



Chicana **Badgirls**

Las Hociconas

exhibition catalog



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Chicana Badgirls: Las Hociconas
Curated by Delilah Montoya & Laura E. Pérez

January 17 - March 21, 2009

516 ARTS
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Front Cover: Maya Gonzalez, *Self-portrait Speaking Fire and Flowers*, 2008,
charcoal and ink on archival paper, 25 x 32.5 inches.

Back Cover: Rosa Zamora, *Legacy*, 2008, stencil

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INTRODUCTION

Chicana Badgirls: Las Hociconas was inspired by a gallery exhibition that opened on June 1, 2001, which artist Pola López and myself conceived and exhibited at Pola's studio called Emanations Studio Gallery in Santa Fe, New Mexico. The exhibition, titled *Las Malcriadas ...coloring out of the lines* was a consortium of five Chicana artists who wanted Alma López to know that she was not alone in her effort to focus on cultural idioms.

In many ways her work broke the mold of predefined roles to assert an evolving way of life. Earlier in 2001, Alma López's *Our Lady* was the source of a controversy in which the New Mexico State museum system's Sensitive Materials Committee stepped in to calm an overwhelming number of protesters.

What was at stake then and what is being addressed now is the right to create work that represents our experience as Latina artists whose work is based on the lived reality of the struggles we encounter. The aim of the present exhibition has been to gather artists making work that reshapes the Latina cultural context. But most of all, this exhibition is an amazing gathering of 18 beautiful and powerful Latina women whose work speaks to all who are willing to listen. I am honored and give them thanks for their contributions to the exhibition.

—Delilah Montoya, Co-Curator

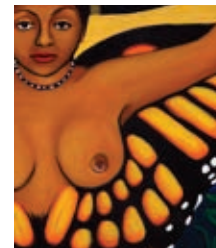
Delilah Montoya is an artist and professor, currently teaching Photography and Digital Arts at the University of Houston. Her work is the subject of *Women Boxers. The New Warriors* (Arte Público Press, 2006),

CON O SIN PERMISO (WITH OR WITHOUT PERMISSION):

*Chicana Badgirls: Las Hociconas*¹

by Laura E. Pérez

Chicana badgirls, *hociconas*, big mouths, loud mouths, women who talk back. They're the ones who won't stay quiet, who won't make nice, won't pretend everything's okay when it's not. Badgirl *hociconas* don't behave in a world of double-standards, whether these be men over women, heterosexuals over queer folk, haves over have nots, "white" people over those "of color," and so on. They shouldn't.



So this is a jubilant exhibition. A celebration of the courage and vision of Chicana and other Latina women artists attending to their bodies, their spirits, their minds to discern truths when everyone lays claim to defining them, when the difference between right and wrong, truth and falsehood, selfishness and selflessness are not only blurred, but upside down.

This is an exhibition of solidarity between California-based artists and local New Mexico and Texas-based *artistas*, between exhibition newcomers, mid-career artists, and those whose work sits in important collections and has earned them prestigious awards. All of them are breaking ground in their media or subject matter.

Con o sin permiso, they speak out on behalf of the hidden strengths that have allowed women, and Chicana/Latina women in particular ways, to survive and even thrive against adverse conditions of racist, classist sexism rooted in the historic misogyny that accompanied the European invasion and settling of the Americas.

For if prior to and during colonization European women were hounded as witches if they displayed healing and other skills contrary to Christian patriarchal



orders, in the Americas, Native American and African diasporic women were construed as even more frightening and threatening by the male-centered social and religious powers than their Euroamerican counterparts.

But though this is a gathering of Latina women artists, in recognition of the need to continue creating more equity in the art world where women “of color” still receive marginal attention and support, the exhibition’s topic is universal, ancient, perennial. Standing up for the vision of something better in the here and now is what the pursuit of greater democracy on the collective level and spiritual growth on the individual are made of.

History is full of “s/heroes” labeled as outlaws for challenging unjust laws. It is interesting how many are gender-bending figures, individuals loving enough to step beyond socially invented notions of gender into zones of greater complexity, ambiguity, truth.

