren que tu uses estereografía para reproducir otra obra. Ellos quieren que usted use el proceso para [una] original. La obra es estereografía, no reproducción de una pintura que tu hiciste. Y si tu les dices que tu estas interesado en reproducir unas obras que ya hiciste, ellos te cortan.*

(I am not in good terms with them or happy with me. The first way to get in as an artist, is to take your transparencies and work and go talk to Oscar. You just talk to him and tell him that you're from Mexico and you have these art pieces and that you have heard a lot about Self-Help and that you want to go in the Studio to make a stereograph. They want to see if you have a lot of experience with stereography, if you are familiar with that media. They don't want you to use stereography to reproduce a painting. They want you to use the process to create an original. The work is stereography, not a reproduction of a painting that you already made. If you tell them that you are interested in reproducing a piece you already done, they'll cut you off.)

DENISE LUGO: *Sí, porque quieren original. (Yes, because they want originals.)*

MARGARET GARCIA: They want you to use the media as an art form, not as a reproductive form. Okay? And that's important in your attitude and then you can talk to Sister Karen. Now Sister Karen depends on her mood. Honestly and frankly she likes men, so she deals better with men than she deals with women, but if you walk in there and you're a women you're wearing skirt, she might cut you short. But if you're a man and you tell her you have a gallery and you're from Mexico and you're an artist and blah-blah-blah— You can even talk about networking with her. If you talk about networking with her, she listens. She listens real good. Especially if you say something about, "Well maybe we can arrange a

show- silk-screen art in Mexico,” her ears light up, her eye light up. In that respect, I think you have everything there.

ADOLFO PATINO: *¿Ellos te proporcionan el material?* (They provide you with materials?)

MARGARET GARCIA: They give the materials. Well, they do everything. They have a master printer. All you do is the separation; you have four days to do your printing, you have three colors a day, that’s twelve colors, on the fifth day you have to curate and number the print and they keep half, at least half of the prints. They give each artist one print of every other artist in the same *taller* (studio) because there is ten to a group, ten artists. You meet ever other Saturday and you discuss your work in progress and what you are planning to do. It’s a good program and that’s the best thing that is coming out of Self-Help.

ADOLFO PATINO: *¿Y Ellos se quedan con la obra?* (They keep your art pieces?)

DENISE LUGO: *Media* (Half).

MARGARET GARCIA: Half.

ADOLFO PATINO: *¿La mitad y la mitad?* (Split it half and half?)

MARGARET GARCIA: They use the Santa Barbara archives once it goes to them. They have the achives and the show travels. You can buy your portion or whatever prints are left within Self-Help from Self-Help. So for instance, if they have like ten or fifteen prints left, you can purchase them all. But if it’s sold out the first day they open, they don’t have them anymore. They probably have only one print of mine that I can afford that I can get.

ADOLFO PATINO: *Se venden y de allí sale el dinero para producir.* (They get sold and that’s where the money comes from to [be able to] produce.)

DENISE LUGO: *... los compra Sister Karen, ¿no? Y luego después ellos los venden a trecientos, se me hace.*

(Sister Karen buys them, right? Later, I think, they sell them for about three-hundred.)

MARGARET GARCIA: You know, they were selling my— when I first started selling my “Red Bitch” or “Coyote”—*¡Ay, pero hermoso, hermoso!* (Oh, how beautiful, beautiful!

ADOLFO PATINO: *¿Cuántas tintas usaste?* (How many different inks did you use?)

MARGARET GARCIA: *Me dieron doce, los use todos.* (They gave me twelve and I used them all.) [Laughs]

ADOLFO PATINO: *¿Todos?* (All of them?)

MARGARET GARCIA: *¡Todos allí!* (All them!)

DENISE LUGO: *Pero estaba bellissimo.* (How beautiful it was.)

MARGARET GARCIA: You can give me more colors.

ADOLFO PATINO: *¿Verdad?* (Right?)

MARGARET GARCIA: He started selling it at sixty dollars and now LA county bought them and you can get them secondary market *if* you can get it for five hundred dollars. So it's nice.

ADOLFO PATINO: Wow.

DENISE LUGO: Every mayor artist has gone through Self-Help, except Carlos Almaraz.

MARGARET GARCIA: He went through stuff.

DENISE LUGO: [...] He is the only one that has never produced. Frank Romero went!

MARGARET GARCIA: Well, he and I have worked together!

DENISE LUGO: I remember a couple years ago, he even went. Everyone has gone through it, except Carlos and maybe his wife.

MARGARET GARCIA: But I wouldn't blame Carlos if he never did. You know what? His attitude and my attitude are the same and it is the artists that get shown primarily in gallery tend to be, not exclusively, pretend to be the people that get her cigarettes and go buy her coffee, go get her sweet bread down at the store. It has nothing to do with artistic ability and the artist. No true curator—nothing serious about that is going on. "Oh, you want to be in a show? Bring it down." You know the attitude is *muy flojo* (so careless).

DENISE LUGO: *Habla sobre tu gallería. ¿En dónde esta situada?* (Talk about your gallery. Where is it located?)

ADOLFO PATINO: [...] *Se llama Centro de investigación, documentación y promoción del arte en México- ACE.*

([...] It's called Institution of Investigation, Documentation and Promotion of the Arts in Mexico- ACE.)

MARGARET GARCIA: ¿DIDP?

