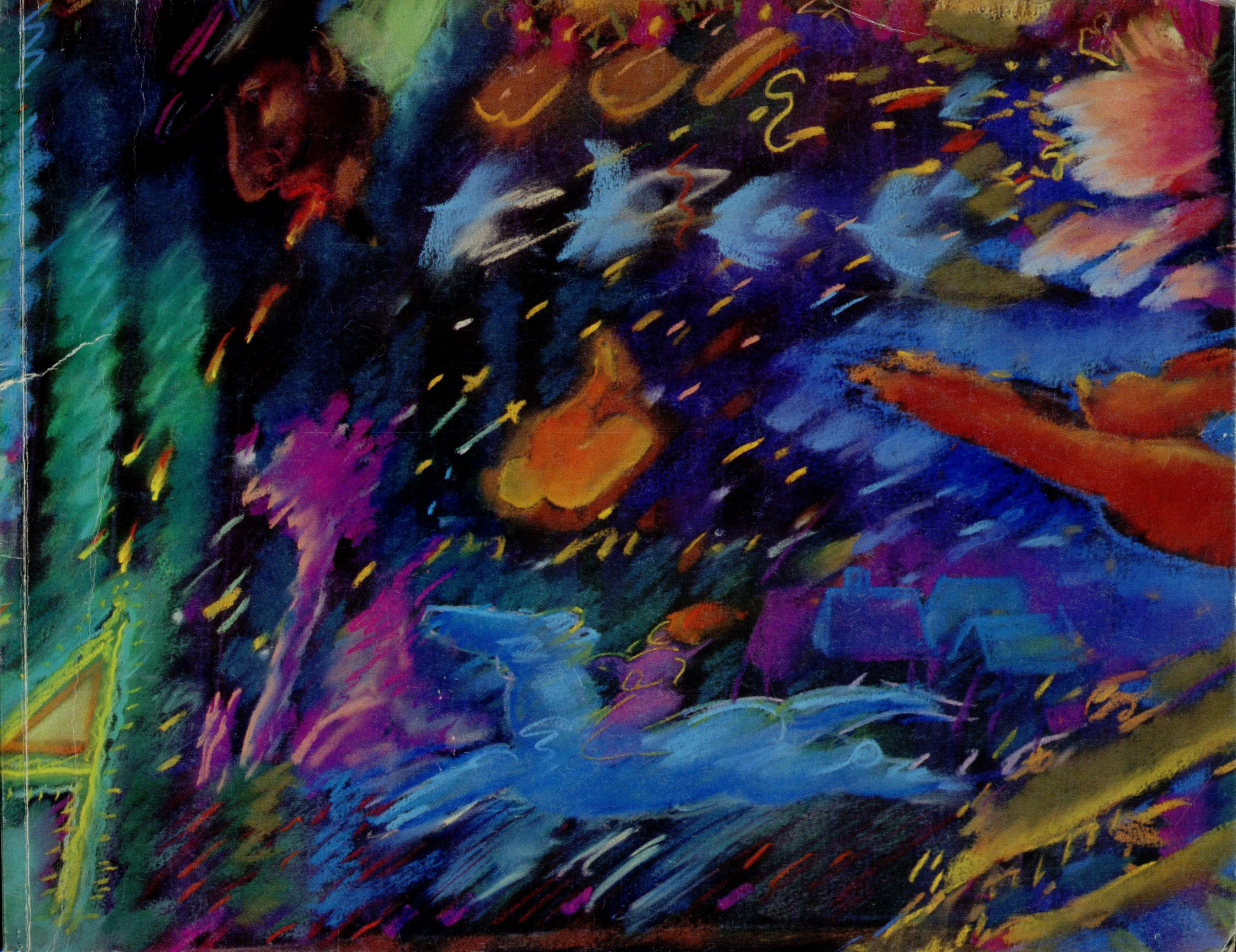




Carlos Almaraz

Selected Works: 1970-1984
Paintings and Pastel Drawings

July 24 to August 26, 1984
Los Angeles Municipal Art Gallery
at Barnsdall Park



June 1 - August 12, 1984

This exhibition has been selected to participate in the OLYMPIC ARTS FESTIVAL, produced by the Los Angeles Olympic Organizing Committee through the support of the Times Mirror Company, the official sponsor of the OLYMPIC ARTS FESTIVAL.

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Los Angeles Municipal Art Gallery

at Barnsdall Park

4804 Hollywood Blvd.

Los Angeles, California 90027

Phone (213) 485-4581



9. Glendale Blvd., 1979

Introduction

Carlos Almaraz has a singular vision of Los Angeles. It is significant that the presentation of his work constitutes the only solo show of such imagery in the OLYMPIC ARTS FESTIVAL.

Like Los Angeles, Almaraz' origins are Hispanic; his art reflects his cultural heritage. Expansive, romantic and eminently subjective, he sees a city highly energetic, filled with real and imaginary activity. Colors compete with each other in brilliance and urban life is transfigured into fireworks.

In addition to the spectrum of works in this outstanding exhibition, Carlos Almaraz is represented as one of only 16 artists chosen to participate in the OLYMPIC ARTS FESTIVAL Fine Arts Poster series.

We extend our congratulations to the exhibition's organizer, Josine Ianco-Starrels, and the Municipal Art Gallery for their selection of Carlos Almaraz who most eloquently speaks to the world about our city.

Robert J. Fitzpatrick

Director, OLYMPIC ARTS FESTIVAL

Foreword/Acknowledgements

I am immensely gratified to present this exhibition of selected works by Carlos Almaraz spanning the years between the first time I showed his work, in 1970, and the present.

Carlos has a very special place in my life and feelings. We have been friends these many years and I have had the privilege of witnessing the growth of a significant talent, the ripening and maturing of a thoughtful and dedicated man.

In the words of Jean Arp, "Art is the fruit that grows in man like the fruit on a plant or a child in its mother's womb."

Carlos has given us the "Almaraz passion fruit" of singular color and form, born of dreams and keen observations — engaged, explosive, lyrical and tender, vigorously articulated into unforgettable images.

He has distilled the world around us, making order out of chaos and glorious chaos out of the ordinary. Such essences we now hang on our walls, for all who are moved to come and look — to be enchanted. He has performed his magic and we are lucky to be able to share in it, to see our habitat reborn in his visions.

I have many people to thank for their contributions in the execution of this project.

Obviously, without the artist, it would not exist so our thanks go out to him first. Next, to Elsa Flores, his wife who extends the loving support every artist needs but few are lucky to find.

We are all very grateful for the grant we received from the National Endowment for the Arts, which enabled us to publish the Almaraz catalog.