The “father” of Greek thought, Pythagoras (6th century BCE), a spiritual and philosophical luminary, was chased from his monastery-like school, and hounded aboard a ship where he was starved to death by order of his enemies. Hypatia, a

brilliant mathematician and philosopher, some two centuries later in Alexandria, was dragged from her chariot to a macabre death at the hands of fanatical Christian monks. Jesus, a Jewish ethnic minority member under Roman rule, had the courage to change religious tradition, refusing to discriminate between people of different faiths, classes, or genders, refusing to bow down to the kingdoms of earth, though it cost him his life. And St. Francis, a one-time party boy, stood up to the ruling Catholic Church hierarchy, steadfastly turning its gaze from material and political power to the mission of serving the poor, the sick, the despised.



The centuries are lit by such luminaries whose spirits refused to bow down before injustice and it is to them that we turn for inspiration.

From the Maya we receive the principle of *In'Laketch*: *tú eres mi otro yo*: you are my other me. Not only are we interwoven, we are one. I am you and you are me. To harm another is thus to literally harm one’s own being. This is a basic spiritual law in numerous traditions.

For the purposes of this exhibition, it means that there is a Chicana badgirl in every one of us, speaking truths, visions, hopes and criticisms necessary to greater individual integrity and to the acceptance of seemingly irreconcilable differences within our own selves, and thereby our families, our communities.

The work in this exhibition, through various media, offers our individual and collective minds food for thought regarding inherited legacies that dehumanize women, and in so doing also dehumanize men. But they also offer up ways to unthink and rethink braver, more truthful and more deeply human understandings of being and existence.

The eighteen artists of this exhibition offer visions of a humanity healing in a

“Standing up for the vision of something better in the here and now is what the pursuit of greater democracy on the collective level and spiritual growth on the individual are made of.”

balance of so-called “female” and “male” energies. They illuminate the links between eros as spiritual love and eros as sexual, or physically embodied spirituality. They raise questions about when women’s bodies get to count as holy and who gets to interpret and define female sacredness, asking why not women-loving-women? They show us the tension between inner and past gendered violence and the present struggle to maintain spiritual and psychological balance. They share with us their excavations into pre-Colombian, non-Christian notions of deity, where the creator and gods are also imagined as female, indeed as twinned male-female energies.



They expose the myth of female inferiority for what it is in figures like the polymath genius, Sor Juana Ines de la Cruz (1648-1695) of colonial New Spain. They hold up like a mirror the religious and cultural archetypes we’ve received such as women as bearers of evil (Lilith, Eve, *La Llorona* / the Wailing Woman, witches), as if we were “aliens” to humanity. They suggest that we draw the links between the women we know and these ingrained specters of a human imagination that is ultimately self-loathing.

This loathing of the female body is abundantly made clear in crimes against women from rape in the home to the war camps, from the Inquisition’s so-called witch-burnings of *curandera* or healing women, to the ongoing Juárez murders of young Mexican women today.

The cultural fear attached to figures we symbolize as female is the subject of some of the work in the exhibition, as is the transformation of that fear into a fountain of speech and other energetic action. This energy is a cry against war, and for deeper spirituality in some of the art works. And in other pieces, it is a cry in favor of the poor, the undocumented, the historically wounded and exploited. The self-loved and thereby loving body of women, of a “feminine” sensibility, of that considered specifically the territory of females, even if socially constructed, these are topics that recur in the various pieces in the exhibition.

Who gets to count, the artists seem to ask? We all do. And that is a we that strives for personal integrity of a body no longer demonized for being female



and fleshy, a body no longer castigated as witchy because intuitive and blessed with piercing visions, a body no longer loathed because it is darker or non-European looking, or not male, or not straight. And this exhibition seems to say that balance at the inner, deeply personal level is a prerequisite for the search for justice on any score in the outer world, for we are, indeed, each other.

In closing, I would like to say what a pleasure it has been to work with my co-curator Delilah Montoya and with Suzanne Sbarge and the staff of 516 ARTS. I also want to express my gratitude to the participating artists. This essay reflects my response to the various pieces in the exhibition and not necessarily the artists’ own views about their work. It is my invitation to further dialogue on vexed but vital questions that I extend to the viewers of this exhibition. □

1 My thanks to Tey Marianna Nunn for her contribution to developing the concept of *malcriadas* in relation to Chicana artists that was later used by Pola López and Delilah Montoya in their exhibition titled *Las Malcriadas...Coloring Out of the Lines*, and to C. Ondine Chavoya for his work in linking the *malcriada* to the *hocicona* in his essay *Malcriada Delilah Montoya Photographer* (in *Women Boxers. The New Warriors*, Arte Público Press 2006: 90-93). Special thanks also to John P. Strohmeier, author of *Pythagoras, Divine Harmony. The Life and Teachings of Pythagoras* (Berkeley Hills Books 1999) for discussions of the classical Greek world and his careful editing of this essay.

