

1996-1997 ORGANIZATIONAL PROGRAM: ARTS ORGANIZATIONS

1. Applicant Organization

Name: The Latino Museum of History, Art and Culture

Address: 112 South Main Street

(City, State, Zip Code) Los Angeles, CA 90012

Contact Person: (Mr., Ms., Mrs.) Denise Lugo

Title: Museum Director

Telephone Number: (213) 626 7600

Federal Tax I.D. Number: 95-4259970

2. Art Discipline of Primary Emphasis: (Check One)
Discipline Definitions on page 25

- | | |
|--|---|
| <input type="checkbox"/> Dance | <input type="checkbox"/> Music |
| <input type="checkbox"/> Design Arts | <input type="checkbox"/> Photography |
| <input type="checkbox"/> Interdisciplinary | <input type="checkbox"/> Services to the Field |
| <input type="checkbox"/> Literary Arts | <input type="checkbox"/> Theatre |
| <input type="checkbox"/> Media Arts | <input type="checkbox"/> Traditional/Folk Arts |
| <input type="checkbox"/> Multidisciplinary | <input checked="" type="checkbox"/> Visual Arts |

3. Grant Amount Requested: Refer to page 10 to determine MAXIMUM allowed grant request. (Revenues must be documented by financial statement for most recently completed fiscal year): \$50,000

Previous FY Budget \$ 141,159.12

4. Audience Profile (Refer to Question 8):

No. of People Served 75,000

No. of Artists Participating 5

5. Project Summary (Complete in the space provided in 10-point type. Do not reduce copy or continue on additional pages.)
Title (Please underline)

Los Four Retrospective Exhibition

The Latino Museum of History, Art and Culture will celebrate its Grand Opening on October 1, 1996 with a world class Retrospective Exhibition of Los Four, the founding fathers of the Chicano art movement. For the first time, this significant school of American painting will be presented and studied with the scholarly attention usually reserved for European art. The Exhibition will be completely bilingual and will incorporate extensive educational programming for students of all ages. The Exhibition will be curated by Denise Lugo, Latin American art historian and Director of The Latino Museum. Noted twentieth century modernist, Dr. Susan Larson, Professor of Modern Art at USC; California specialist, Elizabeth Smith, Contemporary Curator at MOCA in Los Angeles; and Dr. Juan Gomez-Quinonez, Professor of History at UCLA will contribute to the bilingual Catalogue. After two months at The Latino Museum, the Exhibition will travel for a year and one-half to museums throughout the United States, Mexico and Spain.

6. FOR OFFICE USE ONLY

Staff _____

Date _____

Research Data Sheets _____

Support Materials

_____ None

_____ Audio

_____ SASE

_____ Video

_____ Slides

_____ Manuscript

_____ Staff Audit

_____ Other

7. Narrative Project Description: Who, What, When, Where and How (Complete in the space provided in 10-point type. Do not reduce copy or continue on additional pages.)

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

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

- 1) The focal point of the Exhibition will be placed on the early body of works by Los Four - Frank Romero, Carlos Almaraz, Gilbert Lujan and Beto de la Rocha. We will display their paintings, drawings, prints, posters, murals, and documentation. Works of Judith Hernandez who joined Los Four at their third exhibit will also be included.
- 2) We will display materials, posters, photos, videos and other materials documenting the lives of the individual members and their history in American culture.
- 3) A bilingual catalogue of the Exhibition will provide a scholarly presentation of the historical cultural and artistic significance of this movement within American culture. Contributors to the catalogue will include Dr. Susan Larson - Professor of Modern Art at USC, past Curator of Permanent Collection at the Whitney Museum in New York City, Professor Juan Gomez-Quinonez, - Professor of History, UCLA, Elizabeth Smith - Contemporary Curator at MOCA in Los Angeles, and Denise Lugo - Professor of Art History and Director of The Latino Museum.
- 5) An extensive educational programming on Los Four will be implemented for school children of all ages in the public school system, especially in inner city schools. This program will include teacher referrals and networking. The outreach programs will bring students and scholars to the Museum for organized presentations, and symposiums. Para Los Ninos' program for disadvantaged children in Skid Row, New Roads Private School for youth in 6th through 8th grades, Crossroads Community Foundation which organizes field trips for public schools, and public schools in South Central and East Los Angeles are all interested in working with us in carrying out this program. We will do networking and expect to involve many more educators and institutions.
- 6) Continuous screening of documentary videos of the early period, and a videotaped interview with surviving artists.
- 7) Meet the artists in featured appearances for open discussion with the public.
- 8) A World Wide Web site will showcase the Exhibition with highlights of selected visuals, art and articles from the Catalogue. It will link the Exhibition to other Museums and Universities worldwide. Thus, The Latino Museum will receive national and international recognition and its enriching program will be available to public libraries and educational institutions worldwide via the Internet.
- 9) An opening reception to introduce the public and the art world to the Museum.

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

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

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

8. Describe your targeted audience. Explain how you solicit the targeted audience for their input. If applicable include information/recommendations from community groups. (Complete in the space provided in 10-point type. Do not reduce copy or continue on additional pages.)

The Latino Museum of History, Art and Culture invites and encourages all Los Angeles residents and visitors to come to the Museum. The Museum does not yet have a history of Exhibits to enable us to make a realistic estimate of our daily and weekly attendance. The targeted audience for the Los Four Exhibition is potentially limited only by the capacity of the building and the duration of the Exhibiton.

To reach this audience we are planning extensive outreach. All publicity and outreach will be in both English and Spanish. In all of our outreach activities we will be attentive and cognicent of the different ways to reach and attract people of varying ethnic backgrounds. We will work closely with the offices of City Councilpersons Walters, Hernandez, Alattore and Alarcon and with the office of LA County Supervisor Gloria Molina to reach the people of their Districts. As an extension of our existing educational programming, we will carry out extensive outreach to the public and private schools. Student volunteers from CSULA, PCC and ECC will continue to bring publicity to The Museum by organizing events such as the October 29, 1995 "Dia de los Muertes" celebration and by campus outreach.

In preparation for the Los Four Exhibition, we plan an extensive public relations campaign leading up to the opening. A Reception for the Exhibition, showcasing The Museum and the Exhibition, will kick off an effective word of mouth campaign. In addition to these activities, we can expect to reach a large audience through the active participation of Frank Romero, the most prominent California artist in the world. We can expect that he, and the others who work with him, will draw large attendance, not only from those who are familiar with his art, but from those interested in modern history of Los Angeles and California. In 1974, the Los Four show at the Los Angeles County Museum of Art broke all attendance records, and in 1983 and 1984, individual shows for Carlos Almaraz and Frank Romero broke attendance records at the ARCO Center for Visual Arts.

The primary measure of our success will be the number of people who attend the Exhibition. We will look particularly at the growth (or lack of growth) of attendance over the duration of the Exhibition. The symposia, lectures and other educational offerings will afford an opportunity to solicit first hand the input of the targeted audience.

9. What is the mission of your organization? How does your proposed project relate to CAD goals/objectives? (Complete in the space provided in 10-point type. Do not reduce copy or continue on additional pages.)

The Mission Statement of The Latino Museum is as follows:

"The Latino Museum of History, Art, and Culture presents exhibitions which celebrate the artistic, culture and historic contributions of Latinos of the United States, the Americas and throughout the world. The exhibitions program utilizes a comprehensive approach integrating the artistic with the historical in order to promote the richness and diversity of all Latino expression and to contribute to the public education about Latino cultures and their achievements. The Latino Museum also collects significant examples of the artistic and cultural heritage of Latinos. The collection and the exhibition program primarily represent 20th century Latino cultural contributions set in their historic context. □

"The Latino Museum fulfills its mission by the following objectives: Exhibits and interprets significant and outstanding examples of Latino historical, artistic and cultural production. Develops and disseminates information and analysis of Latino historical, artistic and cultural contributions through all available educational communication vehicles. Sponsors educational programs and special events to promote the richness and diversity of Latino historical, artistic and cultural expressions. Collects and conserves outstanding, particularly significant and representative examples of the historical, artistic and cultural heritage of Latinos.

"The Latino Museum plans an integrated, comprehensive approach to its programs, a balance of Latino historical and artistic presentations. Exhibitions will have both artistic and historic curators so that contemporary cultural achievements will be set into historic context."

The Mission and Goals of The Latino Museum coincide in significant ways with the Mission Statement and Goals of the City's Cultural Grants Program on page 7 of the Organization Guidelines. This Museum is developing a close relationship with other cultural institutions, including the African American Museum and the Japanese American Museum and will significantly promote the artistic and administrative development of the arts for all the diverse cultural life of the City, California and the United States. Our goal is to affirm the contribution of Latinos to American culture and to promote artists who express this goal. To reach out to all segments of the population and to enhance education through the arts, we are developing cooperative relationships with educational institutions throughout Los Angeles. The Museum will maintain and preserve Latino artistic, cultural and historical heritage in Los Angeles and in doing so will work with and further

Organization Program: Arts Organizations

10. Workplan: Overall goals of project, objectives defined to achieve goals, strategies to implement objectives and timeline with a progression of dates/tasks through completion of project. (Complete in the space provided in 10-point

Phase I (October 1, 1995 - August 1, 1996) (pages.)

Curatorial - General Research:

- 1) Public and private collection
- 2) Studio visits - Goetz, Self-Help Graphics
- 3) Interviews, oral histories
- 4) Continual sorting and researching of archival material.

Education: Preparation/development of educational materials

- 1) art history of Los Four
- a) Ferus Gallery to Muralism - LA in late 60's, beginning of "East Los" School - LA
- b) Establish curriculum for teachers
- c) Define education level for Museum booklet
- d) Video tape interviews - part of traveling Exhibit

Public Relations/Education:

- 1) Create public service announcement - donated by Channel 5

Publication - Catalogue:

- 1) Selection of transparencies - art selected
- 2) Basic design and outline

Fundraising:

- 1) Creation of "Join The Latino Museum" - development of packet
- 2) Corporate sponsorship
- 3) Apply for grants
- 4) Active ongoing soliciting
- a) World Wide Web page
- b) Marketing
- c) Membership Drive

Phase II (August 1, 1996 - October 1, 1996)

Curatorial - Final Selection of Art Work (Registrarial starts from now to end of traveling Exhibition)

- 1) Shipment to Museum
- 2) Loan forms
- 3) Insurance
- 4) Conservation
- 5) Frames, matting, stretch bars, etc.
- 6) Condition reports

Curatorial - Design

- 1) Logo
- 2) Gallery Space
- 3) Catalogue
- 4) T-shirts, Banners, Invitations, Brochures, etc.

Publication - Catalogue:

- 1) Writers' essays
- 2) Statement from the Board
- 3) Statement from City leaders
- 4) Galley
- 5) Hardcopy final

Public Relations:

- 1) Press photos
- 2) Press release issued

- 3) TV and press

- 4) Invitations mailed

- 5) Board press

Installation - Design Galleries (Curator, Registrar, Preparador)

- 1) Design of gallery space
- 2) Facade of building
- 3) Wall text, trilingual labels (goes with traveling Exhibition)
- 4) Permits

Education:

- 1) Bilingual information packets available at Museum (3 months before)
- 2) Teach-ins - universities, colleges, interns, students, volunteers teach children K1 - high school
- 3) Firm up organization of targeted schools and educational tours
- 4) Teacher information network started

Fundraising:

- 1) "Adopt a Program" - Last minute corporate sponsorship
- 2) Invitation membership drive
- 3) Related Los Four merchandise - T-shirts, posters, etc.
- 4) Charge corporations, art institutions, etc. for pre-opening Los Four art history seminar (Catalogue used as text) (free to corporate sponsors)
- 5) Active pursuing sponsors for Patron Wall
- 6) Sale of catalogues

Installation - "Hanging"

- 1) Art on walls, pedestals, exhibit cases, etc.
- 2) Educational text for walls
- 3) Labels
- 4) Facade banner and banners for streets

Phase III: The Exhibition (October 1, 1996 - December 1, 1996)

Public Relations:

- 1) Major Board sponsored press conference (national, international)
- a) Announcement of The Latino Museum's marketing campaign

Fundraising:

- 1) Board sponsored Black Tie Opening
- 2) Rental of gallery space for luncheons, cocktails, etc.

Education

- 1) Docent tours
- 2) Symposium - Los Four/East Los Conference
- a) High profile art historical presentation
- b) For art institutions, universities, colleges
- c) Presentation of papers: organizers and contributors to Catalogue
- 3) Evenings at The Latino Museum (three times)
Music and conversation with artists

11. Explain (if applicable) how previous year's peer panel comments have been addressed. *(Complete in the space provided in 10-point type. Do not reduce copy or continue on additional pages.)*

Not applicable.

Organization Program: Arts Organizations

12. PROPOSED PROJECT EXPENSE BUDGET: This budget should represent proposed project cash expenses only. Do not include depreciation. (see Budget Definitions page 26).

A. PERSONNEL

Title No. of Personnel x No. of Project Hours x Hourly Rate of Pay = Budgeted Amount

Administrative Project Manager	1		500		16.00	8,000
Clerical	1		400		7.00	2,800

Artistic Curator	1		500		25.00	12,500
Exhibition Designer	1		25		25.00	625

Technical Production None on staff						
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TOTAL PERSONNEL A. \$ 23,925

B. OUTSIDE FEES AND SERVICES

Service No. of Personnel x No. of Project Hours x Hourly Rate of Pay = Budgeted Amount

Artistic Curatorial Consultant	1		30		50.00	3,000
Lecturers	5		12		25.00	1,500
Artists' Fees	5					5,000

Other Educational Services						3,000
Production (Technical and Installation/Deinstallation)						8,500
Security Services						TBD
Public Relations Services						10,000

TOTAL OUTSIDE FEES AND SERVICES B. \$ 31,000

C. SUPPLIES AND MATERIALS (List each major type separately)

Exhibit Materials						17,000
Educational Materials						1,000
Shipping/Storage/Travel						1,500
Audio Visual Documentation						2,000

TOTAL SUPPLIES AND MATERIALS C. \$ 21,500

D. EQUIPMENT RENTAL FOR PROJECT (List each major type separately)

None						
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TOTAL EQUIPMENT RENTAL D. \$ _____

E. OTHER EXPENSES (List each major type separately)

Exhibition Booklet						1,500
Reception and Invitations						13,500
Insurance						5,000
Catalogue						15,000

TOTAL OTHER EXPENSES E. \$ 35,000

TOTAL PROJECT EXPENSES (A + B + C + D+E) F. \$ 111,425

13. PROPOSED PROJECT INCOME: This budget should represent proposed project income only (see *Budget Definitions* on page 26).

A. EARNED INCOME:

Admissions (<i>Paid attendance.</i>)	
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Other Earned Income (<i>i.e., contracted service revenues, investment income, endowment interest used for this project.</i>) Merchandise sales - T-shirts and posters	5,000
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TOTAL EARNED INCOME A. \$ 5,000

B. CONTRIBUTED INCOME:

Corporate Support* Corporate sponsorship	26,425
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Foundation Support*	
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Government Support* (<i>DO NOT include CAD request here.</i>)	
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Individual and Other Private Support Membership Drive	10,000
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In-kind Donations (<i>Not to exceed 30% of total match. See budget definitions on page 25.</i>) Reception and Invitations Public Relations	10,000 10,000
--	------------------

TOTAL CONTRIBUTED INCOME B. \$ 56,425

C. TOTAL INCOME FOR PROJECT: (A + B) C. \$ 61,425

*(Place an * by funds already secured for the project and attach a three-year funding history for each source and the amounts received/projected.)*

14. ARTS ORGANIZATION TOTAL FISCAL ACTIVITY

	Most Recently Completed Fiscal Year FY 19 <u>94-95</u>	Estimated for Current Fiscal Year FY 19 <u>95-96</u>
Total Expenses	\$ <u>159,517.65</u>	\$ <u>1,703,225</u>
<i>(LESS)</i>		
Total Income	\$ <u>141,159.12</u>	\$ <u>1,733,000</u>
<i>(EQUALS)</i>		
Surplus or (Deficit)	\$ <u>(18,358.53)</u>	\$ <u>29,775</u>

Please explain how any deficit(s) or surplus(es) noted above and in the proposed project are being addressed in the space below. (Complete in the space provided in 10 point type. Do not reduce copy or continue on additional pages.)

Our income and expenses are atypical for these fiscal years since we have just recently acquired the Museum site which requires extensive renovation. The cost of renovation for this year is estimated at \$599,000. We have been granted and will receive this year, \$300,000 from the Community Development Department of the City of Los Angeles for renovation and \$300,000 in discretionary funds from County Supervisor Gloria Molina.

15. BUDGET SUMMARY

Project Income (cash) 70-100 %	}		
In-Kind Donations 0-30%		50% (or more of total project budget)	\$ <u>61,425</u>
Request from CAD		50% (or less of total project budget)	\$ <u>50,000</u>
Total Project Expense (from page 32)		100%	\$ <u>111,425</u>

Be sure your application package includes all applicable materials illustrated in the "Sample Package" section, page 55. Incomplete applications will not be reviewed.

18. CERTIFICATION

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge. If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and that all reports must be submitted through the grantee.

Authorizing Official(s)

Director:

Signature

Denise Lugo

Date Signed

9-1-95

Name (*print or type*)

Denise Lugo

Title (*print or type*)

Museum Director

Telephone

(213) 626 7600

Financial Officer:

Signature

Date Signed

Name (*print or type*)

Title (*print or type*)

Telephone

()

Project Coordinator:

Signature

Date Signed

Name (*print or type*)

Title (*print or type*)

Telephone

()

Frank Romero 1625 Blake Avenue, Los Angeles, CA 90031 213.226.0356 FAX 226.0110

September 1, 1995

Cultural Affairs Department
City of Los Angeles
433 South Spring St., 10th floor
Los Angeles, CA 90013

Dear CCD,

I strongly support the mission of the Latino Museum of History, Art and Culture. At the moment, the Museum is in great need of financial support to implement an exhibition and outreach programs which will be designed to promote the richness and diversity of Latino artistic expression and to contribute to public awareness of the Latino community and its achievements, both historical and contemporary.