To bring it into being, we were fortunate to have Helen Lewis who worked on it with me, as well as on the exhibition. Her indefatigable efforts have immeasurably lightened my tasks, as Cindy Bernard's assistance helped Helen with the many details one has to attend to in such matters.

We are indebted to the collectors of Almaraz' work for their generosity in agreeing to lend to the exhibition.

To Peter Clothier and Margarita Nieto great appreciation for their wonderful essays on Carlos' work.

Special thanks to Jerry McMillan for the design and production of the catalog; to Douglas Parker, Frank Thomas, Tom Vinetz and Tony Cunha for photography and to all those at Typecraft who applied their expertise in printing it.

Constant and continuing appreciation to the Municipal Art Gallery Associates and Jackie Dubey for the emotional and financial support they offer us at all times.

Last but not least, I wish to thank the gallery staff without whom nothing can come to a happy end.

Josine Ianco-Starrels

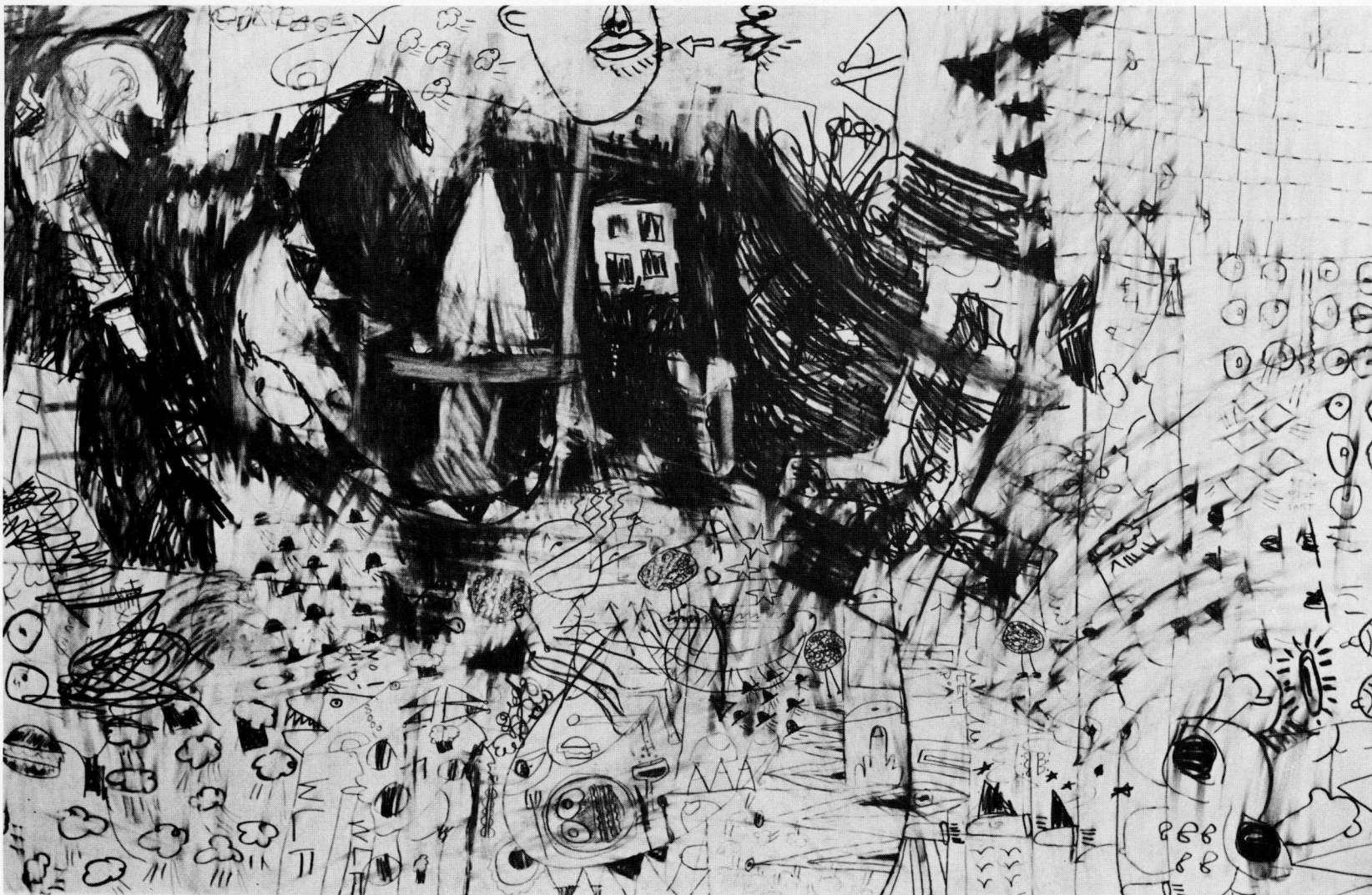
Director, Los Angeles Municipal Art Gallery

Lenders

Almaraz Family, Los Angeles
Mark Ragan Bautzer, Beverly Hills
Loyce and Joseph Braun, Los Angeles
Waldo Fernandez, Los Angeles
Robert A. Finkelstein, Beverly Hills
Gibson, Dunn & Crutcher, Los Angeles
J. Gilbert
Nicolas and Christina Hernandez Trust, Pasadena
Janus Gallery, Los Angeles
Benjamin Elliott Kaplan and Judith V. Shafon-Kaplan, San Francisco
Thomas A. Klotz, M.D., Los Angeles
Marc Levin, Beverly Hills
Helen N. Lewis and Marvin B. Meyer, Beverly Hills
Locus Gallery, San Antonio, Texas
Paul, Hastings, Janofsky & Walker, Los Angeles
Lynn and John Pleshette, Los Angeles
Dennis Ruiz and Mary Ann Fleming, Los Angeles
Private Collection, Los Angeles
Rodney Sheldon, Beverly Hills
Marlene R. Short, Glendale, California
Ellie and John Stern, Los Angeles
Paul Vandeventer, Los Angeles



3. Great L.A. Fire, 1970



1. Graffiti Piece #1, 1970



2. Graffiti Piece #2, 1970



11. *Babylon*, 1980

Carlos Almaraz

A Lyrical Madness



21. *Speaking in Tongues*, 1982



6. *Devil Boy*, 1972

Everything comes about all at once in a picture by Carlos Almaraz. A plethora of images springs from the real world and returns to it, infused with the particularity of his vision. His works are transformers of energy.

The process of this action is fuelled by inseparable elements: matter, passion and spirit.

Matter is the stuff of Almaraz' medium as well as of the world he draws on. The pictures are a new substance created by the amalgam of the two, and it is the density of this substance that continually surprises and excites us.