Laura E. Pérez is Associate Professor of Ethnic Studies at the University of California, Berkeley. She is the author of *Chicana Art: The Politics of Spiritual and Aesthetic Altarities* (Duke University Press 2007).

Maya Gonzalez

San Francisco, California



Black Gloves Falling, 2008, pen & ink on archival paper, 7.5 x 6 inches

"I have long studied the painted books of Mexico, but became compelled by their ability to communicate multi-dimensional realities with the most basic tools while I was extremely ill from 2003-06. I felt the images open up and speak to me.... As I became weaker and surrendered more to the deep healing that was necessary for my illness, my work dropped into what felt like a personally as well as a culturally relevant form. I went from large, colorful paintings to small pen and ink drawings with very little color.... Now completely strong and healed, I find that I must keep up with these small drawings. They are my constant and small conversations with my deepest heart regarding my own mysteries of being and life in lesson."

Tina Hernández

Houston, Texas



¡Ya Basta! from the *Girly Revolution* series, 2004, silk screen, 26 x 20 inches

"When I was a teenager and reading 'girl power' literature, I noticed that the images lacked a Latina influence... Exploring female sexuality through subculture influences such as vintage pulp-novels and retro b-movies is the starting point for my exploration of these sexual female roles as archetypes instead of stereotypes. My fascination with these bad girls stems from my idea that these characters at least know what they want (sexually that is) and are not ashamed of their bodies. The use of self-portraiture helps combine my sexual identity with these roles."

Marie Romero Cash

Santa Fe, New Mexico



Chica Loca: Catwoman Rising, 2008, wood, watercolor, varnish 13 x 13 x 17 inches

"This piece reflects every woman's inner creature; the woman she would really like to be. Catwoman is strong, fierce, unafraid of any challenge. She is not easily intimidated and has the craft and cunning to come out on top, unscathed. Meow....!"

Pola López

Los Angeles, California



Inner Scream, 2008, acrylic on canvas, 36 x 36 inches

"My work refers to the female body as a point of self-reflection. Through the mirror of self-portraits, in the fantastic garden, the body is bare, marked with symbols; the heart of thorns, or the Mayan symbol of duality, which responds to the echoes of mixed feelings within; echoes which grapple with a balance of identity, as a Chicana artist caught on the threshold between the narcissistic observations of beauty, spirit, matter and self-questioning. Parallel to this, is the portrait that shows a self-imposed silence as I cover my mouth, but an inner scream given by my self as a child, is a suppressed thought."

Elia Arce

Houston, Texas



The Mourning of the Pin-Up Girl, 2007, video & installation, dimensions variable

"The Mourning of the Pin-Up Girl is a video performance installation mourning the war in Iraq. It is a forty-minute recording of a live improvisation in which the Pin-Up Girl holds a folded US flag as she takes us on an emotional silent journey of loss. Emotions of pride, anger, compassion, and helplessness dictate the different positions in which she holds the flag."