Sincerely,

A handwritten signature in black ink that reads "Frank Romero". The signature is written in a cursive, slightly slanted style.

Frank Romero

Susan C. Larsen, Ph.D.

360 Laurinda Avenue
Long Beach, California 90803
Phone and FAX: 310-598-7742

Ms. Denise Lugo, Director
The Latino Museum of History, Art and Culture
112 South Main
Los Angeles, California 90012
FAX: 213-626-3830

Dear Ms. Lugo,

I am writing to express my great appreciation for the wonderful effort you and the Los Angeles community is making to establish The Latino Museum of History, Art and Culture. All of Los Angeles will reap the benefits of your professionalism and sincere dedicated interest in the artistic voice of the Latin community within Los Angeles.

Your upcoming exhibition of the important group "Los Four" will be a landmark linking the mainstream world of art to the more recent efforts of the Latino community in our city. That is certainly what the artists of "Los Four" accomplished long ago. To celebrate their achievements and to examine the development of their lives and careers will bring their pioneering role to the fore and will help us to understand how these artists have gained credibility in the world of art throughout this country.

I would be honored to write for your catalog and to help in any way with the curatorial effort this major project will require. Congratulations on your insight in choosing the greatly gifted artists of "Los Four."

With best regards to you,

Susan C. Larsen, Ph.D.

Susan C. Larsen, Ph.D.

Professor, History of Art

University of Southern California



August 31, 1995

Denise Lugo
Director
Latino Museum, Los Angeles

via fax 213-626-3830

Dear Denise,

I am pleased to write this letter of support for your forthcoming project on Los Four and am looking forward to contributing an essay to your catalogue that will situate this work in the context of California art in the 1970s.

Sincerely,

A handwritten signature in cursive script that reads "Elizabeth A.T. Smith".

Elizabeth A.T. Smith
Curator

enc.

The Museum of Contemporary Art
The Temporary Contemporary

250 South Grand Avenue at California Plaza
Los Angeles, California 90012
(213) 621-2766 FAX: (213) 620-8674



RITA D. WALTERS
COUNCILMEMBER
NINTH DISTRICT

City Council
of the
City of Los Angeles
City Hall

ROOM 260
200 N. SPRING ST.
LOS ANGELES 90012-4878
(213) 485-3351

DISTRICT OFFICE
4409 SOUTH MAIN STREET
LOS ANGELES 90037
(213) 237-1088

August 31, 1995

Adolfo V. Nodal, General Manager
Cultural Affairs Department
City of Los Angeles
433 South Spring Street
Los Angeles, California 90013

Dear Mr. Nodal,

I wholeheartedly support the Latino Museum of History, Art, and Culture's Retrospective Exhibition of "Los Four" proposal. It is of tremendous importance to the people of Los Angeles to have an institution devoted to interpreting the richness of the Latino culture within the historical perspective of Southern California, Latin America, and the United States. We will be greatly enriched by the Museum's mission to educate the general public about the cultural, artistic, and intellectual contributions of Latinos to our community.

The Retrospective Exhibition of "Los Four" proposal will teach the community of Los Angeles about the major artistic events which grew out of the turbulent time of the 60's and 70's. It will be an enriching experience to learn how the Chicano art movement has become a significant part of American culture.

If you have any questions or comments, please do not hesitate to call (213) 485-3351.

Sincerely,


Rita Walters

RW:gp



RICHARD ALATORRE
COUNCILMAN
FOURTEENTH DISTRICT

August 31, 1995

Mr. Adolpho V. Nodal
General Manager
Cultural Affairs Department
433 South Spring St., 10th Floor
Los Angeles, CA 90013

Re: The Latino Museum of History, Art and Culture

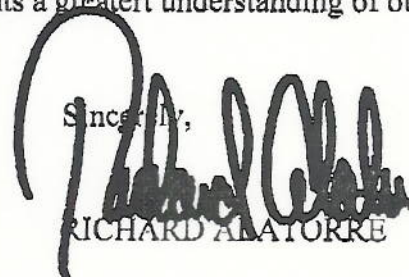
Dear Mr. Nodal:

Please allow me to express my whole hearted support for The Latino Museum of History, Art and Culture. This museum is a long awaited and much needed addition to the outstanding group of museums in the city of Los Angeles. Its historical significance, as the first of its kind in the country, will surely alert other areas of the United States, that Los Angeles is a leader in support of the arts.

The Museum's plan to organize a worldclass Retrospective Exhibition for "Los Four-East Los School of Painting" will greatly benefit the Los Angeles community. This retrospective of the founders of the Chicano art movement in the United States is the first of its kind in this country. The Exhibit and particularly its Catalog will elevate Chicano art, with its beginnings in Los Angeles, to an established place in modern American art. I urge your financial support of this important project.

I look forward to working with The Latino Museum in carrying out community outreach and education programs. These activities will enrich the educational experience of students in the Fourteenth District and throughout Los Angeles. Educators at all levels will benefit from its insights and guidance as they strive to give their students a greater understanding of our diverse community through art appreciation.

Sincerely,



RICHARD ALATORRE

NEW ROADS MIDDLE SCHOOL

DAVID BRYAN
Head of School

BOARD OF TRUSTEES:

DONZALEIGH ABERNATHY
DAISY BELIN
DANIEL CANO
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DAVID YOSHIMARU

AUL CUMMINS
Executive Director
ALVA LIBUSER
Director

Adolfo V. Nodal
General Manager
Cultural Affairs Department
City of Los Angeles
433 South Spring Street, 10th Floor
Los Angeles, CA 90013

August 31, 1995

Dear Mr. Nodal:

New Roads Middle School, opening September 11, 1995, looks forward to working with The Latino Museum of History, Art and Culture.

Launched by the New Visions Foundation just this year, New Roads will be a unique independent school. First, New Roads' enrollment is designed to closely reflect Los Angeles' diverse population, both ethnically and economically. To achieve this diversity, approximately 60% pay full tuition; the remainder pay a sliding scale, with some paying \$10/month. Secondly, through New Roads' curriculum and diverse community, the School will help youth productively address the realities of our rapidly changing world. These realities include increasing ethnic and racial diversity, burgeoning technology, and the challenge of becoming humanistic and literate within these parameters.

Our curriculum will take our children out into the community and use it as a classroom. The Los Four Retrospective Exhibit planned for the latter half of 1996 by The Latino Museum will become a perfect place for the young people of New Roads to experience and learn about the Latino contribution to American culture.

We look forward to working with The Latino Museum so that our children can better appreciate the importance of Chicano culture within American culture and are most happy to have this educational resource in our community.

Sincerely,



Alva Libuser
Director
New Visions Foundation

El Museo Latino inicia actividades en su local con subasta a beneficio

Por Elena de la Cruz
Redactora de La Opinión

El futuro Museo Latino de Historia, Arte y Cultura de Los Angeles acogerá el próximo sábado una subasta silente con obras de artistas de la talla de Frank Romero y Leo Limón, entre otros, para recaudar fondos que se destinarán a su apertura y funcionamiento.

Instalado en el corazón del centro de Los Angeles, en el 112 S. Main, y con 40 mil pies cuadrados de espacio, el museo está proyectado abrirse a principios de 1996 como lugar de exhibición de arte e historia latinoamericana —con énfasis en lo mexicano—, y chicana o latina en los Estados Unidos.

"La intención es celebrar la contribución histórica, cul-



CIRO CESAR/La Opinión

Rosana De Soto

tural y artística de los latinos en los Estados Unidos, las Américas y en el mundo. No existe un museo de estas características en Estados Unidos y siempre ha hecho falta. Queremos enseñar a la comunidad de dónde vienen, quiénes son sus artistas", indicó Rosana de Soto, miembro de la Junta de Administra-

"No existe en este país ninguna colección de primera fila de artistas latinos. Esta es una buena oportunidad de construirla, muchos de los artistas están vivos. Tanto artistas locales como de todo el país están entusiasmados con el proyecto y están interesados en donarnos obras, algo poco usual", añadió Denise Lugo, directora del museo.

Lugo, graduada en museología en la Universidad del Sur de California (USC) y profesora del arte en El Camino College, entre otras universidades, ha trabajado en el Museo Antropológico de México y organizado numerosas exposiciones en Los Angeles.

Además de construir poco a poco una colección permanente y celebrar exposiciones temporales, se quiere utilizar el museo también como lugar educativo, ofreciendo clases para todas las edades.

Por el momento, la tarea

Lee MUSEO, 6D

OS SUPER BARATOS

entidades comerciales y voluntarios, especialmente estudiantes universitarios, están donando tiempo y materiales para la puesta a punto del museo.

Las salas de exposición han sido diseñadas por el arquitecto Jesse Camberos, quien ha introducido paredes curvilíneas en el espacio de exposiciones.

"Le he dado un sabor latino muy distinto al de la mayoría de los museos", dijo el autor del diseño.

Aparte de De Soto, la Junta de Administradores del museo está compuesta por Charles Calderón, senador del estado de California, Antonia Hernández, presidenta de MALDEF, el actor Edward James Olmos, Enrique Baray, vicepresidente y consejero general de Univisión, Juan Gómez-Quinones, profesor de Historia de UCLA, Frank Sotomayor, vicepresidente del grupo Bank of America, el galerista Federico Jiménez, Jess Sotomayor, presidente del grupo VHI y Andy Camacho, propietario de un restaurante.

MUSEO

Viene de la página 3D

más difícil para hacer realidad el proyecto es "Don Dinero". Hasta ahora el museo ha recibido donaciones de distintas instituciones e individuos, los más grandes siendo sendos aportes de 300 mil dólares cada uno logrados por el concejal Richard Alatorre y la supervisora Gloria Molina, respectivamente. Pero estos fondos deberán destinarse a la compra del edificio donde piensan instalarse, propiedad que actualmente pertenece al Bank of America y está a la venta por 600 mil dólares.

Con la subasta, abierta al público previo pago de una entrada de 45 dólares y en la que habrá *buffet* y música en vivo, el museo quiere dar testimonio de sus intenciones y recaudar dinero para funcionar en el futuro. Con motivo de su celebración han obtenido un permiso especial para adecuar el espacio y utilizarlo con fines benéficos este fin de semana. Distintas

HIGHLIGHTS

LATINO MUSEUM: The Latino Museum of History, Art and Culture will finally set up shop in a former downtown bank building after a decade-long search for a home. The museum could become a hub of the Latino community, its supporters intend. F1

Latino Museum Finds a Home

■ **Art:** A Downtown Bank of America site is targeted for the project. Supporters say it could become a hub of the Latino community.

By SUZANNE MUCHINIC
TIMES ART WRITER

After a decade of dreams, the Latino Museum of History, Art and Culture has put its name on a building in Downtown Los Angeles. Signs that formerly identified the facility at 112 S. Main St. as a Bank of America branch are shrouded in dark fabric, while the museum announces itself in big black letters on a 93-foot-long facade.

"It might not look like much to anyone who walks in off the street, but to us, it's home," said California state Sen. Charles M. Calderon (D-Whittier), president of the museum's board of trustees, who has spearheaded a campaign to establish the institution.

"My hope is that the museum will bring an identity to Los Angeles, not only in terms of its Hispanic culture and unique history, but that it also will reach out to Central America, South America, Spain and Portugal. The museum has great potential," Calderon said.

Trustees of the long-promised museum had hoped to secure a grander or more gracious edifice—such as the historic Herald Examiner building or Lawry's California Center—but those sites proved to be too expensive. Now, after two years of negotiations, the board has agreed to purchase the Bank of America property, valued at about \$900,000 to \$1 million, for the bargain price of \$600,000.

An unidentified museum supporter is providing interim funding for the purchase, to be paid back in two years, according to Calderon. Trustees expect to re-

Please see MUSEUM, F8

Los Angeles Times

GRAND OPENING

MUSEUM

Continued from F1

imburse the patron with \$300,000 county funds and an equal amount from the city.

County Supervisor Gloria Molina has pledged \$300,000 in county money to help buy the building and she has challenged the city to match the figure, according to City Councilman Mike Hernandez. He said that the city's portion has been approved by committees and that she expects confirmation by the full council.

The 20,000-square-foot building—including 8,900 square feet of exhibition space on the ground floor, plus offices, storage and classrooms in the basement—is expected to open around the first of the year, after undergoing a \$200,000-renovation by architect Jesse Camberos. He drew up plans more than two years ago and recently roughed out walls for display of artworks, but most work has been delayed until construction funds are released. Camberos says he expects the project to get off the ground in the next few weeks.

From the outside, the building appears to be just one more abandoned space on a dispiriting street. Inside are cavernous empty spaces and rooms filled with used office furniture. Signs of life mainly emanate from the basement office of the historian Dennies Lugo, the museum's director and only paid employee, who fields queries and coordinates volunteer help.

While conceding that Southern California's economic problems have forced them to lower their expectations, Calderon and other museum supporters say that they are delighted with the building's potential for expansion and with its central location, less than a block from City Hall.

The museum could become a hub of the Latino community, they say, pointing out the proximity of St. Vibiana's Cathedral, which will be razed and replaced with a new \$45-million cathedral and conference center, to be completed by 2000. Trustees also talk about the possibility of developing a vibrant Latino plaza around the museum, on the block bounded by Main, Los Angeles, First and Second streets.

Most of the property is currently occupied by parking lots owned by Cal Trans.

For the moment, however, museum backers face the challenge of raising operating funds at a time when money is tight—particularly for the arts.

"Everything we have done so far is transitional," Hernandez said. "Now we have to prove our ability to raise money . . . to make this a permanent thing."

One possible obstacle is competition from San Francisco's 20-year-old Mexican Museum, which is about to launch a \$12-million campaign for a new building.

Supporters of the two institutions point out that their missions differ—the Latino Museum will address history, culture and art over a wide geographic area, while the Mexican Museum focuses on the art of one country—and that each museum has a distinct local constituency. But they concede that they are likely to go after some of the same potential donors, particularly major foundations.

"We will compete for funds, but there's money for both," Hernandez said.

Calderon projects an annual operating budget of \$1.3 million for the museum, including public programs. At present, the museum has about \$700,000 in donations and committed funds—including the city and county pledges—and much of that will be needed to purchase the building. The museum also has received significant in-kind donations of goods and services, he said.

Calderon is trying to establish a museum foundation, to be supported by major business leaders. Initial responses have been encouraging, he said, but he declined to name likely backers. Support from the Latino entertainment community is also being solicited, he said. Actors Edward James Olmos and Rosana DeSoto are members of the board of trustees.

The building offers visible proof that a 10-year effort to establish a Latino museum hasn't been made in vain. Calderon in 1986 introduced legislation to launch a museum with \$10 million in state funds. The effort failed, as did another attempt, in 1988, to appropriate \$8 million in state funds.

Calderon succeeded in 1989, but at a far more modest level, when the California legislature voted to grant the museum \$300,000 in seed money, which has been used in the interim to conduct feasibility studies for various sites and to pay a director. Former news anchor Frank Cruz was the museum's first director from 1991-92 and he was followed by Dennis Ferguson-Acosta, who served in that capacity until recently.

Much of the delay has been because of the search for a home, Calderon said. Lawry's California Center—a 17-acre Mexican hacienda-style facility, northeast of Downtown Los Angeles—emerged as the prime contender in 1991, but disappeared when Disney Studios indicated an interest in the property. Although Disney did not buy the center, it proved to be too costly for the fledgling museum.

Trustees subsequently considered a former Water and Power building, a site near Olvera Street as well as the Herald Examiner building on South Broadway, finally settling on the Bank of America building.

Not having a home has inhibited the museum's ability to raise funds, build excitement and attract collections. But those days are over, according to the trustees, and they hope to build enthusiasm by staging programs in the building during the remodeling. The first event was a celebration on June 10 that introduced the museum's home to the community and raised about \$30,000.

Meanwhile, Lugo, who has taught art history for the past 10 years at Cal State Los Angeles and local community colleges, is hoping to launch a program featuring Chicano, Mexican and Latin American art, with exhibitions based on professional research and scholarship.

Imagining the role that the museum might play is exciting, she said, but the challenge can seem overwhelming. Lest she lose her head in the clouds of future exhibitions, she occasionally strolls through the basement, stopping at a room stacked with used lumber and debris. "This is the reality," she said. "I come here to remind myself of the harsh reality."

Casa Sweet Casa

Latino Museum Comes Closer to Finding a Home

by Jon Regardie

Los Angeles' Latino community is famous the world over. After the original Indians, Mexican settlers were the first people to occupy the city, and until California achieved statehood in 1850 the land was ruled by Spain and then Mexico. Today the City's mariachi music and Cinco de Mayo celebrations attract tourists and locals alike.

But despite the presence and history, up to this point Los Angeles has lacked a museum honoring the achievements of the Latino population. State Senator Chuck Calderon (D-Monterey Park) has long been aware of this void, and after nearly four years of searching he says he finally found a home, Downtown, for the Latino Museum of

CIVIC CENTER

History, Art and Culture. Bank of America is prepared to sell the museum an empty building at 112 S. Main Street for what Calderon terms the "bargain basement" price of \$600,000.

"This is strategically located across from City Hall and Parker Center and down the street from Times Mirror Square," said Calderon, who is president of the museum and chairman of its board. "It is almost strategically located for the Mayor's Civic Center Initiative."

Though homeless, the museum has actually existed for several years. Three and a half years ago the State of California allocated \$300,000 in "seed money," which went to feasibility studies, hiring staff and finding a site. Another \$100,000 for staff support and program plans came from the L.A. Department of Cultural Affairs. Not all of the money has been spent.

Last week Councilmembers Richard Alatorre and Richard Alarcon put a motion to the City Council requesting that \$300,000 in the Community Development Department budget be found to help open the museum. The motion was moved to committee for further discussion, and will return to the Council's agenda later. Calderon said County Supervisor Gloria Molina and the rest of the County Board of Supervisors are prepared to match any funds provided by the City.

Continued on next page

Latinas Working Things Out by Themselves

by Valerie Martinez

Hilda Solis knows the barriers to gaining a college education.