For Almaraz, the experienced world is sub-tropical. It is warm, abundant and vibrant with image. It is sunsets and balmy nights with stars reflected in still water, days inundated with sunlight. It is ocean, mountain and island. It is the landscapes and cities of Southern and Baja California, Hawaii and Mexico. It is Los Angeles. It is palm trees and lagoons, hillside houses, freeways, highrises and lowriders. It is Anglo and Hispanic, Indian, Pacific.

The pictorial matter into which this world is transformed reflects its warmth and richness. The viewer experiences medium as a substance in Almaraz' work, whether that medium is paint or pastel. Typically, the composition is either a complex, noisy accumulation, or a forcefully simple compression of its component elements — images, patterns, colors and forms. In such works as *Babylon* and *Speaking in Tongues*, the accumulation takes place breathless and pell-mell. Their energy is profusion. In *Sunset Beach* and *Suave como la Noche*, the energy derives from containment, the compression of horizontals and verticals activated by areas of deep color and the surface agitation of gesture.

Human presence is also perceived as substance. It too is energized. In such works as the early *Devil Boy*, for example, or *Magic Green Stage*, we find the figure posturing or dancing. Elsewhere, typically, figures are caught running across the surface, their outlines a blur. They are always in motion.

Humans borrow from the energy of the animal world. Some wear rabbit ears or tails. Others dance with animal masks. There are riders, as in *Girl on Blue Horse*, infused with the energy of the animals they ride. It is physical energy, implicitly or explicitly sexual. In *Domestic Scene*, the woman's eyes are shown crazily emitting rays of sexual response, while the man's virility radiates in the genitals.

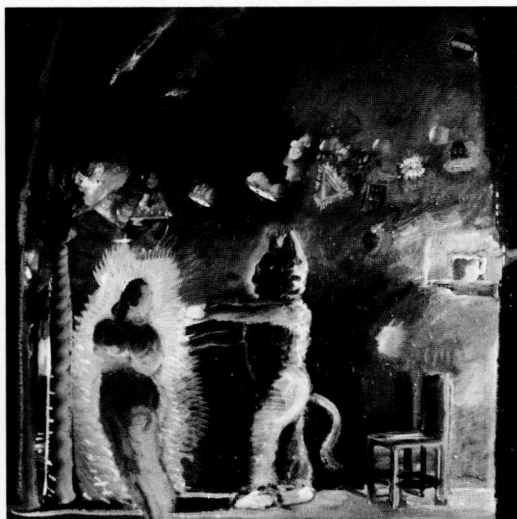
Wherever the human figure appears, it is passionately engaged.



13. L.A. Memo, 1980



7. *Girl with Horned Mask*, 1972



22. *The Return of the Jaguar Man*, 1982

If passion is love times an overpowering desire to possess, it is what loads Almaraz' landscapes and cityscapes with an extraordinary intensity of emotion. These pictures burn. Palm trees, buildings and automobiles explode in spontaneous combustion at his touch.

It is passion, too, that dramatizes his scenes to the point of theatricality. The recurrence of masks (in *Girl with Horned Mask* and *Devil Boy*) and of stage settings (*The Return of the Jaguar Man*, *Stage Piece* and other works) offers symbolic evidence of a dramatic purpose that pervades the work. Conflict is the point of friction between matter and spirit, real and ideal. In Almaraz' world, everything is fullness and tension. Even an empty room is not empty: in *Early T.V.* — a work which surprises us initially by its distance — the apparently barren stage is galvanized by the presence of a human shadow. We know something is happening.

Carlos Almaraz' pictures speak with a passion which embraces the plurality of human experience — of people and their relationships, of things and places. In the Echo Park paintings, for example, we sense not only the accuracy of his perception and the recreation of the visual, cultural and spiritual qualities of the place — the genius loci; we also sense the love he brings to it, the way he allows it to play back time and again in his vision in an endless variety of moods and lights. This is expressionism in its best sense. It is a process of discovery, an invasion and occupation that transcend "self":expression.

As in the ritual dances to which he frequently refers, it is an act of spiritual possession.

If Almaraz brings us into the world of myth and archetype, it is to root the work in the values of the human spirit. Inhabited by devils and beasts, this world of ancient figures and signs speaks to that part of our consciousness which we share with peoples of all times and places — the heritage of constantly reiterated stories, practices and images through which we seek to acknowledge the primacy of powers higher than our own.

For Almaraz, the spiritual experience is as much a plurality as that of the material world. Cultures merge in the moment of art. The heritage of pre-Columbian rite and image — in *Whatever Happened to the Inca?*, for example — may co-exist in startling singleness of vision with the Catholicism of the Hispanic tradition, all in the context of contemporary America.

The broader concerns for values that have defined humanity provide the context for a passionate moral and social concern with the historical moment. The impulse is evident already in the earliest works in the current exhibition, *Graffiti Piece #1* and *Graffiti Piece #2*. It becomes more militant in that period of Almaraz' work which is not represented here; his raids on the walls of Los Angeles in the mid-1970's in collaboration with the muralist group *Los Four*.

At times in conflict with the prevailing wisdom of the art world, Almaraz has found it natural and right as an artist to address the issues of the day. His vision is profoundly social and moral, though devoid of polemics. It speaks in images as intense and immediate as the car crash, where the sacrifice of human life and creative energy speaks as loudly to our civilization, in the landscape of

freeways, as the Biblical image of the burning bush. In the same way, the airplane — that powerful symbol of human aspirations powerfully fulfilled — recurs as a dark reminder of the abuse of power and the imminence of man's self-destruction.

The apocalyptic dimensions of Almaraz' vision find full expression in a work such as *Babylon*. Like all apocalypses, it is prophetic, oracular. It "speaks in tongues." Yet it is equally intense on an intimate scale, where small people encounter the irony of existence and the moral ambiguity of their situation in a universe which seems hostile and remote. Thus in *Rocking Horse*, against the staged setting of cut-out mountains invaded by fire, the double vision of a rocking-horse cowboy conveys a forceful sense of spiritual schizophrenia and alienation.