ADOLFO PATINO: [...] *Se iba llamar originalmente Agencia Central de Inteligencia, la CIA, sí. Solo que siempre fue cómo muy chistoso para la gente que oía el nombre. Se quedó la agencia y todo mundo decía: "¿Cómo va la agencia?" Se le quedó la agencia. Se abrió el veinte de octubre de 1987 en las instalaciones de un edificio de los fines de los cuarenta. Muy post-*

moderno, en Polanco, la calle de Euler. Es un edificio de los pocos que hay de esa zona- antiguos, bien contruidos. Unas dimensiones apropiadas para casa habitación pero nosotros ya hicimos nuestras instalaciones para que funcioné cómo una galería. La galería se inicio con la idea [...] de poder competir con el mercado con los precios tan altos del arte. Tan altos por las asuntos de los porcentajes; decidimos bajar los porcentajes y cómo con todos los artistas con los que trabajo –de hecho son mis amigos antes de que yo fuera artista y antes que yo fuera galerista- han sido mis amigos. Tengo esa posibilidad de poder pedirles la obra en precios que pueden competir con otros mercados, con otras galerías que también tiene sus obras. Y de allí empezó la idea y obtuve la respuesta inmediata de todos los artistas. Digamos, manejo al “who-is-who” de México en el arte de la generación de los cincuenta; los hermanos Castro Linero, ... , German Venegas, Carla Rippey, Esteban Zamar—

([...] Originally it was going to be called Central Intelligence Agency, the CIA, yes. It's just that people would always find it funny every time they hear the name. So agency stuck and everyone would ask, “How is the agency going?” So the name agency [really] stuck. It opened October 20, 1987 in late 1940's building facility. It was very post-modern, [located in the residential area of] Polanco, on Euler Street. It's one of the few old well-constructed buildings in that area. It had dimensions of living quarters, but we eventually made installations so it can function as a gallery. The gallery was initiated with the idea of being able to compete in the market with the high prices of art. Prices are so high due to the percentage business; we decided to lower the percentages since all of the artists I work with are my friends. They have been friends of mine before I became an artist and art gallery director. I have the option of putting up artwork at prices that can compete in the market place [and] against other galleries that have their own artwork. The whole idea started from there and I received a quick response from all the artists. I manage the who-is-who within the art generation of the nineteen-fifties of Mexico [such as]: Castro Linero Brothers, ... , German Venegas, Carla Rippey, Esteban Zamar—)

MARGARET GARCIA: *Castro Linero vinieron.* (The Castro Linero [Brothers] came.)

DENISE LUGO: *Estaban aquí en “Self-Help”.* (They were here in Self-Help.)

ADOLFO PATINO: *Yo tengo esa estereografía. Porque también nuestro interés mediante la agencia es que haga una colección de arte joven con el fin de posteriormente venderla a un museo que se interese por ella, a donarla, a prestarla o a exhibirla en exposiciones itinerantes. Estamos también proponiendo curadurías a museos de norte América para promover la pintura joven Calvert y poder mover el arte más contemporáneo de México; que no sea Tamayo, Frida Kahlo, Diego Rivera—que no sean los de siempre. Que no sea Cuevas, Gironella—los de siempre, Toledo—el mismo establo. Y la idea de nosotros es cambiar un poco esa visión y que tengas “open mind” en esas gentes.*

(I have that stereography. Also, our interest via de agency is to make a collection of young art to ultimately sell to a museum that has interest for it, donate it, lend it or exhibit it in a traveling exposition. We are also proposing curatorship to North American museums to promote young Calvert art and be able to handle the most contemporary Mexican art. Let it not be Tamayo, Frida Kahlo, Diego Rivera, Cuevas, Gironella—same old artists. Our idea is to change that vision a bit and for you to have an open mind towards those people.)

MARGARET GARCIA: *Yo creo que con "Self-Help", yo no puedo hablar por ellos. Creo que con los artistas de "Self-Help"—porque la directora es la monja, pero la cosa es que son los artistas que están interesados en eso entonces tienes, para interesarlos, que te ayuden con eso. Tu también los tienes que ayudar a ellos.*

(Don't think I can speak for them though Self-Help. Since the sister is the director, the thing is that the artists that are interested in that need to help you out. You also need to help them out.)

ADOLFO PATINO: *Mira se me curren muchas ideas siempre que estoy en esa situación. Por ejemplo, ahora la agencia va sacar una primer carpeta de grabados pequeños y toda la edición la están haciendo los artistas. Yo les estoy imprimiendo algunos de ellos o mi mujer Carla Rippey que es grabadora básicamente. Estamos imprimiéndoles pero ya tenemos tres-cuatro de los diez grabados de la carpeta. Los artistas me están dando todo la edición y yo cuando la venda les voy a pagar, aparte que van a tener cada quien su propia carpeta. Posiblemente cinco pruebas de artistas. Eso es su pago, pero cuando se logren vender las carpetas, ellos van a recibir una cierta cantidad. Que no van a hacer así el precio del mercado re-alto. Estamos tratando de crear es un mercado mediante suscripciones para nuestras coleccionistas. Que paguen, digamos cuatro millones de pesos por la carpeta, por diez grabados. Que de otra manera los venderían, los podría sacar que sé yo, diez millones de pesos. Entonces la intención es de venderlas por suscripción y unas de esas ideas de pronto podría ser. Yo pongo los materiales, pero "Self-Help" patrocina mis artistas o patrocina sus artistas, y yo hago una carpeta con ellos que lleve la firma de mi agencia y que la presentemos al mismo tiempo en México y en Los Ángeles. Y la distribuyamos en México y en Los Ángeles a precios de Para que nos pueda convenir allá y aquí. Puedo hacer ese tipo de cosas porque sí puedo producir una cantidad terminal. Mil hojas de papel, por decir algo, para poder producir diez carpetas con cien ejemplares. Cosas de ese tipo lo puedo llegar hacer. No ahora, pero sé que en seis meses yo voy a tener un chingo de dinero porque de pronto estoy moviendo obra relativamente barata que la gente esta comprando. Pero es bueno para mi porque mientras yo tenga obras baratas, vendo más y más rápido. Mi ganancia no es mucha, pero ya me da la posibilidad de vender.*