When she was a young Latina from the San Gabriel Valley, money, counseling and guidance were all lacking as she navigated her way to a university. But with the right role models, Hilda not only earned her degree, she went on to win a post on the Rio Hondo Community College Board, a seat in the California State Assembly and now she is the first Latina elected to the State Senate.

HISPANIC WOMEN'S CONFERENCE

Last week Solis opened the Mexican American Opportunity Foundations' (MAOF) 19th Annual National Hispanic Women's Conference, where more than 6,000 Latinas gathered at the Los Angeles Convention Center to discuss ways to succeed in business and gain positions on boards and commissions.

Solis took the opportunity to confer her experience to the next generation. She challenged the women to go to school and fight for equality by getting top-level posts and participating in Latina Action Day in Sacramento—a state capital trip she is organizing for nearly 250 women on May 3 to promote political empowerment for California Latinas.

"We are relying upon you," she told the room full of high school to professional women. "There will be barriers, lots of barriers, but we're going to fight for education and we're going to run for office to make a change."

Solis was one of the nearly 100 speakers who worked with the masses of women at the conference entitled "Breaking the Glass Ceiling," which

included an information session on affirmative action, as well as workshops on starting a business, women's health, domestic violence and getting appointed to boards and commissions. The conference also included a job fair and corporate exhibits. Dionicio Morales, president and chief executive officer of MAOF, also addressed the many women. He emphasized that minority women have found slow success in the social, political and economical climate of California over the last three decades. Those successes, while limited, can be attributed to California's progressive affirmative action programs, he said, which, along with business programs, are being threatened at the state and federal levels.

"Unless we know who we are and take pride in ourselves, we will continue to face roadblocks," Morales said. "We are an invisible minority. How many of you have written to President Clinton? To the L.A. Times? To Howard Stern? With the Contract with America gaining acceptance, this is no time to stand idly by."

The conference also honored four prominent Latinas: internationally acclaimed singer Alicia Juarez, Hearst Newspaper Group diversity expert Maria Elena Torralva-Alonso, McDonald's corporate and children's charities powerhouse Isabelle Villaseñor and Delia Reyes, president of the nationally recognized Reyes Consulting Group.

MAOF was developed in 1962 "to fight discrimination, unemployment and exploitation" in the U.S. Latino community. The organization has developed several programs including child care, adult education, employment training, senior assistance and development, a food and clothing bank, corporate relations development as well as the annual women's conference.

Latino Museum

Continued from previous page

"We're very supportive and think it's a good idea to have this museum in the community," said Al Nodal, general manager at the Department of Cultural Affairs. "It should be like other cities that have a Mexican or Latino museum. There are a lot of collections in the community that are looking for homes."

The Bank of America building holds about 40,000 square feet of space, of which 12-20,000 square feet initially would be used for exhibits. Calderon envisions using local collections as well as sources throughout Spain, Central and South America. He reports one opening exhibit possibility is the headress of Montezuma, currently on display in a Mexican museum.

The Heart of L.A.

Calderon is thinking big. He wants the museum to serve not just the Latino community, but all of Los Angeles. He said this sort of cultural facility could become the "heart of L.A.," drawing many more people Downtown. To that extent he sees the museum as the first step in a vibrant, future-minded project.

"We hope to eventually acquire the whole square city block," he said. "Our long-term goal is to turn it into a plaza to house a museum, restaurant, shopping center and a theater-in-the-round that could be converted into a boxing ring." If so, however, Calderon's plan would have to integrate both with the State of California's consolidation of office space nearby (Spring and Fourth Streets are the nexus of the State's plans) and with the Community Redevelopment Agency's study recommending that Broadway's historical theaters be used for live entertainment.

Much of the Latino museum block is currently owned by Caltrans, the State transportation agency. Calderon said an initial meeting with Governor Pete Wilson's staff regarding the possibility of one day acquiring the property was "very positive."

Money remains a primary issue, with Mayor Richard Riordan's 1995-96 budget coming in \$98 million smaller than the current year's. Each of the 12 board members are required to raise at least \$5,000 a year for the museum. Beyond that Calderon is looking toward foundations, grants and corporate sponsors.

"Through a combination of all those we will raise the million and a half dollars that would be necessary, not to open the museum, but to run it for a year and a half," he said. Calderon has a big plate in front of him, and a lot of anx-

'We hope to eventually acquire the whole square city block.

Our long-term goal is to turn it into a plaza to house a

museum, restaurant, shopping center and a theater-in-the-round that could be converted into a boxing ring.'

—State Senator Chuck Calderon

ious community members gathered round the table. He hopes to open the doors as early as August, and has budgets in place for operations, programming and exhibits.

"There is tremendous support for this," he enthused. "This is a dream that has long been held by the community. What will be new is for the first time the dream will become a reality."

MTA Gets Its Change Orders Pair of Reports Say Rail Costs Should Come Way Down

by Jack Skelley

After years of construction snags and cost increases in Los Angeles' subway system, an outside report has recommended greater oversight of the staff of the Metropolitan Transportation Authority (MTA). A report conducted by the accounting firm of Arthur Anderson, Inc. examined 16 areas in the construction arm of the MTA's

ROAD AND RAIL

Metro Red Line and recommended, among other things, creating a new Executive Officer for Construction (EOC) and hiring new personnel to the MTA's Construction Unit.

While these were among the concrete recommendations, the Anderson report also suggested more general solutions such as: "The new EOC must restore strong emphasis on controlling the cost of projects."

In assessing the need and impact of the study, MTA Board Member Alternate Nick Patsouras showed feelings of vindication.

Said Patsouras, "What the study did is formalize and legitimize some of the concerns that a number of us have had for years, namely unchecked costs, uncontrollable change orders and astronomical design fees. They made recommendations, but there will be a task force to implement these recommendations and conceivably expand them. It legitimizes the contention that we can't do business as usual."

Blue Line Cost Cutting

At the same time the MTA was announcing the Arthur,

FRANK ROMERO

I love my work. It's fun to make and fun to sell. I've been an artist all my life—I've never done anything else since I was a small child. My earliest recollections are of doing drawings and being an artist. I was accomplished by the time I was in kindergarten.

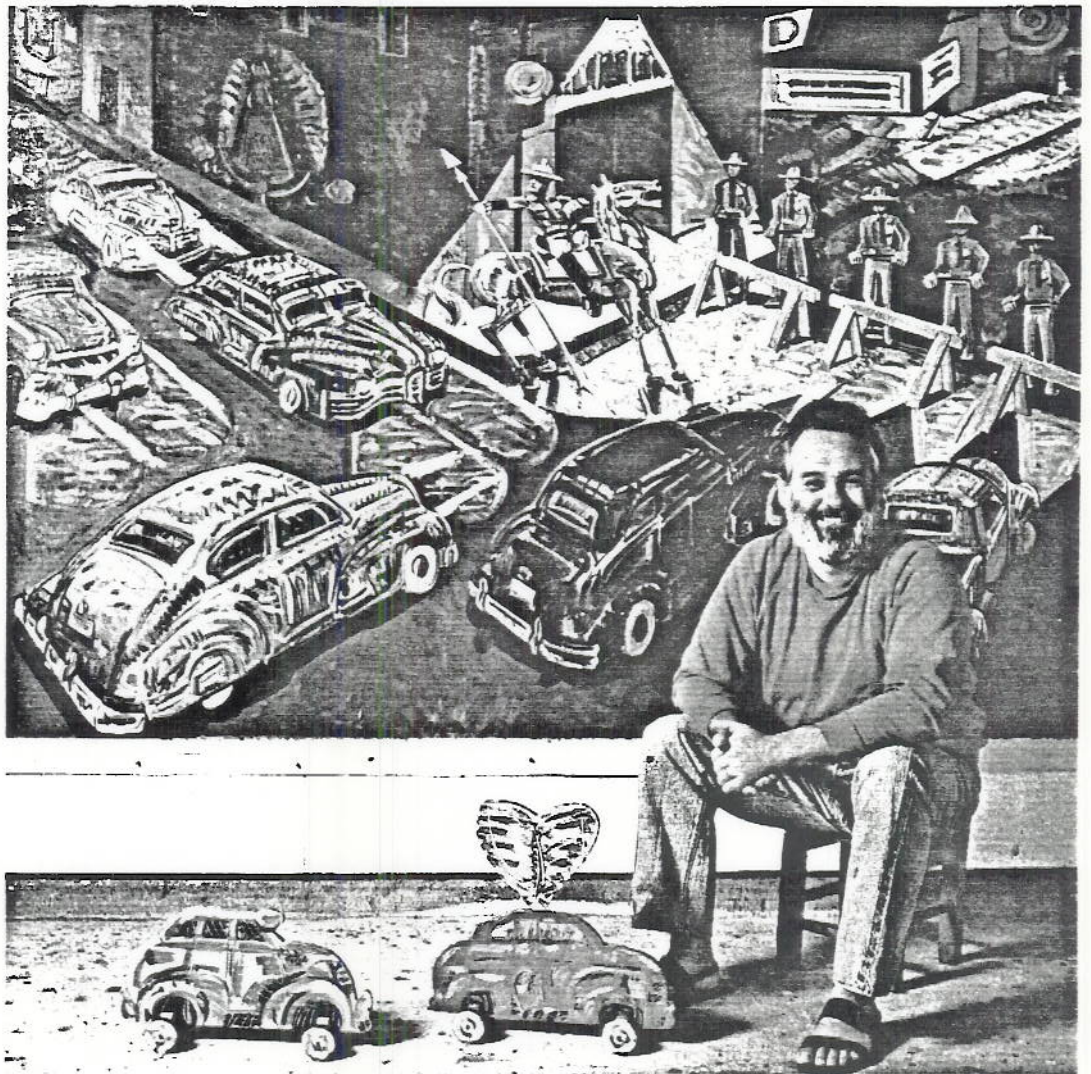
Like all artists who've done this forever, I sometimes feel I'm just starting. I gave up working for other people six years ago. All I do now is paint, draw, and sculpt, and have endless conferences about selling.

My work is narrative. It's about things, about the way I feel about things—what I feel about art and painting in particular. I'm very much concerned with the way paint is applied, and because it is paint, color.

I am commenting on contemporary culture. A great deal of what I address is about growing up in the southwestern United States, in Boyle Heights, and the dichotomy between life on the east and west sides of Los Angeles.

To me, art is a dialogue between myself and all the artists that have preceded me. Many times I feel I'm talking to Hopper or Picasso, commenting on what they've done in the past. I feel there's something irrefutable about my work. If you look at it closely, a lot of it is about death and suffering and injustice—and yet a joyful spirit pervades the work.

I believe in the Confucian doctrine that says I have a right to be happy.



from: Inside the L.A. Artist
by Marva Marrow,
Peregrine Smith Books, 1988

CARLOS ALMARAZ

A Tribute to a Friendship in Art

By Frank Romero

I first met "Charles" in 1959 at the new Cal State campus in East Los Angeles. We were both members of the first freshman class. The new campus made it affordable for the first time for a lot of people from East LA to attend a four year college.

Carlos was a very personable young man. He wanted to be a designer or work for Walt Disney. I was a freshman who had spent all my spare time during the previous four years at Otis Art Institute. Even though we were from rival high schools (Garfield and Roosevelt), we became friends because we shared an interest in art and were deeply committed to learning our craft. I discovered that he was a wonderful draftsman. I think over the years I convinced him he should be a painter. Eventually I talked him into abandoning his career as a commercial artist and attending Otis to pursue painting.

Our friendship continued after the university and we shared an apartment downtown near the present Loyola campus. It became a "meeting house" or halfway house for a lot of people just starting out or just leaving home, like Lowell Northrop who was kicked out on his 21st birthday and had no where else to go. Later we rented our first art studio in downtown LA on the corner of Sentious and 11th Street, now the site of the Convention Center.

But Carlos grew tired of this hick town. In about 1963, he joined an old high school friend, Danny (Eddie) Guererro who was living New York and moved to make a name for himself in the big city.

It took me six years to follow him there to see what he was doing. Again we shared a studio, but this time on West Broadway and Chambers. It was called the "Pepsi Treat Deli"

because of a sign downstairs. This area later became the Soho district, although in those days it was just a lot of old abandoned warehouses where artists lived illegally on the second and third floors.

Unfortunately I found life in New York very difficult and the art scene very rigid, doctrinaire, and antiseptic. In those days, minimalism and conceptual art were the trends and to me they really lacked passion. After about a year and a half I wanted to move back to Los Angeles. By this time (1969), I had married Carlos' best friend, Dian, and she and I decided to try our luck back here. To my surprise, Carlos followed me back to California about six months later, maybe because he agreed with me about New York.

Once again we shared quarters, this time in my house in Echo Park. Carlos lived in a very spacious room downstairs where he painted on the large 12 foot walls. Eventually he covered them with layers of paint.

For the first time, Carlos and myself, these

two "elitist", college-educated artists were confronted by an issue called "Chicanismo" in the form of Gilbert Lujan. I had never heard the word "Chicano". I insisted I wanted to be a pure artist; Carlos immediately embraced the new ideology. Gilbert continued to preach and brought a reinforcement, Robert de la Rocha.

These were heady times and the ensuing dialogues were mostly conducted at our central location - our old kitchen which had been completely stripped of plaster and was quite funky. The arguments were intense and very serious. Eventually out of this giant argument, which still to this day continues, the "Los Four" Art Collective was forged.

In 1973, Gilbert Lujan suggested that we do an exhibition at U.C. Irvine, which he curated under Hal Glicksman. And, again in my kitchen,

newspaper, El Malcriado, in San Juan Batista, California. The collective "Los Four" created numerous murals celebrating Chicano culture and admonishing the public to boycott grapes. Carlos created two very beautiful pieces for Cesar Chavez. One was a canvas banner which is still locked in a closet up at the Farm Worker's headquarters. The other is a permanent piece in the headquarters. Unlike the Mexican murals which were painted inside the government buildings in fresco, most of the work we did was ephemeral because we worked outdoors with very poor quality paint that tended to fade quickly. The walls became the "newspaper of the barrio."

"Los Four" as a group evolved and changed rapidly. We all had our own agendas to pursue. Later we set up the Public Art Center in Highland Park. Ricardo Duardo, Leo Limon, and



Carlos Almaraz (left) and Frank Romero.

we decided to call the exhibition "Los Four," sort of embodying references to Los Angeles, our bilingual culture, and the Mexican Master muralists. "Los Four" stuck for many reasons, including the fact that Jane Livingston picked up the show in 1974 and moved it to the LA County Museum of Art.

The "Los Four" show at LACMA was incredibly successful. It broke all attendance records in 1974 and established our careers. Gilbert Lujan was very good at getting concessions out of the museum and I had friends in County government who obtained funds to do a documentary of our exhibition.

We continued to work and exhibit as a collective. Judith Hernandez joined us for the most beautiful installation at the Oakland Museum later that year. Eventually, as many as 12 artists showed under the "Los Four" banner.

By this time we were all calling ourselves "Chicano" and Carlos became very involved in the Farm Worker Movement. He worked for their

John Valadez among others joined us at this time.

Since the early 80's we all pursued our own careers. Carlos finally obtained some financial independence, about one or two years before I did, with his show at the ARCO Center for the Visual Arts. In that respect, we've been always friendly rivals. I think we both hold the attendance records for our respective shows there, but he beat me by about 300 people.

Carlos and I shared a private and professional life together for thirty years. And he was my closest friend. I met my wife, Nancy, at the same time that Carlos met Elsa, though it took them some time to finally get married. He was there for the birth of my children and I was there for the birth of his. Our relationship was special.

To me, his illness and death was a deep shock, a tremendous shock. I guess I had assumed that we would both be around at 80, discussing the latest trends in painting. And I have yet to come to terms with the fact that I can't call him up and find out what's happening.

Frank Romero
1625 Blake Avenue
Los Angeles, CA 90031
(213) 226-0356
FAX: 226-0110

ARTIST STATEMENT:

For the last 30 years, I have been actively exploring the essence of Chicanismo through visual imagery.

In the early 70s, I helped to form the art collective, Los Four, along with Carlos Almaráz, Gilbert Luján and Beto de la Rocha, to help define and promote the new awareness of *La Raza* through murals, publications and exhibitions. We were the first Chicano group to have an exhibition in a major art museum, at LACMA in 1974, and as a group, we subsequently showed in many other museums, universities and galleries.

By 1980, I was working on my own, though still committed to the same principles. Several themes have consistently reappeared in my work which is an exploration of "Chicano iconography", those images from my upbringing that encapsulate the blending of urban, Mexican and American cultures—flaming hearts, low-riders, the pyramid, skeletons, the corn goddess. I use these images to tell stories of the barrio; of the political history of the Chicano movement; of the resurgence of ancient myths in contemporary urban life; of the mystery of Aztlán.

I have balanced a career in both the public and private arenas. I have completed 15 murals and also have had numerous solo exhibitions in galleries and museums. With the strong conviction that murals bring people together, in 1980 I curated and participated in the exhibition "Murals of Aztlán" at the Craft and Folk Art Museum, to bring the mural tradition of the barrio into mainstream awareness. In this show, nine Chicano artists were invited to paint large murals in the museum so that the public could witness the creative process and interact with the artists. My own murals have always been accessible. "Going to the Olympics" on the 101 freeway was commissioned for the 1984 Olympics. "Niño y Caballo" is a four-story mural on the side of the Victor Clothing building in downtown L.A. I have most recently completed "Festival of Masks Parade", an 80 foot mural which celebrates the rich multicultural fabric of L.A. This mural was commissioned by the Metropolitan Transportation Authority for the metro station at Normandie and Wilshire in Los Angeles.