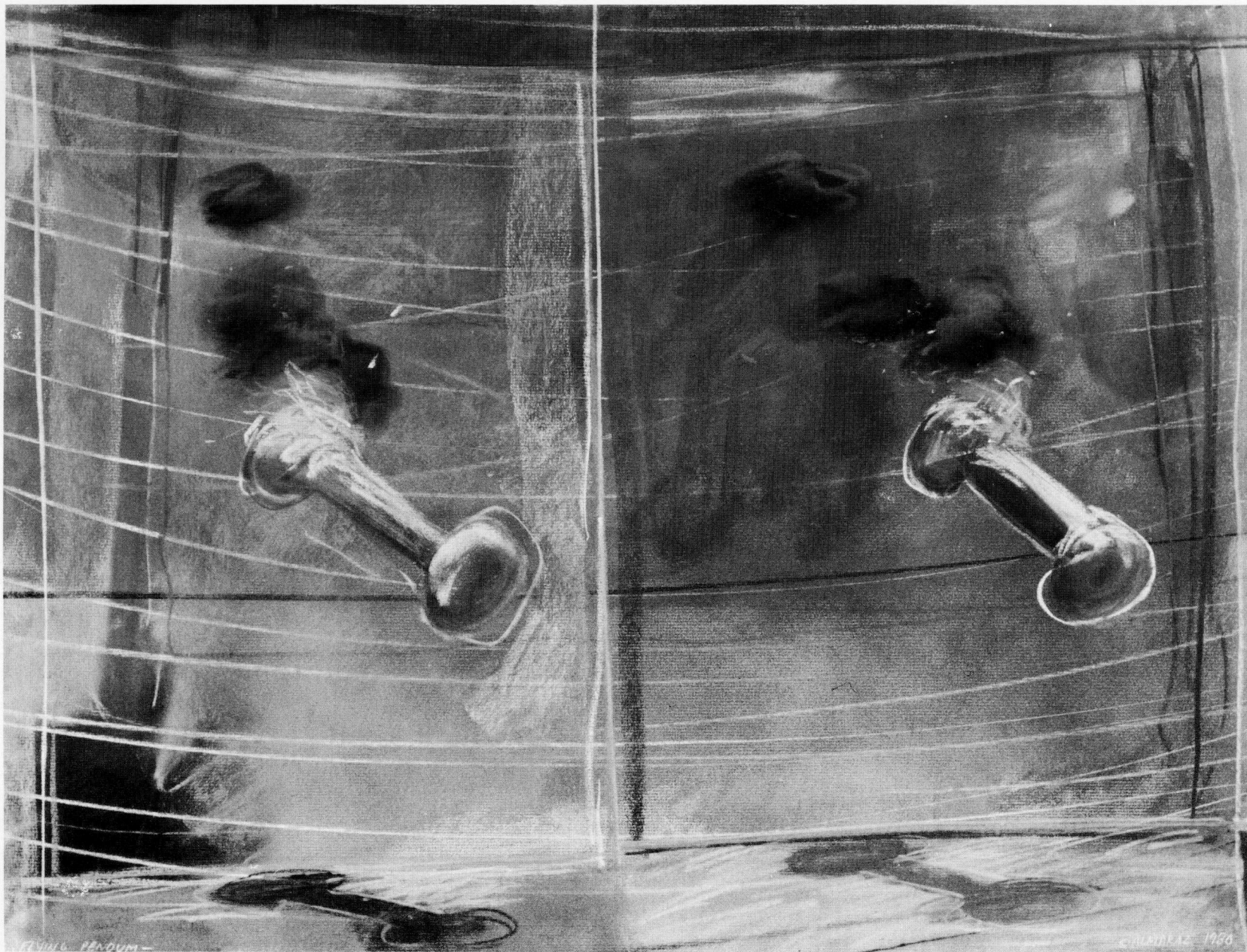
The intensity of this vision might be intolerable were it not tempered with fantasy and humor. Beyond the depth, sometimes the ferocity of its engagement, Almaraz' work has a lightness of touch which allows us access and pleasure. As drama, it has more of the laughter of a Ionesco than the outrage of a Genet; as painting, more of the childlike delight of a Klee than the obsessiveness of a Munch — though it shares in the madness of all of these.

It is the lyrical quality finally that makes the work sing. In recent pictures, it has become a purer celebration of color and light, of the natural world and our place in it. Above all, the work sings of itself — of the joy of seeing everything always new through the processes of art.

Peter Clothier



17. *Whatever Happened to the Inca?*, 1981



16. Flying Pendulum, 1980



19. Early T.V., 1981



23. *West Coast Crash*, 1982

Carlos Almaraz

La Búsqueda De Un Presente Mítico

Al penetrar dentro de este mundo de vivos colores y de formas escondidas, el espectador empieza a vislumbrar que el mundo interior de Carlos Almaraz se basa sobre una dualidad vital y experimental. Nacido en la Ciudad de Mexico, vive su niñez y adolescencia en dos ciudades norteamericanas, Chicago primero, después, Los Angeles, y esta experiencia le da tanto a su obra como a su persona, un sentido de participación y una percepción de un conflicto cultural e histórico. Su obra entonces es prefiguración de una búsqueda personal y colectiva. Es destacado ejemplo . . . no sólo de la pintura latina que emerge en este momento en los Estados Unidos, sobre todo en Los Ángeles, sino también de la trayectoria hacia la aceptación de una manera de ser y de crear, distinta a las tendencias visibles anteriores a la época de los Sesenta.

La autobiografía del pintor aclara hasta cierto punto las tendencias visibles que señalan un mundo mítico, mágico, y que tiende hacia una influencia popular y folclórica. Carlos Almaraz desde niño, insiste en ser pintor. Su mundo, lleno de lectura, música y naturaleza confluye un tanto con aquel de su ciudad natal. Recuerda por ejemplo, largas tardes de su adolescencia escuchando a Stravinsky, sobre todo, "Le Sacre du Printemps." Pero no se desprende del mundo tradicional, acogedor de la familia, de las costumbres humanas que finalmente son la base formativa del ser.

De esa época de formación entre tres ciudades, Carlos Almaraz se va a Nueva York a buscar su dimensión pictórica, sus procedimientos y sus vínculos con el mundo visual de la plástica del momento. Nueva York recordemos, era el principio y el fin del mundo. Para aquellos de nosotros que vivimos la década de los Cincuenta y los Sesenta en la costa del Pacífico, el mundo quedaba más allá. No era posible alcanzar la fama, el renombre, llegar a tener importancia desde acá. Almaraz trabaja como diseñador allí, todo el tiempo buscando y experimentando con el lenguaje pictórico que le rodea. Vive y comparte la actualización de las nuevas señas de autenticidad en el mundo norteamericano, las manifestaciones del feminismo, del arte visual llevado al borde del teatro, el *performance art*, la experimentación con el video, el renacimiento del "Soho." Formula allí su propia actitud ante la pintura, cuadros de expresionismo abstracto, reflejos espirituales, contemplativos, que finalmente presienten la vivacidad del graffiti.

Es importante creo, señalar esta formación porque el epíteto común para el pintor de origen latino se reduce tantas veces a un esloganismo de sabor popular. Debe recordarse que Carlos Almaraz comparte, vive su momento, y el momento actual de las artes visuales de los Estados Unidos, pero conlleva dentro de sí, una manera dual de realizar su originalidad.