(A bunch of ideas always come to me every time I'm in that situation. For example, right now the agency is putting together an art portfolio of small engravings and all of the artists are creating it. My wife, Carla Rippey, who is basically an engraver and I are in charge of printing some of them. We're printing them, but we already have three-four out of ten engraving for the portfolio. The artists are giving me the entire edition and when I sell them, they'll get paid; apart that each will get their own portfolio. Possibly, [I'll get] five pieces from all the artists. That's their pay, but when the portfolio actually gets sold, they will receive a certain amount. The prices are not going to be like the super-high ones in the market. We are trying to create a market by means of subscriptions for our collectors. They'll pay; let's say four million pesos for the portfolio, [that has] ten engravings. The other way you can sell them and I can get ten million pesos. So the intention is to sell them by subscription and one of those ideas can really work out. I put out the materials, but Self-Help sponsors my artists and their own artists, and I make a portfolio with them that will have my agency's signature. At the same time we can present them in Mexico and Los

Angeles. We'll distribute them in ... prices in Mexico and Los Angeles, so we can benefit here and there. I can do those types of things because I can create a set amount. Let's say, one thousand sheets of paper to produce ten portfolios with one hundred copies. Those types of things I can actually do. Not right now, but I know that in six months I will have tons of cash because all of a sudden I'll be managing art that is relatively cheap that people are buying. It's good for me because while I have cheap art, I'll sell more and faster. My earnings are not much, but I have the possibility to sell.)

MARGARET GARCIA: *La área* (The area) is larger because what you are doing is you have investors. People buy it because they know that you're there, you're for real, and you're going to be there for a while. They know they have made an investment because of the price of what you are doing is going up and it's not going to go down.

ADOLFO PATINO: *Sí, eso es lo curioso por eso. Yo te iba decir a ti que cuándo tengas las posibilidades de adquirir obras, compres obras de lo que te gusta porque de veras es una gran inversión. Hasta yo cómo artista estoy empezando a comprar obra, ¿tú crees?* (That's the beauty of it. I was going to tell you that when the opportunity rises to acquire artwork, buy the artwork of your liking because it truly is a great investment. Even me as artist, I am starting to buy artwork. You believe that?) (Laughs)

MARGARET GARCIA: I wanted to do a project and I have to find a way to get funding to do this project. First of all it's going to be a book of small pieces. I want to call the book "I feel like an envelope, brown and unaddressed"

DENISE LUGO: (Laughs)

ADOLFO PATINO: *Me siento cómo un sobre, café y ... ¿qué?* (I feel like an envelope, brown and ... what?)

MARGARET GARCIA: *Y sin dirección.* (Without an address.)

ADOLFO PATINO: *El destinatario.* (Without a destination.)

DENISE LUGO: En inglés es "sin vestir" (In English is "not dressed".)

ADOLFO PATINO: ...

MARGARET GARCIA: Okay. For me the idea of the envelope, like the idea of the box for the frame of reference kind of conceptual, that I'm thinking is neat as a Chicana; in terms of 1969, 1989 and in terms of who I am and my identity and what it means to me. Not necessarily like what we were talking about before. Not knowing exactly who our ancestors are or [the question of] "do I call myself a Mexican or an American? What am I?" Addressing myself to the issue of what my identity is, but I think that there are a lot of other people in the same predicament. In terms of putting a label on it or not putting a label on it, in terms of your content of what you are and making a book out of it for women. Born with it, to be

able to put something like that together. As much as I have this idea, and I've been pounding it out here and there with different people, I think I need somebody who wants to do the same thing and say, "I want to be involved in this project and develop a format." I have a person, book maker, who knows how to make hand made books, which would be good for etching or—

DENISE LUGO: In Mexico, it's so much more cheaper, the binding.

MARGARET GARCIA: Well that would be fine.