I have shown extensively in the United States, Europe, and Japan. Noted exhibitions include "Chicanarte" (Los Angeles Municipal Art Gallery, 1975), "Hispanic Art in the United States" (Corcoran Gallery, Washington D.C. and national tour), "Le Demon des Anges" (Nantes, France; Barcelona, Spain; Lund, Sweden; Brussels, Belgium) and "CARA" (UCLA Wight Art Gallery and tour)

SOLO EXHIBITIONS

- 1990 *Frank Romero: The Great Theme of Transportation* Williams Lamb Gallery, Long Beach, CA
 1990 *Frank Romero: An Exhibition of Paintings and Prints* Funes Puchet Gallery, Los Angeles, CA
 1989 *Frank Romero!* Lissoni - Hoop Gallery, Pasadena, CA
 1989 *Espada and Romero* B-1 Contemporary, Santa Monica, CA
 1988 *Cajon de Sombra* Lissoni - Hoop Gallery, Pasadena, CA
 1987 *Frank Romero: Travels in Spain and Other Stories* Robert Berman Gallery, Santa Monica, CA
 1986 *Frank Romero: New Work* Karl Brunstein Gallery, Santa Monica, CA
 1985 *In Celebration of Cinco de Mayo* Angela Gon Cultural Center, San Pedro, CA
 1984 *New Clay Work* Kaplin Gallery, Los Angeles, CA
 1984 *Frank Romero* Simons Gallery, Los Angeles, CA
 1984 *Frank Romero: Paintings, Drawings and Clay, 1974-84* Aveda Center for Visual Arts, Los Angeles, CA
 1982 *Frank Romero: Paintings and Drawings* Orange and Santiago Gallery, Los Angeles, CA
 1982 *The Pingo Parade* The Craft and Folk Art Museum, Los Angeles, CA
 1981 *Frank Romero Pingo: Clay Sculpture* Orange and Santiago Gallery, Los Angeles, CA
 1977 *The Christmas Show* Otis Art Institute, Los Angeles, CA

GROUP EXHIBITIONS

- 1990 *Chicano Art: Resistance and Affirmation* UCLA West Art Gallery, Los Angeles, CA, and Tour
 1990 *Facets* Marc Richards Gallery, Los Angeles, CA
 1990 *Summer Group Show* Williams Lamb Gallery, Long Beach, CA
 1990 *L.A.: A Special Report* Centurion Gallery, Los Angeles, CA
 1990 *Artists' Artists* Long Beach Museum of Art, Long Beach, CA
 1990 *Agua Ranzosa y no Nos Vamos* University Art Gallery, Cal State San Bernardino, San Bernardino, CA
 1990 *Works on Metal* Williams Lamb Gallery, Long Beach, CA
 1990 *Of the Season* Transamerica Galleries, Los Angeles, CA
 1989 *American Pop Culture Today* Laforet Museum, Harajuku, Tokyo, Japan
 1989 *Visions* An exhibit of Mexican and Chicano Art, Clark Humanities Museum, Scripps College, Claremont, CA
 1989 *Artists of the Americas* Gump Gallery, San Francisco, CA
 1989 *Coast to Coast* Struss Gallery, Kona, HI
 1989 *Art Influenced by Transportation* Mundshaber Cultural Center, Fullerton, CA
 1989 *Le Démon des Anges* Filin du CRDC, Nantes, France; Barcelona, Spain; Lumel, Soudain, Brussels, Belgium
 1989 *Hispanic Art on Paper* Los Angeles County Museum of Art, Los Angeles, CA
 1989 *! Cinco Años!* Acordo Gallery, San Diego, CA
 1987-89 *Contemporary Hispanic Art in the U.S.* Coevron Gallery, Washington, DC and Tour
 1988 *Four New Gallery Artists* Prairie Lee Gallery, Chicago, IL
 1988 *Frank Romero, Ileana Espada, James Ramirez Morales* Jans Gallery, Santa Fe, NM
 1987 *Contemporary Hispanic Art: Six Painters and Sculptors* Marilyn Butler Gallery, Scottsdale, AZ
 1987 *Three Exhibitions* Occidental College, Los Angeles, CA
 1987 *Los Angeles Today: Contemporary Visions* Annette Haas, West Berlin, Germany; Municipal Art Gallery, Los Angeles, CA
 1987 *Frida y Diego: Una Pareja* Prairie Avenue Gallery; Artminis Gallery, Chicago, IL
 1987 *Los Angeles Artists: Modern Masters* Lenoxave Festival Gallery, Lenoxaville, OH
 1986 *L.A. Prints Exhibition* Transamerica Center Gallery, Los Angeles, CA (Self-Help Graphics Atelier Program)
 1986 *Chicano Expressions* UNTAR Latin American Gallery, New York, NY; Otis Art Institute, Los Angeles, CA; Museo de Arte Mexico, San Francisco, CA
 1986 *Perspectives in Glass, Present Tense* Craft and Folk Art Museum, Los Angeles, CA
 1985 *Spectrum Los Angeles: Nine Kunst aus California* Horje Gallery, Frankfurt, W. Germany, and Tour
 1985 *Off the Street* Old City Print Shop, Los Angeles, CA
 1984 *A Broad Spectrum: Contemporary Los Angeles Painters & Sculptors '84* Design Center of Los Angeles
 1984 *Studies for the Olympic mural Project* Advisory Council for the Arts, Cedars-Sinai Medical Center, LA, CA
 1982 *California/Folk, Contemporary Art and Folk Traditions* Swerin Gallery, Los Angeles, CA
 1982 *Magical Mystery Tour* Municipal Art Gallery, Burnhill Park, LA, CA
 1982 *Calligraphy: Works on Paper* Fondo del Bol/Spanish American Media Center, Washington, DC
 1981 *Murals of Azlan* Curator and Exhibiting Artist, The Craft and Folk Art Museum, Los Angeles; and Tour
 1981 *The Monk as Metaphor* The Craft and Folk Art Museum, Los Angeles; Gallery 3, Santa Monica, CA
 1977-78 *Ancient Roots/New Visions* Tucson AZ, Museum Show, and Tour
 1978 *The Aesthetics of Graffiti* San Francisco Museum of Modern Art, CA
 1976 *Imagination* Los Angeles Institute of Contemporary Art, CA
 1975 *Assemblage* Los Angeles Institute of Contemporary Art, CA
 1975 *Chicovarte* Los Angeles Municipal Art Gallery, and Tour

ART IN PUBLIC PLACES

- 1991 *Festival of Mural Parade (Mural)* Wilshire / Norwalk Metro Rail Station, Los Angeles, CA (In Progress)
 1990 *L.A. Pyramid (Mixed Media Sculpture)* Inland Empire Library Tower, Los Angeles, CA
 1990 *Olive Hill (Mural)* Burnhill Art Park, Los Angeles, CA
 1989 *Crossroads (Mural)* 21 x 26, Crossroads School, 1714 21st St. Santa Monica, CA
 1988 *Homage to the Downtown Movie Palace (Mural)* 7th and Main St., Allied Systems Auto Park, Downtown Los Angeles
 1986 *Design Team member for CALTRANS Stations* San Francisco, (selected by California Arts Council)
 1985 *Santa Monica Pier (Mural)* 10'x30' Parking Structure #1, Second St, Santa Monica, CA
 1984 *Going to the Olympics (Mural)* Funded by the L.A. Olympic Arts Committee - 10'x 22', 104 Freeway, between Alameda and San Pedro Streets
 1984 *Rise y Caliente (Mural)* 40'x 70' for Victor Clothing, 3rd and Broadway, Downtown Los Angeles
 1983-84 *Broadway Streetscape (Community Sidewalk)* City of Los Angeles CRA - Various sites on Broadway, Downtown Los Angeles
 1977 *Avenue 43 (Mural)* 12'x 30' Figueroa Blvd. and Avenue 43, Highland Park, Los Angeles, CA
 1975 *Los Four Group Mural* California State University, Los Angeles 15'x 30', painted for the exhibition *Per al Pueblo* (now destroyed)
 1975 *Los Four Group Mural* 12'x 15', for auction '75 KCET Los Angeles, CA
 1975 *Los Four Group Mural* 6'x 12', for KCET and KNCT (now KCBS-TV), two spray-on murals created for TV
 1975 *Mural Commission for Hypertension Unit* 6'x 100' around room, Martin Luther King Jr. Hospital, Wata, Los Angeles, CA
 1974 *Collective Street-Cam Mural* 6'x 30' mounted for Los River homeless shelter

FRANK ROMERO

1625 Blake Avenue, Los Angeles, CA 90031 (213) 226-0356

SOLO EXHIBITIONS

- 1995 *Some New Paintings* Robert Berman Gallery, Santa Monica, CA
- 1995 *¡Flores!* Altash Kehede Fine Arts, West Los Angeles, CA
- 1995 *Lowrider: Vehicle for Expression: The Painting and Sculpture of Frank Romero*
Mesa College Art Gallery, San Diego, CA
- 1993 *Chamacas, Grecas y Tumbas* The Remba Gallery, Santa Monica, CA
- 1992 *Frank Romero at the Boathouse* Plaza de la Raza, Lincoln Park, CA
- 1992 *¡Frank Romero! A Survey of Recent Work* Carnegie Museum of Art, Oxnard, CA
- 1992 *The Artist and His Model* Ashley Craig Gallery, Venice, CA
- 1992 *Frank and Nancy Romero: Vida Muerta, New Works in Oil* Robert Berman Gallery, Santa Monica, CA
- 1992 *Neon Drawings* Crossroads School for the Arts, Santa Monica, CA
- 1991 *Frank Romero: Oil, Wood and Light* Robert Berman Gallery, Santa Monica, CA
- 1991 *Figurative Drawings* B-1 Gallery, Santa Monica, CA
- 1990 *Frank Romero: The Great Theme of Transportation* Williams Lamb Gallery, Long Beach, CA
- 1990 *Frank Romero: An Exhibition of Paintings and Prints* Future Perfect Gallery, Los Angeles, CA
- 1989 *¡Frank Romero!* Lizardi-Harp Gallery, Pasadena, CA
- 1989 *Espada and Romero* B-1 Contemporary, Santa Monica, CA
- 1988 *Cajas de Sombra* Lizardi-Harp Gallery, Pasadena, CA
- 1987 *Frank Romero: Travels in Spain and Other Stories* Robert Berman Gallery, Santa Monica, CA
- 1986 *Frank Romero: New Work* Karl Bornstein Gallery, Santa Monica, CA
- 1985 *In Celebration of Cinco de Mayo* Angels Gate Cultural Center, San Pedro, CA
- 1984 *New Clay Work* Koplín Gallery, Los Angeles, CA
- 1984 *Frank Romero* Simard Gallery, Los Angeles, CA
- 1984 *Frank Romero: Paintings, Drawings and Clay, 1974-84* Arco Center for the Visual Arts, Los Angeles, CA
- 1982 *Frank Romero: Paintings and Drawings* Oranges and Sardines Gallery, Los Angeles, CA
- 1982 *The Pingo Parade* Craft and Folk Art Museum, Los Angeles, CA
- 1981 *Frank Romero Pingos: Clay Sculpture* Oranges and Sardines Gallery, Los Angeles, CA
- 1977 *The Christmas Show* Otis Art Institute, Los Angeles, CA

GROUP EXHIBITIONS

- 1995 *The Horse Show* Sylvia White Gallery, Santa Monica, CA
- 1994 *Los Angeles - Berlin* Gallerie M., Berlin, Germany
- 1994 *Vehicles* California State University Hayward, Hayward, CA
- 1994 *City Art* Millard Sheets Gallery, LA County Fairgrounds, Pomona, CA
- 1994 *Flora: Artists' Gardens* Hope Street Associates, Los Angeles, CA
- 1994 *The Mystical in Art: Chicano Latino Painting* Curator and exhibiting artist, Carnegie Art Museum, Oxnard, CA
- 1993 *Then and Now: Chicano Art after CARA* Jansen Perez Gallery, San Antonio, TX
- 1993 *Chicano/Chicana: Visceral Images* The Works Gallery, Costa Mesa, CA
- 1992 *Ojo Abierto/Open Eye* Santa Barbara Contemporary Arts Forum, Santa Barbara, CA
- 1992 *21 Steps* Jonson Gallery, University of New Mexico, Albuquerque, NM
- 1992 *Contemporary Visions* Jansen Pérez Gallery, San Antonio, TX
- 1992 *L.A. Drives Me Wild* Sherry Fronkin Gallery, Santa Monica, CA
- 1992 *Bare Essentials* Couturier Gallery, Los Angeles, CA
- 1992 *Mexican Traditions in Contemporary Chicano Art* Armory Center for the Arts, Pasadena, CA
- 1992 *A Mexican Legacy* Riverside Museum of Art, Riverside, CA

GROUP EXHIBITIONS (continued)

- 1992 **MEnergy** Frank O. Gehry/Edgemar Building, Santa Monica, CA
- 1991-94 **Collaborations: Artists + Printers of the Tamarind Institute,** Tour including Chile, Ecuador, Colombia Venezuela and Tour
- 1991 **California Citiscapes** San Diego Museum of Art, San Diego, CA
- 1991 **Motion as Metaphor: The Automobile in Art** Virginia Beach Center for the Arts, Virginia Beach, VA
- 1990-91 **Adelante Con Safos** Galeria Sin Fronteras, Austin TX
- 1990 **Chicano Art: Resistance and Affirmation** UCLA Wight Art Gallery, Los Angeles, CA and Tour
- 1990 **Faces** Marc Richards Gallery, Los Angeles, CA
- 1990 **Aquí y Allá** Los Angeles Municipal Art Gallery, CA & Centro Cultural Tijuana, Tijuana, México
- 1990 **Summer Group Show** Williams Lamb Gallery, Long Beach, CA
- 1990 **L.A.: A Special Report** Couturier Gallery, Los Angeles, CA
- 1990 **Artists' Artists** Long Beach Museum of Art, Long Beach, CA
- 1990 **Aquí Estamos y No Nos Vamos** University Art Gallery, Cal State San Bernardino, San Bernardino, CA
- 1990 **Works on Metal** Williams Lamb Gallery, Long Beach, CA
- 1990 **Of the Season** Transamerica Galleries, Los Angeles, CA
- 1989 **American Pop Culture Today** Laforet Museum, Harajuku, Tokyo, Japan
- 1989 **Visions: An exhibit of Mexican and Chicano Art** Clark Humanities Museum, Scripps College, Claremont, CA
- 1989 **Artists of the Americas** Gump's Gallery, San Francisco, CA
- 1989 **Coast to Coast** Siones Gallery, Kauai, HI
- 1989 **Art Influenced by Transportation** Muckenthaler Cultural Center, Fullerton, CA
- 1989 **Le Demon des Anges** Hallu du CRDC Nantes, France; Barcelona, Spain; Lund, Sweden; Brussels, Belgium
- 1989 **Hispanic Art on Paper** Los Angeles County Museum of Art, CA
- 1989 **¡ Cinco Años !** Acevedo Gallery, San Diego, CA
- 1987-89 **Hispanic Art in the United States** Museum of Fine Art, Houston, TX; Corcoran Gallery, Washington, DC; Lowe Art Museum, University of Miami, Coral Gables, FL; Museum of Fine Arts, Santa Fe, NM; Los Angeles County Museum of Art, Los Angeles, CA; Brooklyn Museum, Brooklyn, NY
- 1988 **Four New Gallery Artists** Prairie Lee Gallery, Chicago, IL
- 1988 **Frank Romero, Ibsen Espada, Jesús Bautista Morales** Janus Gallery, Santa Fe, NM
- 1987 **Three Exhibitions** Occidental College, Los Angeles, CA
- 1987 **Los Angeles Today: Contemporary Visions**
Amerika Haus, West Berlin, Germany, Los Angeles Municipal Art Gallery, CA
- 1987 **Frida y Diego: Una Pareja** Prairie Avenue Gallery; Artemisia Gallery, Chicago, IL
- 1987 **Los Angeles Artists: Modern Masters** Lancaster Festival Gallery, Lancaster, OH
- 1986 **L.A. Prints Exhibition (Self-Help Graphics Atelier Program)** Transamerica Center Gallery, Los Angeles, CA
- 1986 **Chicano Expressions** INTAR Latin American Gallery, New York, NY; Otis Art Institute, Los Angeles, CA; Museo de Arte Mexico, San Francisco, CA
- 1986 **Perspectives in Glass, Present Tense** Craft and Folk Art Museum, Los Angeles, CA
- 1985 **Spectrum of Los Angeles: Neue Kunst aus California** Hartje Gallery, Frankfurt, West Germany and Tour
- 1984 **A Broad Spectrum: Contemporary Los Angeles Painters & Sculptors '84** Design Center of Los Angeles
- 1984 **Studies for the Olympic Mural Project**
Advisory Council for the Arts, Cedars-Sinai Medical Center, Los Angeles, CA
- 1982 **California/Folk, Contemporary Art and Folk Tradition** Sonrisa Gallery, Los Angeles, CA
- 1982 **Magical Mystery Tour** Los Angeles Municipal Art Gallery, CA
- 1982 **Califas: Works on Paper** Fondo del Sol/Spanish American Media Center, Washington DC
- 1981 **Murals of Aztlán** Curator and Exhibiting Artist, Craft and Folk Art Museum, Los Angeles, CA and Tour
- 1981 **The Mask as Metaphor** Craft and Folk Art Museum, Los Angeles, CA; Gallery 3, Santa Monica, CA
- 1977-78 **Ancient Roots/New Visions** Tucson, AZ, Museum Show and Tour
- 1978 **The Aesthetics of Graffiti** San Francisco Museum of Modern Art, CA

GROUP EXHIBITIONS (continued)

- 1976 **Imagination** Los Angeles Institute of Contemporary Art, CA
 1975 **Assemblage** Los Angeles Institute of Contemporary Art, CA
 1975 **Chicanarte** Los Angeles Municipal Art Gallery and Tour

EXHIBITIONS AS A MEMBER OF "LOS FOUR", A CHICANO ART COLLECTIVE

- 1994 **Los Four 20 Year After: Then (1974) and Now,** Robert Berman Gallery, Santa Monica, CA
 1983 **Los Four en Van** Grant High School Van Nuys, CA
 1977 **Los Four en Fresno** Fresno State University, CA
 1977 **Los Four: Banners and Paper** Mount Saint Antonio College, CA
 1976 **Los Four en Sacra** California State University, Sacramento, CA
 1975 **Por el Pueblo** California State University, Los Angeles, CA
 1975 **Los Four** Point Gallery, Santa Monica, CA
 1974 **Los Four** Oakland Museum, CA
 1974 **Los Four en Longo** Long Beach Museum of Art, CA
 1974 **Los Four** Self Help Graphics, Los Angeles, CA
 1974 **Los Four** Los Angeles County Museum of Art, CA
 1973 **Los Four** UC Irvine, CA