Nao Bustamante

Troy, New York

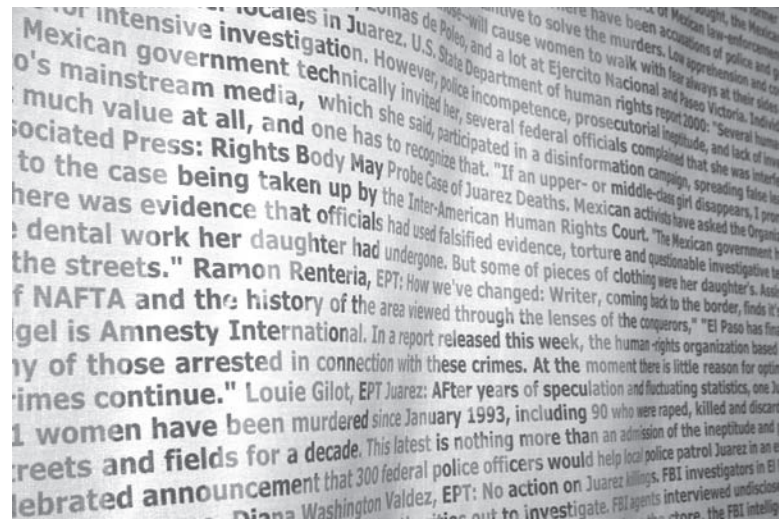


America the Beautiful, 1995, video still

The exhibition features a full-length recording of Nao Bustamante's acclaimed live performance piece, *America the Beautiful* (2002), an exploration of the simultaneously frightening and comical gendering rituals of women in the United States. This piece queries the relationship between nationalism and gender. Bustamante's performance of female glamour as an over-the-top circus show exposes "feminine" rituals of beauty and desirability as crazy-making, dangerous ventures. The exhibition also includes the photograph by Jorge Aceituno of Bustamante's recent performance piece, *Given Over to Want*. Sculpting the body with tape, shadow-play and boxed wine all provide material for the exploration between human want, both natural and contrived.

Celia Alvarez Muñoz

Arlington, Texas



Las Mordidas (detail), 2006, digital print on poly-weave fabric, 15 x 15 feet

"In our teens, during the 1950s, Juarez, Mexico, was an escape to an expanded cultural and night life. We shopped, cheered and jeered at bullfights, attended social and cultural functions, *tardeadas* and danced in exotic night clubs... Even at night it was safe... Half a century later, it is not safe or 'user-friendly.'... The works in this exhibition respond to the lack of negotiating tactics by both countries entering a global market, gone off kilter; where the abnormal has become the norm; where women, life and our systems of ethics and justice are valued incrementally less... Both countries have lost body-count of the burned, raped and mutilated corpses of hundreds of young women found in the Juarez desert killing fields."

Delilah Montoya

Albuquerque, New Mexico



La Llorona (detail), 2004, ink jet on canvas, 8 x 20 feet

La Llorona in Lillith's Gardens brings together two archetypal figures thought to have betrayed their husbands and murdered their children. According to folklore, both Lillith and *La Llorona* continue to haunt the terrestrial realm as evil spirits. These women were presented as monsters and constructed to send a lesson to young girls on how to behave or how they should feel about these sorts of "monstrous women." The installation provocatively explores the traditional double standards that determine appropriate behavior for women and invests these female archetypes with new meaning.

Elisa Jiménez

Santa Fe, New Mexico

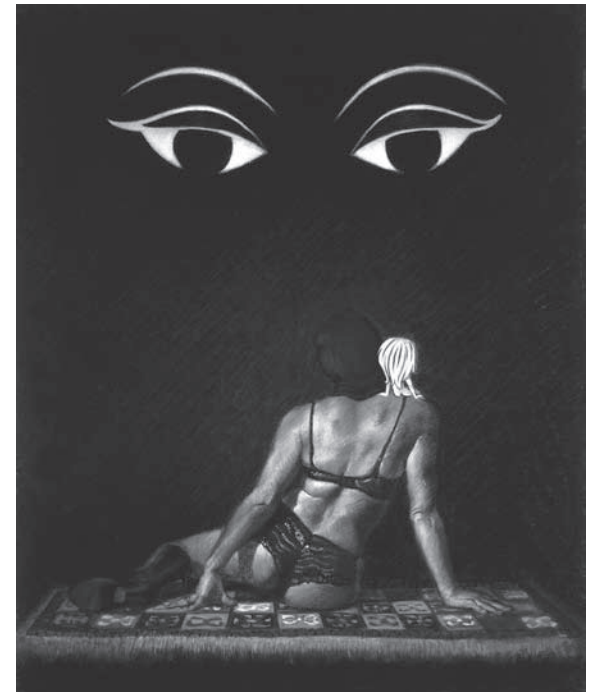


Research drawings for *The Tree of Life*, 2008, mixed media on paper, 11 x 8.5 inches each

"As Above, So Below... is a synthesis of my current research on the Tree of Life and all its references and multi-cultural, scientific, personal and metaphysical connotations. This iconography has connected itself to the applicable research of Wisdom; the Logos or Gnosis, as well as the concepts of the alchemical 'sacred marriage' or *conjunctio* of male and female. My interdisciplinary installation is a tableau of sculpture, writing and drawing which is catalyzed by a couture fashion performance where the idea of the ultimate bad girl is introduced: Eve and her female counterparts."