ADOLFO PATINO: *Mira, yo conozco un editor de libros que se hacen a mano y se llama "El taller Martín Pescador" Son muy, muy mis amigos porque son tíos de mis hijastros. [...] Dan impreso a Octavio Paz una "plaquet" con un grabado original de blade. Le imprimieron un texto a Verónica Volkow que es nieta de Trotsky y con un grabado se madera de Francisco Toledo. Es alguien que hizo un micro-librito que se llamó "Cien poemíninos de Efraín Huerta". Efraín Huerta siempre hizo poemíninos que eran muy curiosos. [...] Eran casi palabras y dichos populares mexicanos, pero en la forma que los componía resultaban poéticos y se llamaban poemíninos. Y cómo eran poemíninos, hicieron un libro chiquito. Muy bien impreso porque lo hacen con tipo móvil, de esos antiguos, de letritas antiguas. Todavía las mueven con las manos y imprimen con la mano y todo. Entonces ellos hacen libros, libros súper bellos que resulta que no se vende porque son muy caros. Cómo se hacen trecientos ejemplares, quinientos ejemplares y si se distribuyen, lo que tiene que cobrar al distribuidor, la ganancia del librero la de ellos se vuelven muy, muy, muy elevado. Entonces casi que lo están haciendo ahora para los amigos que dicen: "Bueno yo pongo el papel, yo pongo el dinero, yo lo pago." Entonces lo están haciendo así, pero al final de cuentas resulta muy barato hacerlo con ellos que con otras gentes. Entonces es una opción que alguna vez estés en México. O si quieres enviar el proyecto, yo te doy los datos de ellos. Vez la posibilidad que ala mejor hasta ellos ponen la mitad de todos los gastos y tú la otra mitad y pueden repartir la edición.*

(Listen, I know a book editor that makes hand-made books and he has a workshop called "El taller Martin Pescador" (The Martin Pescador Workshop). They are real good friends of mine because they are my stepdaughters' uncles. They have given Octavio Paz a plaque with an original blade etching. They have printed a book for Veronica Volkow, Trotsky's granddaughter, with a Francisco Toledo wood etching. He's the one who did a mini-book titled "Cien poemíninos de Efraín Huerta" (One hundred Efrain Huerta *Poemíninos*) Efrain Huerta has always done cleaver *poemíninos*. [...] They're mostly [...] popular Mexican expressions, but the way he composed them gives them a poetic effect and [he] called [them] *poemíninos*. And since they were *poemíninos*, they made a tiny book. It was a well-made book because it was printed with old English font. They still work with their hands, make books by hand and everything. So they make these super beautiful books that turn out to be unsellable because they are so expensive. They could make three hundred, five hundred copies and if they distribute them, whatever amount they have to charge distributors, they're earning for the books store will go through the roof. So right now work that is being done is for friends that can say, "How about I provide the paper, the money and I pay for it?" That's how they are doing it now, but anyways it turns out to be cheaper to do it with them than with anyone else. So once you are in Mexico that's an option you

have available. Or if you want to send your project, I'll give you their information. As you can see you have that option. Maybe they can pitch in half of the costs and you the other half; and then distribute the edition.)

DENISE LUGO: Hey, that's an idea.

ADOLFO PATINO: *Tu idea me encanta porque yo tengo una que se llama "El sándwich cultural". La idea de la mezcla del sándwich cultural. La idea es hacer un sándwich, en el cuál tú adentro metes páginas. Y las páginas tengan alguna forma determinada que hablé del sentido de—*

(I love your idea because I have a project called "The Cultural Sandwich". It's the idea of the mixture of the cultures in a sandwich. The idea is to make a sandwich, in which you add pages and pages. And the pages have a determined form that speaks about the sense of—)

MARGARET GARCIA: Food for thought.

ADOLFO PATINO: *Algo así.* (Something like that.)

DENISE LUGO and MARGARET GARCIA: (Laugh)

MARGARET GARCIA: It's good as a sandwich. *Yo tengo artistas que también quieren trabajar en este proyecto.* (I have some artists who also want to work on this project.)

DENISE LUGO: The book project that I did for women of color, you should talk to Margaret Gallegos.

MARGARET GARCIA: I know. They just sent me the letter about the box and I would like to but— You know, this part of me is really stubborn. I want to work with people and I want other people's input, but I don't want somebody to come in and take over the project and make it their own and all of the sudden my idea of what I wanted to do would be different.

DENISE LUGO: We are talking about that. *¿Te acuerdas que estábamos hablando sobre eso mismo? Uno comienza algo y de repente no es nada de uno, sino nisi quiera— uno se siente [cómo] "¿Quién es uno?"* *Cómo esa exhibición The Hispanic Show, vino Korkren y esta mujer Janet Livingston. ... todo; yo le di "biografías", le di "slides", le di todo eso. Ni si quiera me dio un "thank you".* *Cuándo yo fui para Washington DC me sacaron en el "computer and they pushed it"* *Yo me enojé mucho y yo les dije [que era] "bull shit Octavio Paz writing this".* *Me dijo: "We knew you were going to be upset."* *And I says, "This is bullshit."* *How is some one from Mexico tells us what its like to be living in the United States? I says, "Can I tell you what it is like to be a Mexican living in Mexico?" I think they can.*

MARGARET GARCIA: ... two women. The women doesn't show, that's a joke!

DENISE LUGO: And I told them, but anyway they knew nothing! I gave them my thing on— At one point they wanted to do all America. They went in and had three million dollars of

budget from the Rockefeller Foundation! I don't know if you knew that. Three million dollars; what could you have done with three million dollars? They went in and took a trip to Peru, they went to South America and they came here, and this is when I was working ... , right? So I had boxes. I says, "You could use any of the boxes." I mean I had like boxes at the time and I said, "So that's when they got—" A lot of these people like Strand, and Cienega(?), I have all the slides and the ones that I gave them we also that. [And I ask them,] "What is it like to be Chicano?" She stood there for three hours, right? And that's what ... was angry. She says, "Denise, that was wrong. At least the *New York Times* ..." But I mean that happens to you in Mexico quite often. I know it; I've seen that happen to him!