PUBLIC ART COMMISSIONS

- 1994 **Festival of Masks Parade** (Mural) Wilshire/Normandie Metro Rail Station, Los Angeles, CA
 Funded by LACTC (In Progress)
 1990 **El Salvador** (Mural) Central American Refugee Center (CARECEN), Los Angeles, CA
 Funded by City of Los Angeles Cultural Affairs Department
 1990 **L.A. Pyramid** (Mixed Media Sculpture) Pacific Enterprises Collection, Interstate Library Tower, Los Angeles CA
 1990 **J.A.C. 25th Anniversary Mural** (Mural) Barnsdall Art Park, Los Angeles, CA
 Funded by the Social and Public Art Resource Center (SPARC)
 1989 **Crossroads** (Mural) 21'x26', Crossroads School, 1714 21st Street, Santa Monica, CA
 1988 **Homage to Downtown Movie Palaces** (Mural) 7th and Main Street, Allied Systems Auto Park, Downtown Los Angeles, Funded by the Community Redevelopment Agency, Downtown Art in Public Places Program
 1986 **Design Team member for CALTRANS Stations** San Francisco, Selected by California Arts Council
 1985 **Santa Monica Pier** (Mural) 10'x30' Parking Structure #2, Second Street, Santa Monica, CA
 Funded by the City of Santa Monica
 1984 **Going to the Olympics** (Mural) 103'x22', 101 Freeway, between Alameda and San Pedro Streets, Los Angeles, CA
 Funded by L.A. Olympic Arts Committee
 1984 **Niño y Caballo** (Mural) 40'x70' for Victor Clothing, 3rd and Broadway, Downtown Los Angeles
 1983-84 **Broadway Streetscape** (Ceramic Sidewalk) Various sites on Broadway Downtown Los Angeles
 Funded by the City of Los Angeles Community Redevelopment Agency
 1977 **Avenue 43** (Mural) 12'x30' Figueroa Blvd and Avenue 43, Highland Park, CA
 1975 **Los Four Group Mural** California State University, Los Angeles 15'x30', painted for exhibition *Por el Pueblo* (now destroyed)
 1975 **Los Four Group Mural** 12'x15', for auction '75 KCET, Los Angeles, CA
 1975 **Los Four Group Mural** 6'x12', for KCEI and KNXT (now KCBS-TV), live spray-can murals created for television
 1975 **Mural Commission for Hypertension Unit** 8'x100' around room, Martin Luther King, Jr. Hospital, Watts, Los Angeles, CA
 1974 **Collective Spray-Can Mural** 8'x30', created for Los Four traveling Exhibit

SELECTED PUBLICATIONS

BOOKS

Paintings of California

by Arnold Skolnick--Clarkson Potter, Publishers, 1993

CARA Chicano Art: Resistance and Affirmation

UCLA Wight ART Gallery, Los Angeles, CA, 1990

California Painters: New Work

by Henry Hopkins - Chronicle Books; San Francisco, 1989

Le Demon des Anges

by Letellier and Pascal: Bernard Bretonniere (C.R.D.C Nantes); France, 1989

Inside the L.A. Artist

by Marva Marrow, with introduction by Josine Janco-Starrels - Peregrine Smith Books; Salt Lake City 1988

Hispanic Art in the United States

by Beardsley, Livingston, Paz - Abbeville Press; New York, 1987

Wall Art

by Berry Merken - Running Press; Philadelphia, 1987

MAGAZINES

"A Conversation with Frank Romero" by Collette Chattopadhyay - *Artweek* September 3, 1992)

"Chicano Identities" by Eva Sperling Cockcroft - *Art in America*, June 1992

"Painting the Streets of L.A." by Todd Gold - *Southwest Profile*, Nov.1992-Jan.1993

"Works on Metal: Frank Romero, Margaret Garcia, Ann Chamberlin and Nancy Romero"
by Shirle Gottlieb - *Artscene*, Vol. 9, No. 7; March 1990

"AndiOr: Hispanic Art, American Culture" by John Beardsley - *The Studio Potter*, Vol. 17, No. 2, June 1989

"Frank Romero" by Frank Romero - *The Studio Potter*, Vol. 17, No. 2, June 1989

"Urban Talismans: Latino Murals Lend Mythical Resonance to L.A. Walls"

Text by Max Benavidez, photography by Norman Maukopf - Angeles: April 1989

"Visions of L.A." by Orville O. Clarke, Jr. - *Southern California Home & Garden*: March 1989

"Painting the Town" Text by M.J. Wilcove, photography by Melba Levick - *Westways*: December 1988

"Frank Romero" by Orville O. Clarke, Jr. - *Artscene*, Vol. 7, No. 3; November 1987

"Frank Romero and Los Four" by Steven Durland - *High Performance Quarterly*: Issue 35, 1986

"Painting the Town" by Michael Webb - *Arts & Architecture*, Vol. 3, No 2, 1984

FILMS

Murals of Aztlan A film for the Craft and Folk Art Museum - National Distribution on PBS, 1981

Los Four A film for the Los Angeles County Museum of Art and PBS, 1975

NEWSPAPERS

"At a Museum Near You!" by Lisa McKinnon, *Star-Free Press* September 11, 1992

"A Conversation with Frank Romero" by Collette Chattopadhyay, *Artweek*, September 3, 1992

"Neon Drawings Display Artist's Lighter Side"

by Nancy Kapanoff, *Los Angeles Times*, Sunday Calendar Section; February 16, 1992

"Preserving the Finery of Folk Art" by Shauna Snow *Los Angeles Times*, October 21, 1991

"Picture This" by Tom Jennings - *The Outlook*; Section B, Page 1; March 1990

"Born in East L.A." by Alan Weisman - *Los Angeles Times Magazine*, Page 10, March 27, 1988

"The Brilliant Assault" by Paul Richard - *The Washington Post*; Section B, Page 1; October 1987

"Views of the Source" by Margarita Nieto - *Artweek*, Page 5; November 28, 1987

"A Clash of Cultures in 'Méjico, Méjico'" by Suzanne Muchnic - *Los Angeles Times*; Part IV, Page 1; May 21, 1984

"Olympics '84: Art from the Fast Lane and Other Pre-Olympic Feats"

by Michael Auerbach - *Los Angeles Times*, Advertising Supplement; Spring 1984

"Galleries Downtown" by Marlana Donahue, *Los Angeles Times*, Part IV, Page 8; November 23, 1984

"The Devils at Play" by Margarita Nieto - *Artweek*, 15, Page 4; May 19, 1984

LECTURES

- 1993 *Guest Lecturer, Plaza de la Raza, Lincoln Heights, CA*
1992 *Guest Lecturer, Study in Contemporary Chicano Art, Pasadena City College*
1986-91 *Featured Artist-Lecturer, UCLA Extension "Current Art in Los Angeles"*
1990 *Cal State, Dominguez Hills, CA*
1986 *Figurative Art, panel, Artists Equity*
1985 *Social and Public Art Resource Center (SPARC), Venice, CA*
1984 *Arco Center for the Visual Arts, Los Angeles, CA*
1982 *California Institute of the Arts, Valencia, CA*
1982 *California State University, Bakersfield*
1982 *Na Bolom, San Cristobal, Chiapas México*
1981 *Craft and Folk Art Museum, Los Angeles, CA*
1978 *University of Southern California, Los Angeles, CA*
1977 *Mount San Antonio College*
1975 *Los Angeles County Museum of Art*
1974 *San Diego State University*

TEACHING

- 1994 *Instructor, Santa Monica College of Art, Architecture and Design, Santa Monica, CA*
1988 *Idylwild School of the Arts Instructor: Landscape Painting*
1984-85 *Barnsdall Arts Center, Los Angeles Instructor: Adult Education Program, Raku*
1981-85 *Junior Arts Center, Los Angeles Instructor: Living Arts Program for emotionally and educationally handicapped Ceramics and Mixed Media classes for young children*
1982 *California State University Los Angeles Instructor: Life Drawing, Introduction to Drawing*
1976-79 *Junior Arts Center, Los Angeles Instructor: Mixed Media, Arts and Crafts of Mexico, Art on Wheels, etc.*
1977-78 *Otis Art Institute, Los Angeles Instructor: Life Drawing, Mural Painting, History and Practice*
1975 *Los Angeles County Museum of Art Guest Instructor*
1972 *Plaza de la Raza, Los Angeles, Guest Instructor*

LAST YEAR
NOT UP DATED

PROFESSIONAL EXPERIENCE

DIRECTOR - LATINO MUSEUM

Lecturer

Present East Los Angeles College, Monterey Park, California

Asian Art History. An overview of Asian Art History from Neolithic to Mid 1600's. Students are given a comparative interpretation using religious, ethnic, social and aesthetic examples between Chinese, Indian, Japanese and Korean art.

January 1987 - Present California State University, Los Angeles, California.

Latin American Art History. Students are presented with a survey of pre-Columbian and Spanish Art History which are the aesthetic roots and shared cultural characteristics of Latin American Art. On a contrasting note, individual ethnic artistic styles, such as the Mexican Muralist movement, and Magical Realism, are examined within their own social-political economic system.

January 1991 - Present Pasadena City College, Pasadena, California

January 1991 - Present El Camino College, Torrance, California

Mexican Art History. Pre-Columbian and later Moorish/Spanish context. Iconographical examination of pre-Columbian symbolism sheds a great understanding to later Chicano and Modern Mexican folk and fine arts.

June 1990 - December 1993 Glendale Community College, Glendale, California.

Western Art History 101. This class surveyed Western art from the Paleolithic cave paintings to late 19th century.

Western Art History 102. This class surveyed Western art from the European Renaissance to the Mid 1800's France.

September 1989 to June 1991 Los Angeles County High School for the Arts, California State University, Los Angeles

Survey of Western Art History 101 from European cave painting to the 19th century, emphasizing cross-cultural art affinities. A pluralistic methodology approach of contextual, formal, and interdisciplinary cultural anthropological aids provides a broader understanding of the history of art.

January 1987 - June 1989 Cerritos Community College, Norwalk, California.

Mexican Art History. Emphasis on the Moorish, Spanish and pre-Columbian. The foundation of this class lies in Meso-American pre-Columbian Art History. Cross cultural comparisons of Pre-Columbian to Greco-Roman, provide the aesthetic and functional differences that imply different standards of evaluation. Iconography of classical Mixtec Codices and Mayan hieroglyphs provide understanding of ancient Mexican cosmology and religious belief system reinforced in the art.

Summer 1987: Taught intensified summer bilingual Mexican Art History program for La Mirada and Norwalk teacher's aids. In conjunction with the Cerritos Community College Art Department and Chicano Studies. The Art History art program provided elementary and high school lesson plans, as well as Art History vocabulary and visual presentation skills. Presentation of contrasting Western art gave the students an international aesthetic understanding.

Publications

Catalogue "Aqui: 27 Latin American Artists Living and Working in the United States, Fisher Gallery, USC.
"Interaccion Con Imagenes Dennis Callwood", Exhibition Catalogue for Centro Colombo Americano,
Medellin, Colombia, June 1991.

Guest Lectures:

"Classical Mayan Ceramics," Los Angeles County Museum of Art. October 1994.
"Mexican Heritage," Latino Business Students, MECHA, USC Spring 1993.
"Mexican Iconography in Contemporary Mexican Art." Adolfo Patiño and Laura Anderson, PCC, 1992.
"Frank Romero and George Yepes, "Contemporary Chicano Art of East Los." PCC, Spring 1992.
"Colonial to Modern Mexican Art." Evening for Educators, Splendor of 30 Centuries, LACMA, Nov 1991.
"Formal Analysis of Chicano Art in Los Angeles", Cara" Chicano Art Exhibition, UCLA, " October, 1990.
"Contemporary Latino Artists in the United States", Cerritos College, March 1987.
"Formal Elements of Latin Art Produced in the United States,"
Symposium for the Society Art Publications of the Americas, San Francisco, California, July 1985.

Research

Teotihuacan archaeological remains of the Classical Central pre-Columbian Mexican Civilizations.
In depth study of Templo Mayor - Post Classical Mexico, Mexico City, Mexico, 1993.
Colonial Architecture of Pubela and Mexico City - Mexico. Contemporary Mayan-Catholic religious
rituals in San Christobal, Chiapas, Mexico, 1993.
Oral Histories of Chicano Artists of the Early 70's" -American Art Archives at the Smithsonian, 1986.
Mexico City pre-Columbian Archaeological sites in Mexico City. 1985
Graduate Museum Internship: Museo De Antropologia, Mexico City, Mexico, 1985.
"1880's and '90's in Los Angeles and the Establishment of the Mexican Consulate for Ambassador
Agustin Garcia-Lopes Santolalla, Consul General of Mexico.

EDUCATION

M.A. in Art History. University of Southern California, Western and Latino Art History,
Museum Studies, Master's thesis "Luis Cruz Azaceta an Émigré in New York City."
B.A. in Art History. University of Southern California, Cum Laude, 1983
A.A., East Los Angeles Community College, Cum Laude, 1981

FOREIGN LANGUAGES

Fluency in Spanish, and reading ability in French, Italian and German.

REFERENCES

Selma R. Holo, Ph.D., Director, Fisher Gallery and Museum Studies Program, USC
Susan C. Larsen, Ph.D., Professor of Art History, University of Southern California,
Dr. Andre Semic, Professor of Anthropology, University of Southern California.
Dr. Irene Blea, Chair, Chicano Studies, Cal State Los Angeles.

Shipment and Conditioner: "Seasoned Eye", for Modern Maturity Magazine, New York City and Washington, D.C., 1987.

Co-curator: "Vinculos Connections", four Latino artists from California, Chicago and New York, Pacific Coast Council on Latin American Studies in conjunction with PICKETTES, Whittier College, Whittier, California, October 1986.

Curatorial Consultant: "Only in L.A.", an ethnic, aesthetic view of Los Angeles, June 1986.

Consultant: "Ethical art - a fusion or resistance in the Los Angeles Area?", Jewish Foundation League, Los Angeles, California.

Co-curator: "AQUI: 27 Latin American Artists Living and Working in the United States", Fisher Gallery, University of Southern California (later traveled to the University of California at Santa Cruz), October 1984 - February 1985.

Publication/Guest Lecturer

Publication: Catalogue "Aqui: 27 Latin American Artists Living and Working in the United States", Fisher gallery, University of Southern California.

Publication: "Interaccion Con Imagenes Dennis Callwood", Exhibition Catalogue for Centro Colombo Americano, Medellin, Colombia, June 1991.

Lecture Speaker: "Mexican Heritage," Latino Business students, MECHA, University of Southern California, Spring 1993.

Lecture: Adolfo Patiño and Laura Anderson at Pasadena City College "Mexican Iconography in Contemporary Mexican Art." Spring 1992.

Lecture: "Frank Romero and George Yepes, "Contemporary Chicano Art of East Los." Pasadena City College, Spring 1992.

Guest Lecturer: Splendor of Thirty Centuries - "Colonial to Modern Mexican Art." Evening for Educators Los Angeles Museum of Art, California, November 1991.

Presenter: "Formal Analysis of Chicano Art in Los Angeles" in conjunction with University of California Los Angeles, "Cara" Chicano Art Exhibition, October, 1990.

Guest Lecturer: "Contemporary Latino Artists in the United States", Cerritos College, March 1987.

Presenter: "Formal Elements of Latin Art Produced in the United States", Symposium for the Society Art Publications of the Americas, San Francisco, California, July 1985.

Related Experience

Art Historian: MTA Eastern Extension Art Project-Scholar and Research Committee for lead artist George Yepes.

Assistant under Dr. Rossari, Natural History Museum of Los Angeles, Spring 1982. (Performed restoration work, registrial duties and completed directed studies.)

Graduate Museum Internship: Museo De Antropologia, Mexico City, Mexico, 1985.
Researched and worked in Educational Department, setting up Public Educational Computer System and worked with the Conservation Department.

Researcher: "1880's and '90's in Los Angeles and the Establishment of the Mexican Consulate for Ambassador Agustin Garcia-Lopes Santolalla, Consul General of Mexico.

Research: Mexico City pre-Columbian Archaeological sites in Mexico City. Colonial church architecture, as well as Modern Baragan Buildings. Cultural Anthropological study of the people and the environment of the Mexican earthquake, 1985.

Researcher: Oral Histories of Chicano Artists of the Early 70's" to be part of the American Art Archives at the Smithsonian, 1986.

Film/Video/Broadcasting

1993 - Present Arte Without Walls

Host and Producer of weekly cable television show which interviews contemporary Latino artists. Buenavision Telecommunications, Inc., Channel 6.

Expulsion, (pre-production) Associate Producer and Assistant Director. Education Public Service film. Visual Anthropology. (Sam Mithani)

Two Women, Associate Producer, art film. Visual Anthropology. (Sam Mithani)

Limited Engagement, Electrician, USC Post Graduate Film Workshop. Feature film.

Peanuts and Cracker Jacks, Camera Assistant, USC Graduate Thesis film. (John Mete)

La Posada Associate Producer and Camera Assistant. USC graduate film (Martin Gonzalez).

Por Vida: Associate Producer, location scout, cultural/art advisor, and post-production. USC graduate thesis film (Alex Munoz).

Latino View #1: "Chicano Muralism" video. Video. Visual Anthropology. (Sam Mithani)

Latino View #2: Museum Reactions to "Splendor: 30 Thousand Years of Mexican Art" An interview with Hayden Herrera on Frida Kahlo. Video. Visual Anthropology.(Sam Mithani)

Latino View #3: "Mexican Traditions in Contemporary Chicano Art." film/video. Visual Anthropology.(Sam Mithani)

Latino View #4: "Mexican Colonial Art and Architecture," Art video. Visual Anthropology.(Sam Mithani)

In Progress:

"Christo's Umbrella Project of Southern California". Art Video.

"Mexico and East Los" Film/video.

Art 8: Documentation video on the making of Cinco de May '93, "Dream of Memories."
Producer/Director

Coast to Coast "A Woman of Color - National Artist's Book Project" West Coast. Interviews.