24. *Red Lagoon*, 1982

Es clave entonces, su viaje a Europa poco antes de regresar a Los Angeles porque se abre allí, a influencias que perduran tanto en sus procedimientos como en su iconografía. Me refiero al Impresionismo como eje importante de la estética de su obra, y a la influencia de Velásquez, Goya y Bosch, figuras que también influyen tanto en la pintura mexicana del siglo veinte. De allí su riqueza figurativa, su acercamiento al colorido dinámico y al mundo sumergido de pasiones, magia y mito.

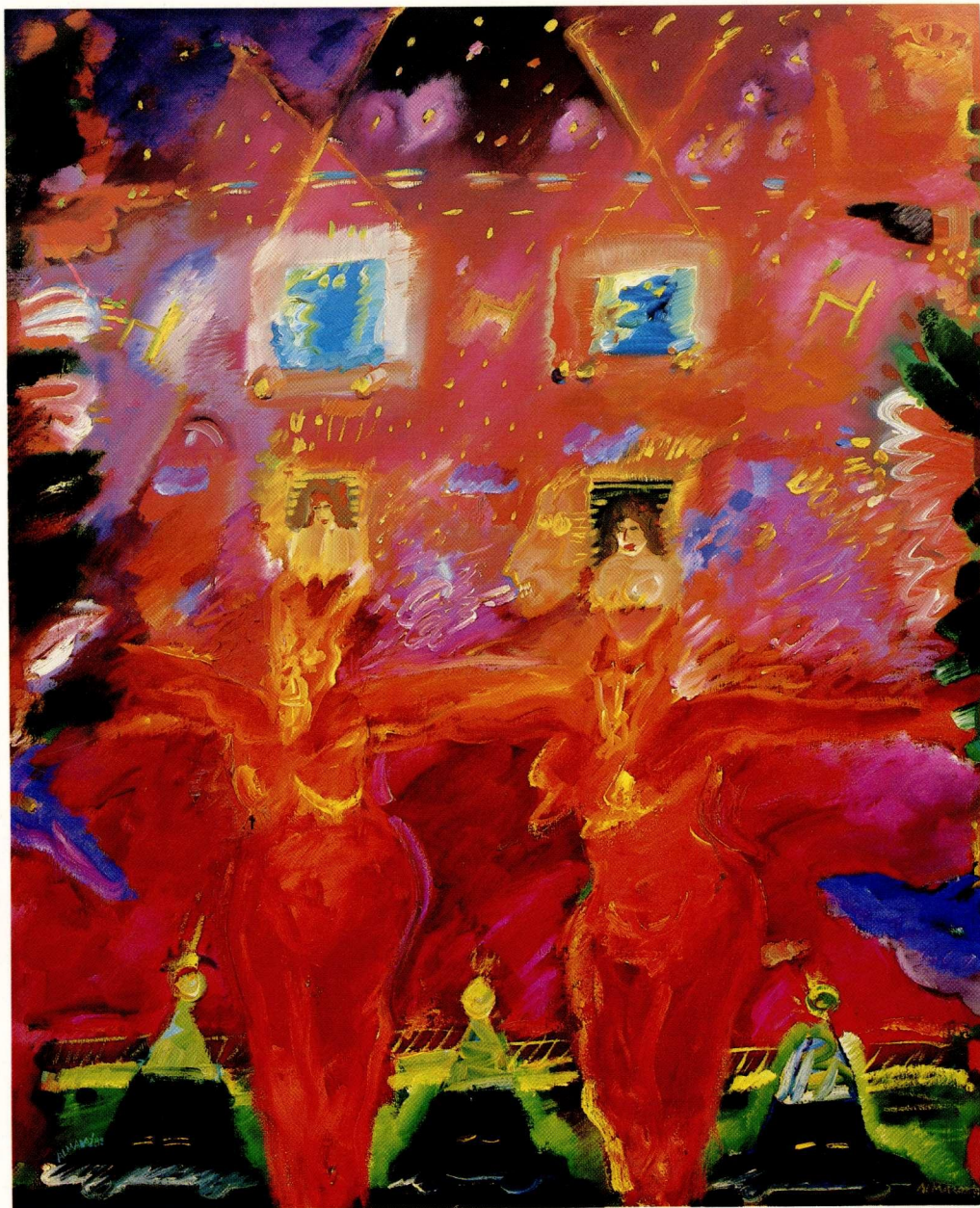
Su regreso a los Estados Unidos coincide con un fuerte auto-examen de sí mismo, de su obra y de su trayectoria. Decide abandonar Nueva York, viene de nuevo a Los Angeles, a una ciudad totalmente distinta a la que había dejado. Se encuentra, más bien se vincula y se sumerge en una nueva actualización, el activismo político y social de la comunidad mexico-americana de ese momento. Su asociación con esa preocupación colectiva pertenece y previene de la búsqueda personal de su propia autenticidad. Ya antes, en Nueva York, había participado en manifestaciones parecidas, en las exploraciones que se acercan a nuevas formas de crear, de hacer arte. Ahora, esta actividad asume un nuevo orden. Pero no constituye un solo compromiso de su parte. Sus aliados son artistas que comparten la misma formación, entre ellos, Gilbert Luján, Frank Romero, y el talentoso Alberto de la Rocha. Romero había sido amigo y colega desde siempre: Luján es el primero en comprometerse hacia la causa, en buscar en el movimiento chicano, una razón de ser dentro del arte comprometido.

Lo que resulta es una etapa importante e inquietante para la obra de Carlos Almaraz. De la última tentativa de su expresionismo abstracto, que es la exploración en monotonos, de los signos concretos del graffiti, Almaraz pasa a la pintura propagandista, a la utilización de la creación para el mensaje social. Es la época de estandartes para los movimientos obreros, campesinos como el de César Chávez. Es amigo de Luis Valdéz, se une a los movimientos pedagógicos para dar clases de pintura a niños de escuela primaria y muy importante, para darles a conocer algo del pasado histórico del arte mexicano. Es quizás el descubrimiento más significativo para Carlos Almaraz, no porque no hubiera conocido ya el arte pre-colombino, la secuencia del muralismo mexicano. Pero es que este despertar conciente hacia esa tradición que ya ha incluido subconscientemente su mundo de conocimiento, es lo que finaliza la trayectoria tri-partita, las aperturas hacia sus mundos, el de la tradición norteamericana, la europea y la mexicana.