ADOLFO PATINO: *Yo hice una exposición. Yo conozco un grupo que se nomina la Quiñónez, porque es la casa de unos jovenes que se apellidan Quiñónez. Se llaman la "Quiñonera" porque ellos ... rentan los cuartos de esa mansión. [Es] una mansión enorme y rentan los cuartos cómo estudios para artistas y trabajan varios artistas. Yo lo platique con una curadora, que es Carla ... , curando una exposición para el ... de Nueva York y yo le platique mi idea de hacer la exposición de la "Quiñonera". Pues ella cómo estaba en coordinación con otra galería privada, la galería Ortiz Monasterio R... fue y platicó. Resulta que al otro día fue Ortiz Monasterio Reistra ofrecerles mi exposición a la Quiñonera. Más tarde fue la otra galería, la galería Arte Contemporáneo, a ofrecerles la misma exposición pero ellos ya habían aceptado la primera propuesta que había sido la de Patricio Ortiz. Entonces a mi dejaron así, entonces dije: "¡Pero esa es mi idea!" Eso yo la iba hacer. ¿Pero eso quien les dijo? ¿Quién fue? Mas que mi amiguita Carla ...*

(I had an exposition. I know a group known as the *Quiñónez*. Its this house owned by these young men, the *Quiñónez*. The place is called the *Quiñonera* because they rent rooms out of the mansion. It's a huge mansion and they rent mansions like studios to artists and various artists work there. I told this to a curator named Carla She was curretting an exposition for New York's ... and I told her my idea to do a *Quiñonera* exposition. Well since she was coordinated with another private gallery, the *Ortiz Monasterio R...*, she went and told them. Then it turns out that the next day, *Ortiz Monasterio R...* went to offer the *Quiñonera* my exposition. Later on, another gallery, the Contemporary Art Gallery, went and offered them the same exposition, but they have already accepted the first proposal which was by Patricio Ortiz. So that's how they left me, so I said, "But that's my idea!" That's what I was going to do. But who told you that? Who was it? Nothing less than my lovely friend Carla ...)

MARGARET GARCIA: Do you remember when I was talking about doing a show on immigration?

DENISE LUGO: Yeah, way back.

MARGARET GARCIA: Way back! You know, and I talked to Irene about that and three-four months right after my idea about doing a show to talk about immigration in the INS and the whole thing—the feeling now.

DENISE LUGO: Being in detentions and so on.

MARGARET GARCIA: And you know what happened? And she is my friend and she is my good friend and I support her. She took the idea and four-five months later did a show with another group of women and didn't even invite me and took the idea. I don't care if you take the idea, but at least invite me!

DENISE LUGO: You know what I did? I even taped Aparicio. I have a tape, I should show it to him. Where you did that one piece? That was even at the time we were talking.

MARGARET GARCIA: Right.

DENISE LUGO: I still have it and I go ... That's why I just throw the tapes in there, you know?

MARGARET GARCIA: And when they heard us, "How come she did not invite me?" Everybody would think, "Weren't you in that show?" I say, "Uh, no, no, no." And as a matter in fact I didn't go to the opening because I had other things to do. Well the thing is though I really was not upset and I am not upset. I really think that, honestly, in terms of this particular issue it is too important for me to say, "This is my issue." It's like saying, "The atomic bomb is my issue. The atomic bomb is their issue." If I say this is an idea and it's an issue and it's your issue too, you take it and you run and I have not done anything with it, go for it!

DENISE LUGO: I think the only reason ... it's because of the money. Let's face it, if you had a couple thousand dollars you could have started it. The same thing with you.

MARGARET GARCIA: See, I wanted to do it different. My idea, I still think that it would work because I wanted to get together with the Central Americans and talk about the issue of—

DENISE LUGO: [De]portation.

MARGARET GARCIA: Like doing that. One of my ideas was to make the gallery into a monopoly game. So when you come in the door you shake the dice and you roll it and you pull a card. Oops! Back to detention, back to jail, you lose your kid's papers!

DENISE LUGO: You are in Tijuana.

MARGARET GARCIA: You are in Tijuana. Back over the border. You have to pay the "duana", you know? And it's a big thing, but to bring across the idea that you walk in and this is a joke. But the Central Americans who were calling themselves—

DENISE LUGO: ¿El rescate?

MARGARET GARCIA: No, no, no. What do you call a top in Spanish? It was a name of the group that showed at Self-Help and they were *Salvadoreños* (Salvadorians) and you know a top?

ADOLFO PATINO: *¡Ah! ¿Tu dices el trompo?*

MARGARET GARCIA: No.

ADOLFO PATINO: *¿No? ¿La perinola? ¿No?*

MARGARET GARCIA: *Sí pero ellos tenían otro nombre.* (Yes, but they had a different name.) Maybe it's in another dialect, (but the meaning of the name of their group means a child's toy, but also mean top) *,pero el nombre de su grupo de los salvadoreños y es un juguete de niño pero también quiere decir "top".* The idea of doing a game as an art performance piece.

DENISE LUGO: That's fantastic! You never done that though?

MARGARET GARCIA: ... the funding. I have the ideas to do these things but they don't— money. I would like to pull that together. I think it's something the way I want to do that would take other artists—

DENISE LUGO: A collaboration.