"Barrion Pieta"- Mural by George Yepes at St Lucy's Church, East LA.(Producer/Director)

"Chicano Profiles Series": George Yepes, John Valadez, Alejandro Romero, etc.(Producer/Director)

"Behind Por Vida": Behind the scenes documentary on the making of Por Vida. (Producer/Director)

EDUCATION

M.A. in Art History, University of Southern California, specializing in Western and Latino Art History and museum studies, Master's thesis "Luis Cruz Azaceta an Émigré in New York City."

B.A. in Art History, University of Southern California, Cum Laude: June 1983.

A.A., East Los Angeles Community College, Cum Laude, June 1981.

FOREIGN LANGUAGES

Complete fluency in Spanish, and reading ability in French, Italian and German.

REFERENCES

Selma R. Holo, Ph.D., Director, Fisher Gallery and Museum Studies Program, University of Southern California.

Susan C. Larsen, Ph.D., Professor of Art History, University of Southern California,

Dr. Andre Semic, Professor of Anthropology, University of Southern California.

Dr. Irene Blea, Chair, Chicano Studies, Cal State Los Angeles.

Susan C. Larsen, Ph.D.

360 Laurinda Avenue
Long Beach, California 90803

Phone: 310-598-7742
FAX: Same

Education:

- 1975 Ph.D. Northwestern University, History of Art
Dissertation: The American Abstract Artists Group:
A History and Evaluation of Its Impact Upon American
Art 1927-74.
- 1972 M.A. Northwestern University, History of Art
Thesis: The Artistic Heritage of Nicholas Roerich
- 1968 B.A. Northwestern University, History of Art
1964-66 Knox College, Galesburg, Illinois

Teaching:

- 1975-Present Professor, School of Fine Arts, Dept. History of Art
University of Southern California, Los Angeles, CA
Twentieth-Century Painting and Sculpture
- 1974-75 Assistant Professor, Carleton College
Northfield, Minnesota (Sabbatical Leave Replacement)
- 1972-74 Instructor, Northwestern University Evening Divisions
1972 Part-Time Instructor, University of Illinois at
Chicago Circle

Museum Experience:

- 1990-91 Adjunct Curator of the Permanent Collection
Whitney Museum of American Art, New York, N.Y.
- 1988-90 Curator of the Permanent Collection
Whitney Museum of American Art, New York, N.Y.

- Exhibitions Curated: In Progress: John McLaughlin Retrospective, Laguna Art Museum, 1996.**
- 1994-96 **Louis Monza Retrospective Exhibition.**
Mid-America Art Alliance, Traveling Exhibition.
Tour to be determined, opening autumn, 1996.
- 1992-4 **Twentieth-Century Master Drawings and Watercolors from the Collection of the Santa Barbara Museum of Art.** Traveling exhibition of 125 works from 1900 to the present. Curator of exhibition and author of catalog. Traveled to five venues in the United States.
- 1991 **American Life in American Art.** Curated exhibition of 200 works drawn from the Permanent Collection of the Whitney Museum of American Art, New York. Two floors of the main building. June-November, 1991.
- 1989 **Art in Place: Fifteen Years of Acquisitions.** Whitney Museum of American Art, New York. Curator of exhibition with Tom Armstrong and author of major catalog essays and entries. Two-floor exhibition of American painting and sculpture 1900 to the present. 250 works of art.
- 1989-93 **Edward Hopper: Selections from the Permanent Collection of the Whitney Museum of American Art.** . Planner of entire installation in New York, Tokyo and Newport Harbor. Author of catalog essay used in Tokyo, Newport Harbor, Geneva, Brussels, Dusseldorf, and Denmark. Curator of exhibition in New York and co-author of brochure with Deborah Lyons. .Exhibition traveled to Teien Municipal Art Museum, Tokyo,

Newport Harbor Art Museum, Newport Beach, California; Seattle Art Museum, Seattle, Washington; Musee Rath, Geneva, Switzerland; Marion Koogler McNay Museum San Antonio, Texas; Louisiana Museum, Humleback, Denmark; Marion Koogler McNay Museum, San Antonio, Texas; Louisiana Museum, Humleback, Denmark; Schirn Kunsthalle, Frankfurt, Germany; Palais des Beaux Arts, Brussels. Tour commenced one year following Summer-Fall, 1989 showing at the Whitney Museum of American Art, New York.

1989 American Art Since 1950 from the Permanent Collection of the Whitney Museum of American Art. Tokyo Station Gallery, Tokyo, Japan. Curator of Exhibition and author of extensive catalog.

Exhibition of thirty major works from the permanent collection of the Whitney Museum.

1989-91 Highlights of the Permanent Collection. Whitney Museum of American Art. 1989-91 ongoing continuous installation and re-installation of the third floor of the museum's main building in New York City. American painting and sculpture 1900 to the present.

1984-86 Pioneers in Paradise: Folk and Outsider Artists of the West Coast 1844 to 1984. Curated with Mr. Lauri Robert Martin. Long Beach Museum of Art, Long Beach, California 1984-6. Exhibition of 200+ works. Tour included: Henry Art Gallery, University of Washington, Seattle; Mandeville Art Center, University of California, San Diego; San Jose Museum of Art; Portland Center for the Visual Arts, Portland, Oregon. Tour ran from 1984 through 1986.

- 1985 Sunshine and Shadow: Recent Painting in Southern California. Fisher Art Gallery, University of Southern California, Los Angeles. Sponsored by the Fellows of Contemporary Art, Los Angeles. Featured younger artists of merit working in the Southern California area.
- 1983-4 Abstract Painting and Sculpture in America 1927-44 Co-curator of exhibition with Dr. John R. Lane, then Director, Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania. Book published by Harry Abrams, Inc., 1984. Tour of exhibition: Museum of Art, Carnegie Institute, Pittsburgh; San Francisco Museum of Modern Art, San Francisco, California; Minneapolis Institute of Arts, Minneapolis, Minnesota; Whitney Museum of American Art, New York, New York.
- 1983 California Visionaries: Andrew Block, Louis Monza, Jon Serl Los Angeles Harbor College, San Pedro, California, 1983. Brochure. Curated with Mr. Lauri Robert Martin.
- 1978 The Poetry of Systems Baxter Art Gallery, California Institute of Technology, Pasadena, California. Catalog.

Media Appearances:

- 1991 "Edward Hopper's America," TV Station KCRW, Los Angeles, CA, February 17, 1991.
- 1989 "Edward Hopper Exhibition at Whitney Museum," CBS Television, Sunday Morning, Interview with Charles Osgood, August 23, 1989.
- 1989 "The World of Edward Hopper," National Public Radio, All Things Considered, . . . Interview with Susan Stanberg, August 25, 1989.

Publications:

- Book:** Abstract Painting and Sculpture in America 1927-44
New York: Harry Abrams Inc., 1983.
Publication to accompany exhibition sponsored
by the Museum of Art, Carnegie Institute.
Written with Dr. John R. Lane, Director, Carnegie
Museum. Exhibition traveled from Carnegie Museum
to San Francisco Museum of Modern Art, Minneapolis
Institute of Arts, Whitney Museum of American Art,
from 1983 to 1984.

Exhibition catalogs:

- 1996 In Progress: Essay for John McLaughlin Retrospective,
Laguna Beach Museum, Laguna Beach, CA. Exhibition
will tour in U.S. and internationally.
- 1996 Kurt Gitter and Alice Rae Yelen Collection of American
Folk Art, Birmingham Museum of Art, Birmingham,
Alabama. Sections on the collection and on painter
Jon Serl. Exhibition to tour nationally and internationally.
- 1995 Catalogue Essay for the Pavilion of the Republic of South
Korea, Venice Biennale, Venice, Italy.
- 1994 Essay for Charmion von Wiegand Exhibition
University of Hartford, West Hartford, CT.
- 1993 Hoon Kwak, National Museum of Contemporary Art,
Seoul, Korea. Major essay in catalog for retrospective
exhibition of the artist's career opening November, 1993.
- 1993 Passionate Visions of the American South, New Orleans
Museum of Art, New Orleans, LA. Catalog
published by Knopf, New York, 1993. Essay for this
extensive survey of folk and self-taught artists of the
American South. Exhibition will travel to Corcoran
Gallery, Washington D.C. and four other venues.

- 1993 Richard Diebenkorn: Works on Paper From the Harry W. and Mary Margaret Anderson Collection. Fisher Gallery, University of Southern California Los Angeles. Introduction. Faculty Advisor to the exhibition created with Museum Studies graduate class.
- 1992 "Ethical Alchemy," in George Herms: The Secret Archives. Los Angeles Municipal Art Gallery, Los Angeles, CA.
- 1990 Edward Hopper. Teien Municipal Art Museum, Tokyo, Japan. Tokyo Cultural Foundation and the Whitney Museum of American Art. Curator of exhibition and author of major essay in catalog.
- 1989 Art in Place: Fifteen Years of Acquisitions. With Thomas Armstrong, Director of the Whitney Museum of American Art, New York. Major historical portion of this extensive catalog. Curator of exhibition with Tom Armstrong.
- 1989 American Art Since 1950 from the Permanent Collection of the Whitney Museum of American Art. Tokyo Station Gallery, Tokyo, Japan. Curator of the exhibition and author of the extensive catalog.
- 1989 Edward Hopper: Selections from the Permanent Collection of the Whitney Museum of American Art. Brochure to accompany an exhibition at the Whitney Museum of American Art, New York. Curated with Deborah Lyons.
- 1987 Jean Arp Centenary Exhibition: Sculpture, Reliefs Graphic Work. Museum of Art, Fort Lauderdale, Fla.
-

- 1987 Jan de Swart Retrospective. Laguna Beach Museum of Art, Laguna Beach, CA. Catalog essay.
- 1987 Progressive Geometric Abstraction in America 1934-55. Fred L. Emerson Gallery, Hamilton College, Clinton, New York. Catalog essay.
- 1986 American Abstract Artists Fiftieth Anniversary Print Album. Portfolio of prints commemorating the 50th Anniversary of the American Abstract Artists Group. Introductory Essay. Published by the American Abstract Artists, New York.
- 1986 Albert Eugene Gallatin and His Circle. "The Patron as Painter," The Lowe Art Museum, University of Miami Coral Gables, Florida. Catalog essay.
- 1986 Joan Tanner Retrospective. Santa Barbara Museum of Art, Santa Barbara, CA. Catalog essay.
- 1986 Moderns in Mind: Gerome Kamrowski, Lee Mullican Gordon Onslow-Ford. Artist's Space, New York. Essay on Lee Mullican.
- 1985 Sunshine and Shadow: Recent Painting in Southern California. Fisher Gallery, University of Southern California, Los Angeles, Sponsored by the Fellows of Contemporary Art, Los Angeles. Curator of exhibition and author of catalog essay.
- 1984 Pioneers in Paradise: Folk and Outsider Artists of the West Coast 1844-1984. Long Beach Museum of Art, Long Beach, CA. Curator of exhibition and author of catalog essay.

- 1983 The First Show: Eight Contemporary Collections. Museum of Contemporary Art, Los Angeles. Focused exhibition of eight major contemporary international collections: De Menil; Lipman; Ludwig; Panza; Rowan; Saatchi; Schreiber; and Weisman. Fine Arts Publishers, New York, 1983. Catalog essay, one of two. Other essay by Pontus Hulten, then Director of MOCA.
- 1983 Arnold Mesches. Municipal Art Gallery, Los Angeles, California, 1983. Catalog essay.
- 1983 Los Angeles/New York Exchange Exhibition. Artists' Space, New York, New York, 1983. Catalog essay.
- 1982 Robert Flick. Municipal Art Gallery, Los Angeles, California, 1982. Catalog essay, one of two.
- 1981 Cy Twombly Drawing Retrospective. Newport Harbor Art Museum and the Dia Foundation, Newport Harbor Art Museum, Newport Beach, California. Catalog essay and advisor to the exhibition.
- 1981 WALLWORKS. Faculty sponsor for a student-curated exhibition of wall-based contemporary sculpture and non-traditional painting. Catalog concept and design. Fisher Gallery, University of Southern California, Los Angeles. Catalog won a national award in the 1982 College Publications Design Competition.
- 1980 Architectural Sculpture. "Contemporary Sculpture and Sculpture: Revival Without Revivalism," Los Angeles Institute of Contemporary Art, Los Angeles California. Catalog essay, one of four.

- 1980 Variations: Five Los Angeles Painters. Fisher Art Gallery, University of Southern California, Los Angeles, California. Catalog Essay.
- 1980 Richard Tuttle: From 210 Collage Drawings. Baxter Art Gallery, California Institute of Technology, Pasadena, California. Catalog essay and co-curator of the exhibition.
- 1980 Vija Celmins: A Survey Exhibition. Newport Harbor Art Museum and the Fellows of Contemporary Art, Los Angeles, 1980. Lengthy catalog essay. Exhibition traveled to: The Arts Club, Chicago, Ill.; Hudson River Museum, Yonkers, New York; The Corcoran Gallery of Art, Washington, D.C.
- 1979 The Language of Abstraction. American Abstract Artists Group and the Marilyn Pearl Gallery, New York. Co-curator and author of catalog essay.
- 1978 The Poetry of Systems, Baxter Art Gallery, California Institute of Technology, Pasadena, CA. Curator of exhibition and author of catalog essay.
- 1977 California Art History: Four Footnotes, "John McLaughlin," Los Angeles County Museum of Art, Los Angeles. Catalog essay, one of eleven texts.

Articles:

- 1988-91 "Alexander Calder: The Grand Stables," Brochure to accompany long-term installation at Storm King Art Center, Mountainville, New York.
- 1988-91 "Alexander Calder; Mark di Suvero; Louise Nevelson; Isamu Noguchi; David Smith," Individual brochures on works in the permanent collection of the Storm King Art Center, Mountainville, New York.

- 1988 "For Collectors: Patricia and Phillip Frost Rediscover the Early American Abstractionists," Architectural Digest, May 1988.
- 1986 "Classic Country Barn: An Artist's Space in Rural Connecticut," (Home of Harry Holtzman), Architectural Digest, June, 1986.
- 1986 "Cultivated Canvases: Richard Diebenkorn's Uneasy Grace," Artforum, January, 1986.
- 1985 "Charmion von Wiegand: Walking Down a Road With Milestones," Arts Magazine, November, 1985.
- 1985 "Pioneers in Paradise, The Clarion (Journal of the Museum of American Folk Art, New York), Spring-Summer, 1985.
- 1985 "Antique's Notebook: America's True Colors," Architectural Digest, August, 1985.
- 1984 "The Collectors: Cherishing the Spirit of American Folk Art," Architectural Digest, July, 1984.
- 1984 "The Nation: Los Angeles," Art News, April, 1984.
- 1983 "Jon Serl: California Primitive," Dreamworks, October, 1983.
- 1982 "Italo Scanga," Art News, Cover Feature, November, 1982.
- 1982 "Adolph Gottlieb Retrospective in Los Angeles," Burlington Magazine, London, September, 1982.

- 1981-86 Regular Reviewer for Artforum. "Oyvind Fahlstrom," December, 1981; "Ed Kienholz," January, 1982; "Jim Iserman," April, 1982; "David Schirm," Summer, 1982; "Tony Berlant," November, 1982; Michael McMillen," February, 1983; "Pierre Picot," March, 1983; "Maura Sheehan," April, 1983; "Leonard Koscianski and Lari Pittman," May, 1983; "Tom Wudl," June, 1983; "Dan McCleary," December, 1983; "Robert Ackerman," February, 1984; "Mark Pally," March, 1984; "Janice Lowry," May, 1984; "Margaret Nielsen," February, 1985; "Jay Willis," May, 1985; "Raoul Guerrero," Summer, 1985; "Llyn Foulkes," September, 1986.
- 1982 "Downtown Moves Up," Art News, January, 1982.
- 1980 "Imagine A Space, A Form, A World: The Paintings of Ron Davis," Art News, January, 1980.
- 1980 Reprinted in "Ron Davis Paintings," University Gallery San Diego State University, February, 1980.
- 1979 "A Painter's Geometry: The Art of Michael Loew," Arts Magazine, November, 1979.
- 1978 "A Conversation With Vija Celmins," Journal of the Los Angeles Institute of Contemporary Art, October-November, 1978.
- 1978 "Albert Gallatin: The Park Avenue Cubist Who Went Downtown," Art News, December, 1978.
- 1978 "The Nation: Los Angeles," Art News, January, 1978.
- 1978 "John McLaughlin," Art International, January, 1978.

- 1977 "A Conversation With George Herms," Journal of the Los Angeles Institute of Contemporary Art, October, 1977.
- 1977 "A Conversation With Richard Diebenkorn," Journal of the Los Angeles Institute of Contemporary Art, Summer, 1977.
- 1976 "Going Abstract In the Thirties: An Interview with Ilya Bolotowsky," Art in America, September-October, 1976.
- 1974 "The American Abstract Artists: A Documentary History 1936-41," Archives of American Art Journal Autumn, 1974.

Public Lectures:

- 1994 "Jon Serl: If We Could Fly," Riverside Museum, Riverside, California, April, 1994
- "Collecting with Passion: Arensberg; Barnes; Gallatin; Whitney" Los Angeles County Museum of Art, Los Angeles, California, March, 1994.
- "Perspectives on Contemporary Self-Taught Art: South and West," University Art Museum, University of California at Berkeley, March, 1994..
- "American Abstract Art of the 1930's," The Theresa E. Pardoe Fine Arts Lecture, New Jersey State Museum, Trenton, New Jersey, February, 1994..

- 1993 "A View From Another Shore," Symposium on American Folk and Self-Taught Art in connection with the exhibition Passionate Visions of the South, New Orleans Museum of Art, November, 1993.
- "The William S. Paley Collection," San Diego Museum of Art, July, 1993.
- "The New York School," Los Angeles County Museum of Art, May, 1993.
- "The William S. Paley Collection," Los Angeles County Museum of Art, April, 1993.
- "Abstract Art in America During the Early Twentieth Century," Newport Harbor Art Museum, February, 1993.
- 1992 "American Watercolors and Drawings of the Early Twentieth Century," University of Florida at Coral Gables, December, 1992.
- "Richard Diebenkorn: An Overview of His Life in Art," San Francisco Museum of Modern Art, November, 1992.
- "George L.K. Morris and the American Avant-Garde," Princeton University, November, 1992.
- "Outsider Art in America," Snyder Gallery, New York, October, 1992.
- "The Collection of Phillips Academy, Andover," Newport Harbor Art Museum, September, 1992.
- "Younger West Coast Painters," Fellows of Contemporary Art, Los Angeles, April, 1992.