En 1974-75, se expone por primera vez, primero en el Museo Universitario de la Universidad de California, Irvine, y luego en el Museo del Condado de Los Angeles, una muestra del grupo colectivo, *Los Four*. El conjunto de obra de Almaraz, Romero, Luján y De la Rocha revela ciertas tendencias estilísticas: la utilización de formas asociadas con la vida mexico-americana en Los Ángeles (el graffiti, por ejemplo, en español . . . dichos y refranes y los signos misteriosos de las pandillas, la proyección de los carros "low-riders," la figuración de tipos populares), y un sentido de color que previene tanto de la pintura muralista mexicana como del arte popular. Lo que se subraya en todo esto sin embargo, es un sentimiento nostálgico, una evocación de cosas que se esfumecen bajo el pesado cargo del tiempo.

Es ese lirismo romántico lo que culmina en la trayectoria ya muy individualista de Carlos Almaraz a partir de 1978-79. En su serie de pinturas al pastel intitulada "Echo Park Series," Almaraz se desprende de la colectiva, de su etapa de muralismo popular para desenvolverse un mundo basado sobre un imaginado espacio urbano. La unión de experiencias culmina al cuajarse todas esas imágenes y estilos, partiendo desde la experiencia neoyorquina y pasando por el descubrimiento, personal y a la vez colectivo del arte público y social. Las imágenes populares, sean figuras mitológicas, diablos, perros, carros, extrañas figuras apasionadas, televisores, se transforman: transmitan ahora, a través de este fondo de colores sumergidos, una extraordinaria visión que va hacia otro descubrimiento, el de un nuevo mito urbano. A pesar de su influencia impresionista, inegable en esta transmutación, la obra de Carlos Almaraz se basa sobre otra trayectoria estética. No es una evocación alegre de lo nuevo, de lo industrial ni del progreso urbano: es un retorno personal, visual, hacia un pasado perdido, hacia lo que estuvo, lo que se fue, y lo que se va. Rescate del tiempo en la construcción de lo mítico.

Margarita Nieto



25. *Double Vision*, 1982



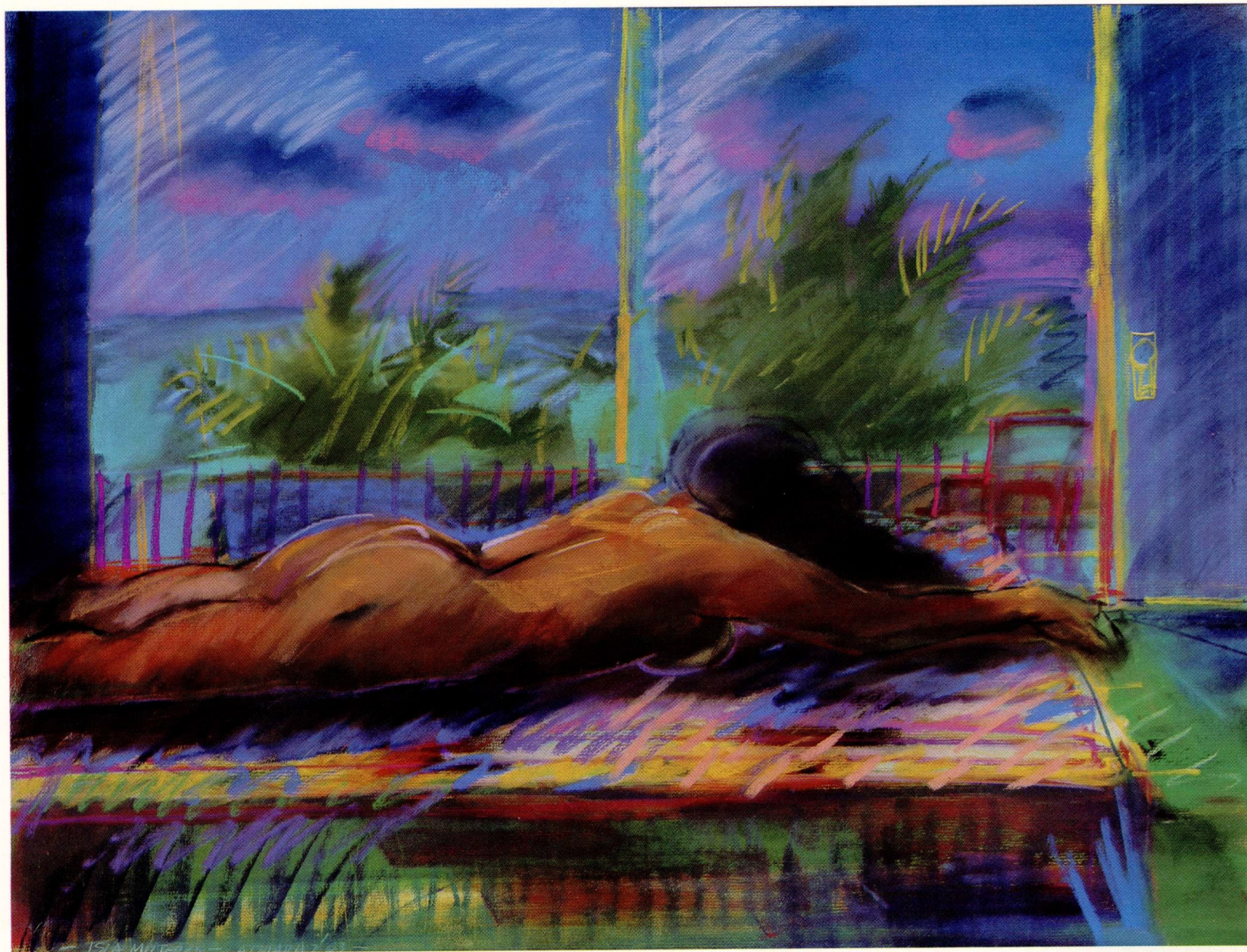
27. Magic Green Stage, 1982

Catalog of Exhibition

Dimensions are given in inches; height precedes width
(All works illustrated are indicated with asterisk)