MARGARET GARCIA: We would divide the room up into squares like the Monopoly game, but they would take a square and design it. You know, you don't have to put in as many squares, but the essence of the game, of the Monopoly game, would be in the design of the room and then the cards and there would be dice—

DENISE LUGO: Pesos and dollars?

ADOLFO PATINO: *Esta bonito el proyecto.* (That sounds like a nice project.)

DENISE LUGO: *¿Verdad?* (Right?)

ADOLFO PATINO: *Esta bien. Insiste algo, preséntalo, sí.* (It's nice. It has a solid idea, present it, yes.)

MARGARET GARCIA: I am busy working in prison right now. I mean, yeah. It's like one of those things I ... you and you say, "Well, if you came to me you said, 'I would like to do this project of yours.' I would be happy if somebody wanted to do it. If I was just allowed to contribute and given credit for the contribution, that's all. You know, you get, "Hey you're doing this show, it was my idea."

ADOLFO PATINO: *Al menos debería vestirse cómo dicen las portadas del disco, ¿no? ¿Cómo le ponen? "Dirección artística basado en una idea de...", "Relazado por...", "Diseñado...", "Fotografiado" Debería poner esos créditos. "Basado en una idea de..." ¿Por qué no? Que la gente se de cuenta. Que a veces con ideas tan brillantes que le roban a uno, que lo mínimo que pueden hacer es darle un crédito. Y una invitación para participar en la idea. Pero sí, esa*

usurpación de idea es muy fuerte. Yo tengo un proyecto. Quiero hacer algo que se llama “El sobre cadabes”.

(She should have at least labeled it like they do for music records, right? How does it read? “Artistic direction based on ...’s idea”, “Designed by ...”, “Photography by ...”. Those credits should be added. “Based on ...’s idea” Why not? People need to know what’s going on. Because sometimes somebody can come up with a brilliant idea and it gets stolen. They should at least give them some sort of credit and an invitation to participate in the idea. To simulate some else’s idea is a heavy topic. I have a project. I want to do something that’s called “El sobre cadabes”.

MARGARET GARCIA: *¿El que?* (The what?)

ADOLFO PATINO: *Algo que se llama “Me siento cómo un sobre café” Creo que voy hacer algo así.* (Something that’s called, “I feel like left over coffee” (Laughs) No, I am kidding.

DENISE LUGO: *No, pero es fantástico.* (That’s fantastic.)

MARGARET GARCIA: You can never do it the way I envisioned it.

DENISE LUGO: Because there is so much to be done, it’s just so much.

MARGARET GARCIA: Yeah. I feel if Irene have done that, thinking back now because I have not given it too much thought, and have said something to me so that I could either contribute in some way.

ADOLFO PATINO: *¿Quién es Irena?*

DENISE LUGO: *Es una amiga de ella. Ella va a UCLA, escuela para recibir su maestría en estudios plásticos, especialmente en la fotografía, ¿no?*

(It’s a friend of hers. She goes to UCLA working on her art masters, focusing on photography, right?)

MARGARET GARCIA: *Imprimir. Ella hace acuarela, muy bonitas.*
(Prints. She does watercolor, really pretty.)

DENISE LUGO: *Yo no la ha visto. ¿En dónde estaba? Trabajando en su trabajo.* (Hey, I have not seen her. Where was she? Busy working.)

MARGARET GARCIA: She’s doing her work and I have learned a lot from Irena. I give full credit for her influence on me as an artist and as a friend. I think that regardless of what goes down, you have to always acknowledge those people that are that kind of—

DENISE LUGO: You know what’s interesting that I see now? When you see a whole group, like what’s been going on in East LA—I would say LA more than I would say, even though I saw in San Diego—there comes a time where even though you all work and you all have

your own space, and there seems to be problems being artist “A”, “B”, “C” or “D” some one’s not talking or whatever. There comes a time, like brothers and sisters, they start moving away or get married. They’re people after a while, they start compensating for each other and getting along a little better.

MARGARET GARCIA: And if you have criticism about the other person, such as I am making criticism about her even though I didn’t mean it to start that way, beyond that my relationship with her is still very good friends. I mean I have slept over at her house. She slept over at my house and we will continue in our friendship.

DENISE LUGO: That’s fantastic.

MARGARET GARCIA: I think she feels the same way about me. We did a mural together and I thought we were going to kill each other, but I got another commission and some good money, so she asked if she could work for me and I said, “No. I love you dearly and you will always be my friend, but you will never work on murals with me.” (Laughs) You understand?

DENISE LUGO: But that’s two different things: friendship—

MARGARET GARCIA: I mean my friendship with her will remain and she may feel angry with me about that incident. Perhaps she still does and I am sure she does because she hides that kind of person underneath. She wouldn’t acknowledge it.

ADOLFO PATINO: *¿Te la vas a llevar tu o no?* (So you are going to take her?)

DENISE LUGO: *Sí, si quieres.* (Sure, if you like.) Which way are you going tonight?

MARGARET GARCIA: I have to go to Huntington Park.

DENISE LUGO: *¿En dónde estas tu?* (Where do you need to go?)

ADOLFO PATINO: *Hasta* (All the way to) Hult Aveune.

DENISE LUGO: *Sí, yo te puedo llevar.* (Yes, I can take you.)

MARGARET GARCIA: You’re tired, ready to go?