- 1991 "Ad Reinhardt: A Philosophical Painter," Museum of Contemporary Art, Los Angeles, October, 1991.
- "Perspectives on the New York School," Newport Harbor Art Museum, October, 1991.
- "Folk Artists of the West Coast," Laguna Beach Museum of Art, August, 1991.
- "Edward Hopper and Modern America," McNay Art Museum, San Antonio, Texas, July, 1991.
- "George Bellows: Realism Reconstructed," Los Angeles County Museum of Art, March, 1991.
- "Finish-Fetish: A California Phenomenon," University of Southern California Fisher Art Gallery, March, 1991.
- "Edward Hopper and the American Tradition," Newport Harbor Art Museum, January, 1991.
- 1990 "The American Abstract Artists Group," National Gallery of Art, Washington, D.C., December, 1990.
- "Renewal and Reconstruction: Comparative Study of European and American Art of the Postwar Period," Museum of Contemporary Art, Los Angeles, October, 1990.
- "Alfred Stieglitz and American Modernism," Newport Harbor Art Museum, October, 1990.
- "Edward Hopper and the American Realist Tradition," Tokyo Metropolitan Culture Foundation, Tokyo, Japan, October, 1990.

Susan C. Larsen

Vita

Page Fifteen

"Burgoyne Diller and the Abstract Painting of the 1930's," Whitney Museum of American Art, New York, September, 1990.

"Permanent Collections: An Overview of Principles and Policies in the Collecting of American Art," The Chrysler Museum, Norfolk, Virginia.

"Stuart Davis/Arshile Gorky: A Study of an Artist Friendship," Whitney Museum of American Art, April, 1990.

1989

"Edward Hopper and His Contemporaries," Whitney Museum of American Art, September, 1989.

"Contemporary Folk Art in a Museum Context," Museum of American Folk Art, September, 1989.

"The Formation of the Permanent Collection of the Whitney Museum of American Art," August, 1989.

"Jasper Johns as a Printmaker," Reynolda House Museum, Winston-Salem, North Carolina, June, 1989.

"Abstract Painting in the Thirties," Pennsylvania State University, State College, Pennsylvania, March, 1989.

"The Herbert W. Hemphill Collection of American Folk Art," National Museum of American Art, Washington, D.C., April, 1989.

1987

"The Egalitarian Thirties," College Art Association of

- 1986 "The Outsider Artist as Contemporary Artist," National Folk Art Symposium, Cincinnati Art Center, November, 1986.
- "It Happened in California: Photography Before 1950," Archives of American Art, San Marino, California, April, 1986.
- 1985 "Max Beckmann," Los Angeles County Museum of Art, October, 1985.
- "Abstract Art in America 1925-40," University of California, Los Angeles, November, 1985.
- "The Structural Language of Cubism," "The Impact of Cubism on Orphism, Futurism, Purism, Neoplasticism," "Cubism and American Abstraction," Los Angeles County Museum of Art, February-March, 1985.
- "West Coast Folk and Outsider Artists," Henry Art Gallery, University of Washington, Seattle, Washington, January, 1985.
- 1984 "Art in Los Angeles: The Early Modern Era," College Art Association of America, February, 1984.
- "West Coast folk Art 1844 to the Present," San Diego Museum of Art, March, 1984.
- "A Tale of Two Cities: New York and Paris During the 1930's," San Francisco Museum of Modern Art, April, 1984.
- "Primitivism and Post-Modernism," University of California, Santa Barbara, April 1984.
- 1983 "German Expressionist Sculpture and painting," Los Angeles County Museum of Art, Series of Four

- "Cezanne and Cubism," Los Angeles County Museum of Art, Los Angeles, California, January, 1982.
- 1981 "Thoughts on the Art of Cy Twombly," Newport Harbor Art Museum, Newport Beach, California, November, 1981.
- 1980 "American Modernism 1910-35," Santa Barbara Museum of Art, Santa Barbara, California, April, 1980.
- "The Art of Vija Celmins," Newport Harbor Art Museum, January, 1980.
- 1979 "Asian Influence in Late Twentieth-Century American Painting: Reinhardt; McLaughlin; Tuttle," Luce Foundation Seminar in Asian Culture, University of Southern California, Los Angeles, CA, April, 1979.
- "Early Twentieth-Century Precedents for Recent Conceptual Art," Santa Barbara Museum of Art, March, 1979.
- 1978 "Art Critics Panel," Los Angeles Institute of Contemporary Art, Los Angeles, April, 1978.
- "Conceptual Art and Mathematical Models of Natural Systems," Baxter Art Gallery, California Institute of Technology, January, 1978.
- 1977 "Mondrian's Pier and Ocean Drawings," Los Angeles County Museum of Art, November, 1977.
- "Richard Diebenkorn: Development of His Work 1940-77," Series of three lectures at the Los Angeles County Museum of Art, July-August, 1977.

Fellowships and Grants:

- 1989 Annie Lauric Aitken Charitable Trust, Grant for Research on Edward Hopper Collection of the Whitney Museum of American Art.
- 1983 National Endowment for the Arts, Exhibition Planning and Research Grant for "Pioneers in Paradise: Folk and Outsider Artists of the West Coast," with Long Beach Museum of Art.
- 1983 Faculty Research and Innovation Fund, University of Southern California, 1983.
- 1980 Graves Foundational Fellowship for European travel to study contemporary art and collections.

Memberships:

College Art Association of America
Archives of American Art Advisory Board
International Association of Critics of Art

Offices Held:

Advisory Board, Archives of American Art
Advisory Board, Journal of the Los Angeles Institute of Contemporary Art
Member, Faculty Research and Innovation Fund Planning Committee, University of Southern California
Committee on Promotions and Tenure, University of Southern California, two terms
Advisory Board, Thematic Options Program, University of Southern California

Advisory Board, American Studies Program, University of
Southern California

Corporator, Collie Club of America Research Foundation
two terms

Juror:

- 1994 & 1995 Eldridge Prize in American Art History
Smithsonian Institution, Washington, D.C.
- 1990 "The Seasoned Eye," American Association of Retired
Persons, Chief Juror of National Competition.
- 1989 "Guild Hall Annual Exhibition," Guild Hall Museum,
Easthampton, Long Island, New York. Chief Juror.
- 1989 "Hudson River Museum Invitational," Hudson River
Museum, Yonkers, New York. Juror.
- 1989 "Islip Museum Juried Exhibition," Islip Museum, Long
Island, New York, Juror.
- 1987 Chair of Committee, Mather Award in Art Criticism
College Art Association of America, Inc.
- 1986 "The Seasoned Eye," American Association of Retired
Persons, Juror.

Interviews:

- 1986 "Richard Diebenkorn," Archives of American Art,
Smithsonian Institution, Lengthy interview for
official archival collection
- 1983 "Jon Serl," Personal Archive, Extensive and
intermittent sessions to record complete life
history and philosophy. Numerous tapes and
photographs.

- 1980 "Billy Al Bengston," Archives of American Art, Smithsonian Institution, Lengthy interview for official archival collection.
- 1979 "Edmund Teske," Archives of American Art, Smithsonian Institution, Lengthy interview for official archival collection.

Consultant:

- 1993 Michael Blackwood Productions, New York.

Manuscript Reviewer:

University of California Press, Berkeley and Los Angeles
University Presses of New England
University of Delaware Press
Dartmouth College Press
Prentice-Hall

Listed:

Who's Who in America
Who's Who in American Art
The Art Diary, Milan, Italy

Elizabeth Angèle Taft Smith

4365 McLaughlin Avenue, Apt. 26
Los Angeles, California 90066
(310) 313-1901

The Museum of Contemporary Art
250 South Grand Avenue
Los Angeles, California 90012
(213) 621-1761

EXPERIENCE:

Present
Position

Curator, THE MUSEUM OF CONTEMPORARY ART, Los Angeles.
Associate Curator 1988 - 1990.
Assistant Curator 1983 - 1987.

Exhibitions currently in progress:

Uta Barth, September 17 - November 12, 1995. Artist's project.

Frank Israel, February 4 - May 26, 1996. Architect's project within MOCA's "Focus" exhibition series.

Kiki Smith, Dec. 8, 1996 - February 16, 1997. Artist's project within MOCA's "Focus" exhibition series.

Cindy Sherman, September 28, 1997 - Jan. 4, 1998. A mid-career survey of photographic works from the late 1970s to the present by one of the most significant artists of the late contemporary period.

End of the Century, forthcoming 1998. Co-curator with MOCA Director Richard Koshalek of an exhibition examining the architecture and urbanism of the 20th century from the vantage point of the 1990s.

Exhibitions curated and co-organized:

Margaret Honda: Recto Verso, October 16, 1994 - January 8, 1995. Artist's project within MOCA's "Focus" exhibition series.

Urban Revisions: Current Projects for the Public Realm, May 15 - July 24, 1994. Curator of a group exhibition of eighteen contemporary urban planning and design projects for predominantly American cities in which the physical and social are closely intertwined. Tours to the Centre Canadien d'Architecture; University Art Museum, Berkeley; Des Moines Art Center; and Palau de la Virreina, Barcelona, Spain.

Lee Bontecou: Sculpture and Drawings of the 1960s, March 30 - May 16, 1993. Toured to the Parrish Art Museum, Southampton, N.Y. and the Nelson-Atkins Museum, Kansas City, Mo.

Louis I. Kahn: In the Realm of Architecture, October 1991 - February 1, 1994. Member of an organizing team for a major retrospective of Kahn's work that toured to several museums in the U.S., Europe and Japan.

The Independent Group: Postwar Britain and the Aesthetics of Plenty, Feb. 1990 - Nov. 1991. Member of a curatorial team examining the Independent Group as precursors of pop and postmodernism in art and architecture. Co-organized with the Hood Museum of Art at Dartmouth College, Hanover, N.H., University Art Museum, Berkeley, and the Institute of Contemporary Arts, London.

Rebecca Horn: Diving through Buster's Bedroom, Sept. 30, 1990 - Jan. 6, 1991. Curator of an installation and film series by one of Europe's foremost contemporary artists.

Blueprints for Modern Living: History and Legacy of the Case Study Houses, Oct. 17, 1989 - Feb. 18, 1990. Curator of MOCA's first major architecture and design exhibition, comprising an historical retrospective of the Los Angeles Case Study House program of 1945 - 66 and new works commissioned from an international group of architects.

Manny Farber: Paintings 1973 - 1985, Nov. 1985 - Feb. 1986. Directed installation, aspects of catalogue and education; assisted senior curator with exhibition organization.

Automobile and Culture, July 1984 - January 1985. Museum project director and liaison to guest curator Walter Hopps; directed research, loans, publicity, education, aspects of accompanying book, and exhibition travel to Detroit Institute of Arts.

Permanent Collection exhibitions curated:

Altered States: Selections from the Permanent Collection, December 19, 1993 - February 6, 1994.

Portraits in the Permanent Collection, June 7 - November 1, 1992.

Selections from the Permanent Collection, June 7 - August 23, 1992.

Recent Acquisitions: Selected New Works in the Permanent Collection, February 9 - May 17, 1992.

Eloquent Abstraction: Selections from the Permanent Collection, July 28 - October 27, 1991. Curator of an exhibition of ten works examining the visual language of abstraction.

Perceptual Investigations: Light and Space Works in the Permanent Collection, Aug. 1990 - Aug. 1991. Curator of an exhibition of paintings, sculptures, and room-sized installations drawn primarily from MOCA's collection documenting selected American artists' engagement with perceptual issues from the 1960s through the present.

Paradox of Process: Collage and Assemblage in the Permanent Collection, April 22 - July 22, 1990. Curator of a thematic collection exhibition of 30 collage and assemblage works from 1955 - 88.

Exhibitions coordinated and installed:

Vija Celmins, December 19, 1993 - February 6, 1994. Organized by the Institute of Contemporary Art, University of Pennsylvania.

Richard Diebenkorn, September 13 - November 1, 1992. Organized by the Whitechapel Art Gallery, London.

The New Sculpture 1965-75: Between Geometry and Gesture Feb. 17 - July 7, 1991. Organized by the Whitney Museum of American Art, New York.

Perpetual Motif: The Art of Man Ray, March - May 1989. Organized by the National Museum of American Art, Smithsonian Institution, Washington, D.C.

The Architecture of Frank Gehry, February - May 1988. Organized by the Walker Art Center, Minneapolis. Oversaw the inclusion of major new projects and furniture designs at MOCA.

Donald Sultan, November 1987 - January 1988. Organized by the Museum of Contemporary Art, Chicago.

W. Eugene Smith: Let Truth Be the Prejudice, June - August 1986. Organized by the Philadelphia Museum of Art.

Red Grooms: A Retrospective 1956 - 1984, March - June 1986. Organized by the Pennsylvania Academy of the Fine Arts, Philadelphia. At MOCA, directed inclusion of new major sited works and film series.

- 1977 - 1982 SYLVIA LEONARD WOLF, INC., New York. Fine Art Specialist and Associate in appraisal firm.
- Project 1982 THE MUSEUM OF CONTEMPORARY ART, Los Angeles. Co-ordinator of National Endowment for the Arts Symposium on the Visual Arts, hosted by MOCA, Oct. 1982
- 1980 THE AFRICAN-AMERICAN INSTITUTE, New York. Administrative assistant to Director of Art Exhibition program (part-time).

TEACHING:

- Fall 1991 UNIVERSITY OF SOUTHERN CALIFORNIA, Los Angeles. Lecturer in the School of Fine Arts, Art in Public Places Program. Course title: History of Public Art.
- Fall 1992 to present UNIVERSITY OF SOUTHERN CALIFORNIA, Los Angeles Adjunct Professor in the School of Fine Arts, Art in Public Places Program. Course title: History of Public Art.

EDUCATION:

- Work towards Ph D 1980 - 1982 COLUMBIA UNIVERSITY, GRADUATE SCHOOL OF ARTS AND SCIENCES, New York. Doctoral candidate in Department of Art History; completed course requirements in 1982. Major: 19th and 20th Century European and American Painting and Sculpture. Minors: Modern Architecture, Southern Baroque Painting. President's Fellow Scholarship Recipient for 1980-81 and 1981-82 academic years.
- M A 1980 COLUMBIA UNIVERSITY, GRADUATE SCHOOL OF ARTS AND SCIENCES, New York. M.A. in Art History. Awarded University Fellowship 1979-80.
- B A 1979 BARNARD COLLEGE, COLUMBIA UNIVERSITY, New York. B.A. in area Studies of Spain. Magna cum Laude with Honors in the major and Phi Beta Kappa.

PUBLICATIONS:

- Margaret Honda: Recto/Verso, MOCA, 1994. Essay.
- Urban Revisions: Current Projects for the Public Realm, MOCA and MIT Press, 1994. Introduction and essay.

"Abstract Sinister," [Reconsidering the work of Lee Bontecou,] Art in America, September 1993, pp. 82-87.

"Architecture, Science, and the Body in the Work of Erik Levine," essay in Erik Levine, exhibition catalogue, Worcester Art Museum and Madison Art Center, Madison, WI: 1993.

"The Los Angeles Case Study Houses: Between International Style and Regional Modernism," essay in Historicism and Modernism: Twin Streams to the California Dream, San Juan Capistrano, CA., Decorative Arts Study Center, 1991.

"Eloquent Abstraction," introduction to The Rita and Taft Schreiber Collection, Los Angeles: The Museum of Contemporary Art, 1991.

"Machined Dreams: Rebecca Horn's Diving through Buster's Bedroom", essay in Rebecca Horn, Los Angeles: MOCA and Milan: Gruppo Editoriale Fabbri, 1990. Essay.

Blueprints for Modern Living: History and Legacy of the Case Study Houses, MOCA and MIT Press, 1989. Named the outstanding architecture exhibition catalogue of the year by the Society of Architectural Historians in spring 1990. Reviewed in The New York Times Book Review, March 25, 1990. Introduction, essay, and catalogue entries.

"Stalking the Avant-Garde," Boston Review, August 1985.

"Henry Ford's Better Idea," "Buckminster Fuller's Dymaxion Car," "Traffic Systems and the Visions of City Planners," "The Drive-In Culture," in Automobile and Culture, New York: Harry N. Abrams, Inc., 1984. Essays cited in review of book by Folke T. Kihlstedt, Design Book Review #8, Winter 1986.

LECTURES
AND PUBLIC
PRESENTATIONS:

"Revising Curatorial Premises and Practices: The Making of Urban Revisions," lecture at the College of Environmental Design, University of California, Berkeley, March 1995.

"Lee Bontecou," lecture at the Nelson-Atkins Museum of Art, Kansas City, January 1994.

"Regional Modernism," Lecture at Arizona State University School of Architecture, Phoenix, November 1993.

"Curating Contemporary Art," Lecture at UCLA School of Fine Arts, October 1993.

Moderator, "Considering and Reconsidering Lee Bontecou," at the Parrish Art Museum, Southampton, New York, September 1993.

Moderator, "Art and Architecture: Connections and Intersections," at California Women in Environmental Design conference, Santa Monica, CA., February 1992.

"Eames Art and Timeless Design", Lecture at Herman Miller Pavillion, Irvine, CA., May 1990.

Panelist, "Fame and Who Gets It: The Architect Making and Breaking History," UCLA Extension, Los Angeles, May 1990.

"Controversy in Architectural Commissions," Lecture at Western Museums Conference, Phoenix, AZ, October 1989.

"Case Study Houses," Lecture at California Preservation Conference, Los Angeles, April 1989.

Moderator, "New Directions in Architecture," at symposium "East Meets West in Los Angeles," held in conjunction with ART/LA88, Los Angeles, December 1988.