- * 1. *Graffiti Piece #1*, 1970
Graphite on paper
26 x 40"
In the Collection of the Almaraz Family
- * 2. *Graffiti Piece #2*, 1970
Graphite on paper
26 x 40"
In the Collection of the Almaraz Family
- * 3. *Great L.A. Fire*, 1970
Pastel on paper
22½ x 28⅝"
Private Collection, Los Angeles
- 4. *The Aviator*, 1972
Acrylic on paper
10¾ x 8"
In the Collection of the Almaraz Family
- 5. *Cowboy*, 1972
Acrylic on paper
12⅞ x 9⅞"
In the Collection of the Almaraz Family
- 6. *Devil Boy*, 1972
Acrylic on paper
8¾ x 8"
In the Collection of the Almaraz Family
- 7. *Girl with Horned Mask*, 1972
Acrylic on paper
12¼ x 8"
In the Collection of the Almaraz Family
- 8. *L.A. Accident*, 1979
Pastel on paper
18¾ x 25"
Collection of Helen N. Lewis and Marvin B. Meyer
- * 9. *Glendale Blvd.*, 1979
Pastel on paper
19 x 25"
Private Collection, Los Angeles
- 10. *Echo Park*, 1979
Pastel on paper
19 x 25"
Private Collection, Los Angeles
- * 11. *Babylon*, 1980
Pastel on paper
29½ x 37"
Collection of Waldo Fernandez
- 12. *Girl on Blue Horse*, 1980
Pastel on paper
19 x 25"
Collection of Benjamin Elliot Kaplan and Judith V. Shafon-Kaplan
- * 13. *L.A. Memo*, 1980
Pastel on paper
20 x 30"
Collection of Paul Vandeventer, Los Angeles
- 14. *Echo Park Boathouse*, 1980
Pastel on paper
19 x 25"
Collection of Marlene R. Short
- 15. *Serial Series*, 1980
Pastel on paper
30 x 44¼"
Collection of Robert A. Finkelstein
- * 16. *Flying Pendulum*, 1980
Pastel on paper
19 x 25"
Collection of Lynn and John Pleshette
- * 17. *Whatever Happened to the Inca?*, 1981
Pastel on paper
29½ x 41¾"
Collection of Ellie and John Stern
- 18. *Domestic Scene*, 1981
Pastel on paper
19 x 25"
In the Collection of the Almaraz Family
- * 19. *Early T.V.*, 1981
Pastel on paper
19 x 25"
Lent by Locus Gallery, San Antonio, Texas
- 20. *Suave como la Noche/Soft as the Night*, 1981
Pastel on paper
19½ x 25"
Collection of Marc Levin
- 21. *Speaking in Tongues*, 1982
Pastel on paper
29½ x 44½"
Collection of Loyce and Joseph Braun

22. *The Return of the Jaguar Man*, 1982
Acrylic on canvas
48 x 48"
In the Collection of the Almaraz Family
- *23. *West Coast Crash*, 1982
Oil on canvas
18 x 54"
In the Collection of the Almaraz Family
- *24. *Red Lagoon*, 1982
Acrylic on canvas
30 x 38½"
Collection of Gibson, Dunn & Crutcher
- *25. *Double Vision*, 1982
Oil on canvas
43 x 35"
Collection of J. Gilbert
26. *Echo Park Lake*, 1982
Oil on linen
70½ x 70½"
Collection of Mark Ragan Bautzer
- *27. *Magic Green Stage*, 1982
Oil on linen
70 x 70"
Collection of Rodney Sheldon
28. *Back to the Tropics*, 1982
Acrylic on canvas
12 x 16"
In the Collection of the Almaraz Family
29. *Across the Lake (Glendale Blvd.)*, 1982
Oil on canvas
20 x 48"
Collection of Paul, Hastings, Janofsky & Walker
30. *Greed*, 1982
Oil on canvas
35 x 43"
Collection of Lynn and John Pleshette
31. *Rocking Horse*, 1982
Oil on canvas
28½ x 28½"
From the Nicolas and Cristina Hernandez Trust Collection
32. *Stage Piece*, 1983
Oil on canvas
35 x 43"
Collection of Thomas A. Klotz, M.D., Los Angeles
- *33. *Isla Mujeres*, 1983
Pastel on paper
19 x 25"
Lent by Locus Gallery, San Antonio, Texas
34. *Flip-Over*, 1983
Oil on canvas
36 x 72"
Collection of Mark Ragan Bautzer
35. *The Lake*, 1983
Pastel on paper
19¾ x 25½"
Collection of Dennis Ruiz and Mary Ann Fleming, Los Angeles
- *36. *Anniversary Piece*, 1983
Oil on canvas
35 x 43"
In the Collection of the Almaraz Family
37. *Over the Dog*, 1983
Oil on canvas
18 x 24"
Courtesy of the Janus Gallery



33. *Isla Mujeres*, 1983

Chronology



Photo by Elsa Flores

- 1941 Born October 5 in Mexico City, Mexico.
- 1942 Family moves to Chicago, Illinois.
- 1949 Family moves near San Vicente Boulevard in Los Angeles for six months.
- 1950 Family moves to a rural Chatsworth, California. Father works on railroad then they moved to East Los Angeles.
- 1959 Carlos graduates from Garfield High School and immediately goes into college at California State College, Los Angeles.
- 1962 Receives full scholarship to Otis Art Institute of Los Angeles County. Stays two years.
- 1964 Attends University of California, Los Angeles.
- 1965 Moves to New York City and studies at Art Student League. Rents studio belonging to Richard Serra and takes a job in advertising. Carlos misses the Mexican culture of Los Angeles, feels very lonely in New York.
- 1967 Receives Alumni Purchase Award, Otis Art Institute of Los Angeles County.
- 1969 Attends New School of Social Research, New York City. Two month tour of Europe. Visits major museums. Takes first trip to Mexico. Flies to Los Angeles from New York, then drives to Mexico and back to New York.
- 1970 Moves back to Los Angeles. Begins street mural which
- 1971 he does for eight years ending with the "Zoot Suit" mural at the Aquarius Theatre for the Mark Taper Forum.
- 1972 Mural Coordinator, City of Los Angeles Recreation and Parks Department.
- 1973 First year of the "Los Four" group of four Mexican/American artists. The group does both indoor and outdoor collective projects.
- 1973- Works for Cesar Chavez and United Farm Workers.
- 1976
- 1974 M.F.A., Otis Art Institute of Los Angeles County.
- 1974- Instructor in Comparative Art of Pre-Columbian America;
- 1976 Development of Community Art Program of Los Angeles Unified School District. Program at Plaza de la Raza.
- 1975 28-Day tour of China.
- 1976 Instructor in History of Mexican Art, Pasadena City College, Pasadena.
Instructor in History of Mexican Art and Mural Painting in Latin America, California State University, Los Angeles.
Co-founder of Concilio de Arte Popular.
- 1976- Co-founder of *Chisme-Arte* magazine.
- 1978
- 1977 Co-founder, Public Arts Center, Los Angeles.
Working trip to Cuba.
- 1978 "The Aesthetics of Graffiti," Museum of Modern Art, San Francisco. Purchase award.
- 1978- Instructor in Chicano Studies Program, University of
- 1980 Southern California, Los Angeles.
- 1979 "Los Four" breaks up. Carlos moves to studio in Highland Park.
First visit to Mexican Mayan regions.
- 1980 Moves studio to downtown Los Angeles.
- 1981 October 8 marries Elsa Flores in Cancun, Yucatan, Mexico.
- 1982 Returns to Yucatan to conceive baby on Isla Mujeres — Island of Fertility.
- 1983 March 9, birth of Maya Linda.
First trip to the Hawaiian Islands.