DENISE LUGO: No, it doesn’t matter. It was interesting to hear you guys talk like that. It’s good to hear all the creative, you know. You know what really upsets me? Is that there’s so much, just like he says, there’s so much creativity and not enough space to show your work. One my of major ideas was, something that I have always thought about is, to be able to lease a large place. About half the size ... and be able to get it under a name and from there, rent out the space monthly for everyone, so everyone be able to exhibit.

MARGARET GARCIA: Well supposedly Self-Help is under that parameter.

DENISE LUGO: I don't think so.

MARGARET GARCIA: I know that is not, but I am just saying "supposedly" ... the original concept is under that premise and so the artist comes in. I mean they pay for the invitation and they do the manning.

DENISE LUGO: They do their own hanging-up and whole everything. Yeah, I know. But what I am saying is that if you do it this way, let's say he came in and he says, "Denise, I want to rent this." I say, "Well its \$400-500." He knows that that's his place, he's got it for a month, six weeks, or whatever, he can do that. What would be good too is that if you're in charge of the gallery, you can borrow that space with him in Mexico City or gallery in Canada. And you put your work in Canada.

MARGARET GARCIA: It's kind of a network of it.

DENISE LUGO: Yes! Okay, so he says, "Okay I have my 20 hundred. I want to show room Denise." "You can use my Mexico space. Okay I get all you guys. Gather your stuff to Mexico." He knows he's got it here, he's got it guaranteed, he's got an office there, he's got a type writer, a telephone and it looks decent, it looks nice. You know what I am saying?

MARGARET GARCIA: For the right network it would be; Mexico, Los Angeles...

ADOLFO PATINO: New York.

MARGARET GARCIA: New York, Japan.

ADOLFO PATINO: Japan. It's very expensive in Japan. I don't think—

MARGARET GARCIA: Not now maybe, but—

DENISE LUGO: Germany. Germany, maybe France. What I am saying is, just think about it. You have guaranteed that.

ADOLFO PATINO: *¿Pero sabes que necesitaríamos? Que sean los artistas, porque somos los que sentimos igual. Que no sean empresarios. Que higa un artista aquí en Los Ángeles que diga: "Voy abrir una galería." Ese va ser el eje; México, Los Ángeles, Nueva York—*
(But you know what we need? They need to be artists because we are the one's that feel alike. No business people. There needs to be an artist here in Los Angeles to say, "I am going to open a gallery." That will be the heart of it all; Mexico, Los Angeles, New York—

DENISE LUGO: Yo ya estaba viendo. (I was looking at that.) This is what I was looking for. I was looking for that already.

MARGARET GARCIA: What about Austin?

DENISE LUGO: See I already went through all this already because I've been thinking about this for four years. I've been looking for a site.

ADOLFO PATINO: *Estamos dando una idea que nos van a robar. Yo no se quien. Estamos dando una idea genial, ¿eh? Una forma excelente de poder mantener el trabajo, la presencia, de abrir mercados por todos lados.*

(We're talking about an idea that is going to get stolen. I don't know who's going to steal it. We're brewing up a genius idea. It's an excellent form to be able to maintain work, the presence, and be able to open markets all over.)

DENISE LUGO: That's what I am saying. *Yo ya ha pensado en eso, te digo. Mira, lo único es que esto, aquí en Los Ángeles tendría que ser una área como Santa Mónica o Melrose. ¿Okay? Porque si yo voy a ver tu galería, y si tu estas en una área horrible, digo: "Yo no quiero ir."* (I am telling you, I have already thought of it. The only thing is this, here in Los Angeles it has to be an area like Santa Monica or Melrose. Okay? Because if I go to your gallery and you're in a horrible area, I'd think, "I don't want to go there.")

ADOLFO PATINO: *Yo estoy en una área muy—* (It's a really—)

DENISE LUGO: *Bonito, muy chic. Así tendría que ser lo mismo.* (nice, chic place. And it has to be like that every where else.) So consequently you know that if you are one of your artists and you're going to show there, you got a nice place, right? It's like timeshare.

MARGARET GARCIA: I tell you, the key to making this work is that you have to have the right administration.

DENISE LUGO: See I have no business mind. I have all these ideas, I'm just not very good business.

MARGARET GARCIA: You have to have somebody who is administratively capable of putting shows together. You have to have someone who can sell it and keep the gallery open always and make sure the artwork gets delivered.

ADOLFO PATINO: *¿Sabes que debes que tener? ... Dos socias judías, mis socias son judías, que tengan conocidos, que tienen dinero, y que lo quieren invertir. Que no quieran comprar Toledos o Tamayos porque ya no les alcanzan el dinero. Pero también están mas cerca de nuestras edades, quieren invertir en gente de nuestra generación.*

(You know what we need? Two Jewish associates, my associates are Jewish, who know people, have money, and would like to invest it. I hope they're not going to buy Toledos or Tamayos because then they won't have enough money. Also, they need to be close to our age, who want to invest on people of our generation.)

MARGARET GARCIA: You know what? Honestly the money is in our generation. It is not in the previous generation because that market is topped-out for the time being and its too way out of the reach. The ones that are seriously going to make a statement and who—

DENISE LUGO: The yuppies.

MARGARET GARCIA: No, no, no, I am not talking about yuppies. I am talking about our generation of artists.

DENISE LUGO: Are you talking about producing money? Okay.