Panelist, Los Angeles Forum for Architecture and Urban Design, session on "Experimental Housing in Los Angeles," September 1988.

"Issues of Abstraction in Sculpture," lecture at Irvine Fine Arts Center, May 1988.

"Current Art in Los Angeles," lecture at Wailoa Center, Hilo, Hawaii, April 1988.

"Frank Gehry: The Art of the Architect," lecture in MOCA's "Free at Noon" series, June 1987.

"Three California Architects," unpublished manuscript presented at College Art Association's 1986 annual meeting, New York, in session on "Architecture of the 1950's: Between International Style and Postmodernism.

PANELS AND JURIES:

Juror, Los Angeles Printmaking Society's 13th National Exhibition, 1995.

Juror, San Diego Art Institute's Annual Juried Exhibition, September 1993.

Grants Panelist, National Endowment for the Arts, April 1993.

Artist Selection Panelist, Santa Monica Arts Commission,
February 1993.

Grants Panelist, National Endowment for the Humanities,
August 1992.

Artist Selection Panelist, Anaheim Arena Art in Public
Places program, Spring 1992.

Society of Architectural Historians, Awards Committee for
exhibition catalogue, 1990 - 91.

Grants Panelist, National Endowment for the Humanities,
Washington, D.C., July 1990.

Grants Panelist, Cultural Affairs Department's Cultural
Grants Program, City of Los Angeles, December 1988.

Grants Panelist, J. Paul Getty Visual Arts Grants to
Organizations, Los Angeles, November 1988.

Juror, Artists' Liaison (juried competition and
exhibition), Los Angeles and Chicago, March 1988.

Advisor and panelist, city of West Hollywood, 1% for Art
program, April - July 1987; advised and participated in
selection of 3 site-specific works for residential
buildings, coordinated by The L.A. Group.

Juror, Los Angeles Art Council's 1986 Visual Arts
Graduate Student Scholarship Awards in Sculpture,
September 1986.

ADDITIONAL
INFORMATION:

Member of ArtTable, Los Angeles chapter.

Member of Advisory Board, California Community
Foundation's J. Paul Getty Trust Fund for the Visual
Arts, Los Angeles, 1990 through present.

Received Special Commendation from the American Institute
of Architecture (AIA) Los Angeles Chapter for curating
Blueprints for Modern Living, fall 1990.

Profiled in "Curators: Tomorrow's Trendmakers Talk,"
Metropolitan Home, November 1988.

Interviewed in public television documentary "More than
Shelter: The Public Life of Buildings," produced by
Rutgers University, 1988.

INDEPENDENT AUDITOR'S REPORT

Board of Trustees
The Latino Museum of History, Art and Culture
Los Angeles, California

I have audited the accompanying balance sheet of The Latino Museum of History, Art and Culture (a nonprofit corporation, in the development stage) as of June 30, 1993 and 1992, and the related statement of activity and changes in fund balance for the years then ended and the period November 7, 1989 (inception), to June 30, 1993. These financial statements are the responsibility of the Organization's management. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with generally accepted auditing standards. Those standards require that I plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. I believe that my audit provides a reasonable basis for my opinion.

In my opinion, the financial statements referred to above present fairly, in all material respects, the financial position of The Latino Museum of History, Art and Culture as of June 30, 1993 and 1992, and the results of its operations and changes in fund balance for the years and cumulative period then ended in conformity with generally accepted accounting principles.

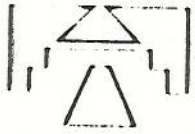
Michael W. Duran, C.P.A.



Fullerton, California
December 22, 1993

THE LATINO MUSEUM OF HISTORY, ART AND CULTURE

THE
LATINO
MUSEUM



September 1, 1995

Board of Trustees

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ANDY CAMACHO

ENRIQUE "HENRY" BARAY, ESQ.

DENISE LUGO
Museum Director

112 South Main Street
Los Angeles, California 90012
(213) 626-4531
(213) 626-2663
(213) 626-7600
FAX (213) 626-3830

As requested by the _____ in the Acceptance of Grant agreement with The Latino Museum this is the final report, covering the period from January 1, 1995 to July 1, 1995.

We are happy to report that we have completed the first phase of renovation of the Museum site. We expect to complete the second phase by the Spring of 1996. This stage will be funded by a grant of \$300,000 from the Los Angeles City Community Development Department, and \$300,000 from Los Angeles County Supervisor Gloria Molina's discretionary fund.

During May and June we moved our offices from MALDEF into the temporary site of The Latino Museum, 112 South Main Street, Los Angeles. While still in the process of organizing the office, we are now functioning with a staff of two full time people, two part time, and many student and mature volunteers. We also have benefitted from the donation of much needed equipment from generous corporations and individuals, including a set of six computers from Fox Broadcasting Company.

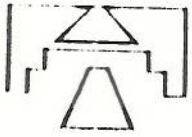
We have acquired two Leo Limon works to add to our permanent collection.

We held our first public event at the Museum site on June 10, 1995. Our Noche Latina was an exciting exhibition and silent auction of art works which allowed us to showcase the Museum, win many more friends, and netted us about \$35,000.

We have begun preparation of a Newsletter, and will soon have an email address. When the funding permits we will set up a World Wide Web page

THE LATINO MUSEUM OF HISTORY, ART AND CULTURE

THE
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112 South Main Street
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by which we can be reached through the Internet and which will provide a powerful tool for education, and open up possibilities for fundraising.

We are in the pre-opening stage of operation, preparing for a Summer, 1996 grand opening exhibit which will feature the costumes and sets, by the famous Latino artist Gronk, of the opera, Journey to Cordova, in conjunction with the Los Angeles Opera. In addition, we are preparing a major Retrospective Exhibition of Los Four, the founding fathers of the Chicano art movement, and a Latinos in Hollywood Film Festival to be held later in 1996.

During this pre-opening stage we have two events planned. An educational arts program that celebrates "Dia de los Muertes" is scheduled for October 29, 1995. This arts/cultural happening is being organized entirely by students from California State University - LA, Pasadena City College, and El Camino College. A celebrity fundraiser is scheduled for December 2, 1995.

One of the central thrusts of the Museum and its Board is the education of the general public to the cultural richness and intellectual contribution of Latinos in this country and internationally. In conjunction with Para Los Ninos, we have established one of the first bilingual and Spanish programs of arts and cultural education for disadvantaged children from Skid Row. Volunteer University and college students teach bi-weekly classes for the young people. They enrich the young people's knowledge of their cultural heritage, lifting their self esteem and offering them hope for the future.

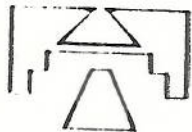
We look forward to the active participation of the Los Angeles Cultural Affairs Department who are expected to provide us with a financial grant to provide programming for high risk high school students. We expect to be able to expand our educational programs with the receipt of financial assistance from the State of California which recently passed a Latino Heritage bill which offers funds for Latino arts and cultural education.

As we have moved from the preparatory stages of locating and securing a site for the Museum, to the first stage of operating the Museum program within the Museum site, we have brought on a new Museum Director. We are indebted to Dennis Ferguson-Acosta for his fine work in bringing us to the point, while welcoming Denise Lugo as the new Director. A graduate of the prestigious University of Southern California Museum Studies Program, she has many years experience and expertise as a professor and in practical curatorial work and Museum operation.

Our relationship with our community is good. We have been meeting regularly with the office of Los Angeles City Councilwoman Rita Walters

THE LATINO MUSEUM OF HISTORY, ART AND CULTURE

THE
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Board of Trustees

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Vice President

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EDWARD JAMES OLMOS

HESS SOTOMAYOR

ANILY CAMACHO

ENRIQUE "HENRY" BARAY, ESQ.

DENISE LUGO
Museum Director

of the 9th District within which the Museum resides. This is in addition to the strong support we already have from Councilmen Mike Hernandez, Richard Alatorre, and Richard Alarcon, in addition to Supervisor Gloria Molina of the L.A County Board of Supervisors.

The contribution of \$25,000 from the _____ was used to support the Museum's operations during the past six months. The Board of Trustees joins us in reiterating our gratitude for the \$50,000 seed grant and we look forward to a long and close friendship with the foundation.

Please let us know if you need additional information to meet the reporting requirements.

Sincerely yours,

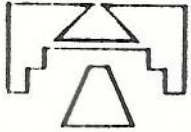
Denise Lugo
Museum Director

112 South Main Street
Los Angeles, California 90012
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THE LATINO MUSEUM OF HISTORY, ART AND CULTURE

January 2, 1995

T H F
LATINO
MUSEUM



This is the year-end final report related to the \$10,000 grant made by _____ to The Latino Museum and it covers the activities from January 1 to December 30, 1994.

I am happy to report that the museum went into escrow on the site at 112 South Main Street and that Bank of America agreed to sell the property to us for \$600,000 which is 2/3 of the bank's appraised "as is" market value. We are currently in discussions with several major banks regarding a loan to finance the purchase and Phase I renovation of the site. The Building Committee under the leadership of Senator Charles Calderón has obtained a guarantor for the purchase financing and the entire due diligence work was conducted pro bono, including the legal services of Gibson, Dunn & Crutcher, architectural expertise of Leidenfrost/Horowitz and an MAI appraisal. Phase I of the renovation is scheduled to take six months.

Board of Trustees

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ENRIQUE "HENRY" BARAY, ESQ.

JAMES F. BIANCARIE, ESQ.

THE HONORABLE
CHARLES CALDERON

ANDY CAMACHO

ROSANA DE SOTO

OLIVER GOLDSMITH, M.D.

DR. JUAN GOMEZ-QUIÑONES

FEDERICO JIMENEZ

FRANK SOMERS

JESS E. SOTOMAYOR

DENNIS FERGUSON-ACOSTA
Executive Director

The Museum just held its first fundraising event at the Gene Autry Western Heritage Museum which was attended by over 300 persons. Approximately 80 works of art, textile and jewelry were sold through a silent auction. The financial results are currently being tabulated and I look forward to receiving a final report shortly.

Oliver Goldsmith, MD, Medical Director and Chair of the Board of Southern California Permanente Medical Group joined the museum's Board of Trustees. The parent company, Kaiser Permanent, is studying a second six figure grant to the museum and will host a luncheon to introduce us to their business contacts to generate support for the capital campaign. Kaiser is also hosting a reception in January for the museum's boards and committees to celebrate the acquisition of the site and thank the volunteers for their generous support in program definition, marketing, development and building purchase. An updated list of the boards and committees is attached.

A capital campaign cabinet is being organized and that effort is spearheaded by Mireya Asturias de Jones. The cabinet's mandate is to raise \$1 million a year for the next three years. In addition, the museum will conduct a series of fundraising events in various locations over the next year to increase revenues and market the museum

January 2, 1995

to a broad community.

During the year the Parsons Foundation made a \$50,000 seed grant. The City of Los Angeles Cultural Affairs Department has awarded the museum a \$50,000 grant for program and operating expenses. Southern California Edison has approved a 3-year commitment of \$15,000 per year and will host a reception at their headquarters to introduce the museum to possible corporate sponsors. Univision/KMEX-Channel 34 made a \$7,500 contribution which reflects a 50% increase over the prior year's grant from our first Latino corporate sponsor. We have met the challenge to raise \$100,000 in order to receive a \$25,000 donation from Cacique, another local Latino enterprise. It was important for us to be able to tell our funding sources that we had corporate support from Robinsons-May as well.

The Program Committee developed the attached four years of programming and will regroup early this year to implement the plans to start the Pre-Opening Season in the Fall of 1995 followed by the official inauguration 12 months later. The list of committees members which met bi-weekly for four months in preparing the program concepts is included.

The P.R. & Marketing Committee under the pro bono leadership of Chiat/Day and Valencia, Perez & Echeveste is activating the public relations plan and launching a competition for college art students to design the logo for the museum.

donation was used to support the museum's operations over the past year. The Board of Trustees joins me in reiterating our gratitude for the \$10,000 seed grant and we look forward to a long and expanding friendship with you and the corporation.

Please let me know if you need additional information on the museum's activities. We all wish you and your staff much happiness and success in 1995.

Saludos cordiales,



Dennis Ferguson-Acosta
Executive Director

cc: Antonia Hernández
Al Nodal

ltrrobm3.tlm

THE LATINO MUSEUM OF HISTORY, ART AND CULTURE

I. RATIONALE

The Latino Museum of History, Art and Culture is an essential element in the renaissance of Los Angeles. It is entirely appropriate that Los Angeles be the home for an internationally recognized museum which exhibits the cultural contributions of more than one-third of its residents. By presenting these achievements within their appropriate historic perspectives, The Latino Museum will revitalize the dialogue for all in the community. Communication is the essence of understanding. The Latino Museum will be at the center of the conversation between Southern California's diverse peoples.

The Latino Museum of History, Art and Culture will provide important resources to meet the challenges that face Los Angeles as we approach the millennium. The museum is an essential part of the fabric of the Los Angeles community. Every part of that community must participate in stitching together the tapestry that is Los Angeles 2000.

II. BACKGROUND

In 1990, a committed group of leaders representing the broad spectrum of the Los Angeles Latino community assembled to bring into existence a museum of major international stature which celebrates the artistic, cultural, and historic contributions of Latinos in the United States, beyond to all the Americas, and throughout the world.

Museum Chair, Antonia Hernandez expressed the museum leaderships' vision:

"Our goal is to serve the future by educating our audiences about the beauty, traditions, diversity and values that form the Latino perspective and thus enable all Americans to gain a better understanding and wider appreciation of Latino culture..."

The Latino museum will at last provide a home for showcasing Latino achievements."

This goal was a timely one at the beginning of the new decade. The 1990 census revealed that Los Angeles' Latino population exceeded 35% of the communities' residents. Population projections indicate that 52% of the Los Angeles population will be of Latino heritage by the year 2000. Therefore, it is important to develop for all of Los Angeles an institution which would highlight the cultural contributions of Latinos.

In the intervening three years, historic events in Los Angeles have given these goals even greater significance.

VI. ACCOMPLISHMENTS 1990-1993

- . The renovation of The Latino Museum of History, Art and Culture has been designed by architect Jesse Camberos, Principal, Space and Environmental Design Group, Los Angeles, California. Work on the renovation is now in process.
- . The museum has developed its long-range plans and has established shorter term goals and objectives for Year One of its operation.
- . The museum board has hired an experienced and internationally recognized Executive Director.
- . The board of directors of the museum raised \$150,000 over the past three years.
- . The board of directors of the museum has adopted a \$5,000 personal contribution each as their minimum annual financial participation.
- . Three important management committees have been put into place and a broad spectrum of community leaders is volunteering expertise to the museum.
- . The museum directors and staff have developed strong relationships with cultural and educational organizations in Southern California.

Internal Revenue Service
District Director

Department of the Treasury

P O BOX 2350 ROOM 5127 ATTN: E.O.
LOS ANGELES, CA 900532350

Date: AUG. 14, 1990

THE LATINO MUSEUM OF HISTORY ART
AND CULTURE
634 SO SPRING STREET 11TH FLOOR
LOS ANGELES, CA 90014

Employer Identification Number:
95-4259970
Case Number:
950141173
Contact Person:
TYRONE THOMAS
Contact Telephone Number:
(213) 725-6753

Accounting Period Ending:
June 30
Foundation Status Classification:
See Attached
Advance Ruling Period Begins:
Nov. 7, 1989
Advance Ruling Period Ends:
June 30, 1994
Addendum Applies:
No

Dear Applicant:

Based on information supplied, and assuming your operations will be as stated in your application for recognition of exemption, we have determined you are exempt from Federal income tax under section 501(a) of the Internal Revenue Code as an organization described in section 501(c)(3).

Because you are a newly created organization, we are not now making a final determination of your foundation status under section 509(a) of the Code. However, we have determined that you can reasonably be expected to be a publicly supported organization described in sections 509(a)(1) and 170(b)(1)(A)(vi).

Accordingly, you will be treated as a publicly supported organization, and not as a private foundation, during an advance ruling period. This advance ruling period begins and ends on the dates shown above.

Within 90 days after the end of your advance ruling period, you must submit to us information needed to determine whether you have met the requirements of the applicable support test during the advance ruling period. If you establish that you have been a publicly supported organization, you will be classified as a section 509(a)(1) or 509(a)(2) organization as long as you continue to meet the requirements of the applicable support test. If you do not meet the public support requirements during the advance ruling period, you will be classified as a private foundation for future periods. Also, if you are classified as a private foundation, you will be treated as a private foundation from the date of your inception for purposes of sections 507(d) and 4940.

Grantors and contributors may rely on the determination that you are not a private foundation until 90 days after the end of your advance ruling period. If you submit the required information within the 90 days, grantors and contributors may continue to rely on the advance determination until the Service

STATE OF CALIFORNIA

FRANCHISE TAX BOARD

P. O. BOX 651
SACRAMENTO, CA 95812-0651

August 27, 1990



In reply refer to
344:G :J

THE LATINO MUSEUM OF HISTORY, ART AND
CULTURE
11TH FLOOR
634 S. SPRING ST.
LOS ANGELES CA 90014

Purpose : EDUCATIONAL
Code Section : 23701d
Form of Organization : Corporation
Accounting Period Ending: June 30
Organization Number : 1471587 LM20H

You are exempt from state franchise or income tax under the section of the Revenue and Taxation Code indicated above.

() This decision is based on information you submitted and assumes that your present operations continue unchanged or conform to those proposed in your application. Any change in operation, character, or purpose of the organization must be reported immediately to this office so that we may determine the effect on your exempt status. Any change of name or address must also be reported.

In the event of a change in relevant statutory, administrative, judicial case law, a change in federal interpretation of federal law in cases where our opinion is based upon such an interpretation, or a change in the material facts or circumstances relating to your application upon which this opinion is based, this opinion may no longer be applicable. It is your responsibility to be aware of these changes should they occur. This paragraph constitutes written advice, other than a chief counsel ruling, within the meaning of Revenue and Taxation Code Section 21012(a)(2).

You may be required to file Form 199 (Exempt Organization Annual Information Return) on or before the 15th day of the 5th month (4 1/2 months) after the close of your accounting period. Please see annual instructions with forms for requirements.