Exhibitions

Solo

- 1972 Mechicano Art Gallery, East Los Angeles.
Rasajad Hopkins Gallery, Beverly Hills.
- 1981 "Pastel Drawing," Malibu Art & Design, Malibu, California.
"Pastel Drawings 1969-1981," Adrienne Simard Gallery,
Los Angeles.
- 1982 "Urban Myths: Paintings," Arco Center For Visual Art,
Los Angeles.
Janus Gallery, Los Angeles.
- 1983 Jeremy Stone Gallery, San Francisco.
"Recent Paintings," La Jolla Museum of Contemporary
Art, La Jolla, California.
- 1984 "Carlos Almaraz: Selected Works 1970-1984,"
Los Angeles Municipal Art Gallery at Barnsdall Park,
Los Angeles.

Group

- 1967 "Group Exhibition," Otis Art Institute of
Los Angeles County.
"Mixed Media Show," University of Iowa Art Gallery,
Iowa City, Iowa.
- 1968 Terrain Gallery, New York.
- 1970 "4 Chicano Artists," California State College, Los Angeles.
- 1971 "Group Exhibition," Los Angeles Municipal Art Gallery
at Barnsdall Park, Los Angeles.
Ankrum Gallery, Los Angeles.
- 1972 Ankrum Gallery, Los Angeles.
- 1973 Ankrum Gallery, Los Angeles.
"Los Four," University of California, Irvine.
- 1974 "Los Four," Self-Help Graphics, Los Angeles.
"Los Four," University of California, Santa Barbara.
"Los Four," California State University, Sacramento.
"Los Four," Los Angeles County Museum of Art,
Los Angeles, California.
- 1975 "Los Four," Oakland Museum, Oakland, California.
- 1976 "Los Four," California State University, Los Angeles.
- 1977 "Chicanarte," Los Angeles Municipal Art Gallery
at Barnsdall Park, Los Angeles.
- 1978 "The Aesthetics of Graffiti," San Francisco Museum of
Modern Art, San Francisco.

- 1979 "L.A. Parks and Wrecks: Reflections of Urban Life,"
Otis Art Institute of Parsons School of Design Gallery,
Los Angeles.
- 1980 "Ancient Roots, New Visions," U.N.A.M.
Mexico City, Mexico.
"New Talent," Alan Stone Gallery, New York.
"L.A. Seen By L.A. Artists," Los Angeles Municipal
Art Gallery at Barnsdall Park, Los Angeles.
- 1981 "Murals of Aztlan," Craft and Folk Art Museum,
Los Angeles.
- 1982 Janus Gallery, Los Angeles.
- 1983 "L.A. Seen," University Galleries, University of Southern
California, Los Angeles.
"California Current, Part II," L.A. Louver/Market Street,
Venice, California.
"Painters: Carlos Almaraz, Gary Hall, Vivian Kerstein,"
Janus Gallery, Los Angeles.
"Miles Above," Otis Art Institute of Parsons School of
Design Gallery, Los Angeles.
- 1984 "Automobile and Culture," The Museum of Contemporary
Art, Los Angeles.
"10th Anniversary Exhibition," Hirshhorn Museum and
Sculpture Garden, Washington, D.C.
Janus Gallery, Los Angeles.

Murals

- 1974 All Nations Neighborhood Center, East Los Angeles.
- 1975 *History of The Union*, Banners, First and Second
Constitutional Convention, UFW,
United Farm Workers Administration Building, La Paz,
Kern County, California
- 1977 *La Adelita*, Ramona Gardens, Los Angeles.
- 1978 *Zoot Suit*, Aquarius Theatre, Hollywood, California, for
the Mark Taper Forum.

Commissions

- 1981 Los Angeles Bicentennial Poster
- 1983 1984 Los Angeles Olympics Poster
- 1984 Paradise Valley Inn, Scottsdale, Arizona

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Publications

- 1976 "The Artist as Revolutionary," *Chisme-Arte*, Fall '76.
- 1977 *Chicanarte*, Exhibition catalog, Los Angeles Municipal Art Gallery at Barnsdale Park, Los Angeles.
- 1978 *The Aesthetics of Graffiti*, Exhibition Catalog, San Francisco.
- 1982 Olympic Arts Festival Fine Arts Poster, Los Angeles.
"The Bicentennial Posters," *Graphis Poster*, Annual, page 205.
- 1983 "An Interview with Carlos Almaraz," (English and French), *Star in Motion*, winter edition #2.
"Visions of the Olympics," *Newsweek*, January.

Reviews

- 1974 William Wilson, *Los Angeles Times*, March.
- 1977 Shifra Goldman, *Artes Visuales*, Mexico.
- 1979 Octavio Costa, "Instantaneas," *La Opinion*, July 31.
Suzanne Muchnic, "Damaged Goods in the Big City," *Los Angeles Times*, July 23.
- 1981 Gil De Montes, *Artes Visuales*, Mexico.
Aimee Brown Price, "Raucous Ideograms of Urban Environment," *Artweek*.
- 1982 Peter Clothier, *Art in America*, March, page 156.
Suzanne Muchnic, "Carlos Almaraz' Latino L.A.," *Los Angeles Times*, October 18.
Betty Brown, "Almaraz' Urban Myths is a Real Bang-up Show," *L.A. Reader*, October 22.
Kathi Norklun, "Pick of the Week," *L.A. Weekly*, October 22.
Colin Gardner, "Seductive Excesses," *Artweek*, November 6.
Kate Braverman, "Rich Art," (interview), *L.A. Weekly*, November 26.
- 1983 Melinda Worts, *Artnews*, January, pages 117, 118.

Television and Film

- 1974 "Why We Need Each Other: Animal Picnic Day," animated film for Steve Bosustow Films.
"Los Four," film by Jim Tarten, KCET, Channel 28, Los Angeles.
Interview with Los Four, Jesus Trevino and Ed Moreno, KCET, Channel 28, Los Angeles.
- 1976 "The Basics of Mural Painting," KLCS, Channel 58, Los Angeles.
- 1979 Interview, KMEX, Channel 34, Los Angeles.
"Let's Rap," Interview with Alicia Sandoval, KTTV, Channel 11, Los Angeles.
Interview with Jesus Trevino, "Espejo," Channel 52, Los Angeles.
- 1980 "L.A., An Artist's View," KNXT, Channel 2, Los Angeles.
- 1981 "Murals of Aztlan," film by Jim Tarten, KCET, Channel 28, Los Angeles.
"Carlos Almaraz: East Los Artist," a film by Sheila Ruth for the Municipal Art Gallery, Cultural Affairs Department, City of Los Angeles.



36. *Anniversary Piece*, 1983

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