MARGARET GARCIA: No, I am not even talking about producing money; I am talking about producing work. The artwork that is going to talk about this time and this age. The artwork that is produced by the generation of this age and that is the artwork that eventually is the one that is going to make more money, even more than we will see. I mean we won't see it. Too many of us are going to die before—

DENISE LUGO: Three years from now, it will be worth \$50,000. Its like Van Gogh, all that stuff. God! Those lilies, I wonder how many millions of dollars, poor guy, didn't have shoes when he was alive.

MARGARET GARCIA: (Laughs)

DENISE LUGO: Right?

ADOLFO PATINO: *Tenemos que inventar un artista muerto. Tenemos que inventarlo. Sacar del ático—*

(We need to come up with a dead artist. We need to make one up. Go up the attic—)

MARGARET GARCIA & DENISE LUGO: (Laughs)

ADOLFO PATINO: *Sí, tenemos que inventar un artista muerto. Y tener mil cuadros y decir: "Estos fueron encontrados en el "basement" de la casa de ... en Michoacán. ¡Son excelentes! Y sacar diez y decir: "... 1935".*

(Yes, we need to make up a dead artist. Have like one thousand paintings and say, "These were found in ...'s house basement in Michoacán. They're in excellent condition! Take out like ten of them and have them read: "...1935".

MARGARET GARCIA & DENISE LUGO: (Laughs)

MARGARET GARCIA: Oh it's cracked yet!? I think it is for sale now because it's cracked!

ADOLFO PATINO: *Hay que inventar un artista muerto. Que nos den el dinero para mantener nuestras galerías en el eje; México, Los Ángeles, Nueva York, Paris, Alemania.*

(Let's come up with a dead artist. So we can have money to upkeep our central galleries in Mexico, Los Angeles, New York, Paris, Germany.

DENISE LUGO: ¡*Imagínate!* (Imagine that!)

MARGARET GARCIA: We could bury it! Dig holes, bury the art. Bake it, right? (Laughs)

DENISE LUGO: Just think about it, this is serious. I have thought about it. This way, if you have certain artists, anyone can show, right? But one major exhibition could at least travel to these different areas. You could start with two galleries, you don't need more, you start.

MARGARET GARCIA: You have to start with your basics. If he's interested in the idea and you're interested in the idea—Okay I tell you, Angelica Gonzalez is doing this thing at the ... house, okay. Then Alatorre is backing the Latino—

DENISE LUGO: He talked to me, yeah.

MARGARET GARCIA: Did he talk to you?

DENISE LUGO: Yeah, we talked about that. It sounds wishy-washy to me. Hopefully he goes through.

They've been doing that for several years. As a matter of fact a friend of mine, who is an activist, who courts Alatorre quite a bit and Alatorre is backed his people because they're the deaf community and helps sponsor deaf bills. So that was in the beginning. I think it will happen, but the thing is that Mariyanes, who is leading *Sonrisas* and is going to be looking for a job has a lot of knowledge about Self-Help and a lot of the artists that comes though there and the beginnings of *Día de los muertos*. She's really good and she's going to become available. Now I am talking that name out there because Angelica was talking about working for the Pico House and this other stuff, which I don't think is going to work. They sold or renting the Pico House to a developer, who's going to turn it into a restaurant.

DENISE LUGO: You know where the Pico House is?

MARGARET GARCIA: It's a historical monument that should belong to the Latino community and the thing about the Pico House, in terms of my history, is the fact that my father was attacked there and beaten up and stripped because he was wearing a zoot suit. Okay so for me it's a historical significance. For me, that building should belong to the *barrio* and to the people of that *barrio* because it has social significance and it's being given to a developer who's going to turn it into a restaurant. So I'm kind of offended by it.

[Unknown Man] Have you contacted the historical society?

MARGARET GARCIA: Oh, they know. I mean I was talking to ... book store today about it and he was trying to get it as a Latino museum because that would be the ideal place of a

historical monument. Going on, that probably won't come to pass, but the point is what you need to do is put the proposal in writing, go to Al Modal(?) or who ever because all this money is going to be coming to the city now because they have raised the amount of money that the department of cultural affairs and there're going to be grants coming out in July. Put the proposal together and in the proposal, propose the people that you need to help to do the project right and explain what the difference would be between this project, but you have to have a strong tie in Mexico City. That end has to be tied down and do it that way. Make a proposal and all he can say is "no" and you are not any worse than when you started. You know what it is? It's your idea, but it just take a lot of time.

DENISE LUGO: But I mean I've been developing this for a long time, maybe for like 5-6 years. All this time— You see it really upsets me that there is, like he said, it's so expensive for an artist to show; it's so difficult. I mean you go into a gallery and they want everything from you. And who ends up making the money? You are the one paying for it, you are the one who didn't sleep at night, you are the one who did all this work and then this other person comes in takes your money. So all of those little red dots in reality are not significant because you really didn't make that much; I know it. Nobody takes that into consideration; I know. I know what it costs to paint. I know what it costs, I told you I did all that stuff. I even have fonts of my own plates, you know, copper plates, and things God they are expensive!

[Unknown man] Yeah, but like any proposal ... it's only worth as much work you put into it.

MARGARET GARCIA: Well you know what? Since the proposing the Latino museum right now—

DENISE LUGO: Who are the people any way?

MARGARET GARCIA: That's changed. I heard it was—

[End of Interview]