Isis Rodríguez

San Francisco, California



Believing, 2008, pastel on painted paper, 28 x 40 inches

Isis Rodríguez is an experimental figurative artist using the cartoon as a conceptual tool in her work. Her first lessons in art came from copying *Hanna Barbera* cartoons by hand. Later she was influenced by underground comics like *MAD Magazine* and began doing her own versions of Cuban expatriate Antonio Prohia's *Spy vs. Spy*. Her work in this exhibition, from *The Masked Woman Series*, was just created at a residency in Oaxaca, Mexico. These pieces fuse a cartoon named *Regalo* with a realistic masked figure. *The Masked Woman Series* will be exhibited internationally through 2010 in several Mexican museums.

Cecilia Portal

Albuquerque, New Mexico



Perros Maravilla / Marble Dogs, 1992/2008, gicleé print, 44 x 55 inches

"In the photographs from the *Sueños y mitos/Dreams and Myths* series, I reveal images which first appeared in my dreams.... The process began in 1989 with a recurring dream of a centaur. For over a year the centaur would visit me in my dreams and take me on long journeys atop his warm back, from lush green meadows to obscure and dark places. I felt safe riding with him and strong in a peaceful way.... In Greek mythology, the centaur was described as uncontrolled passion, violence, tyranny and wisdom. The centaur was also a teacher of the gods. Fallen heroes were left for the centaur to find and heal. It also represented the struggle between soul and intelligence, the union of the lower forces and the spirit, but neither good nor evil."

Diane Gamboa

Los Angeles, California

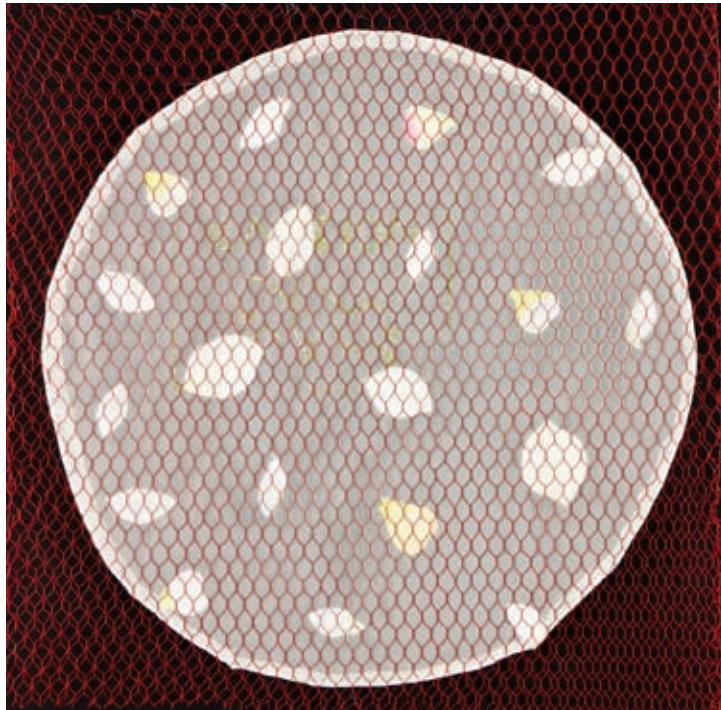


Altered States, 1999, serigraph, 22 x 30 inches

Altered States revolves around the sometimes thin line between sexual and spiritual liminal experiences. The *Alien Invasion* series included in this exhibition explores the concept of aliens in terms of immigrants, patriarchy, and the return of female leadership in terms of 2012 and other end-of-world mythologies. Gamboa says this series "surfaced in 2006 and will disappear in 2012....The greenish-blue extraterrestrial women figures come from a great distance to study levels of human emotion and intelligence. They are here in the form of womankind and have arrived to probe mankind. They are conducting a thorough investigation of suspicious terrestrial activities.... They see that the coming population control experiment will seem like the cause is from out of this world."

Consuelo Jiménez Underwood

Cupertino, California



Undocumented Tortilla Happening (detail), 2008, mixed media installation, 5 x 5 x 6 feet

"My work reflects the quiet rage that has permeated the Americas for more than 500 years."

Rosa Zamora

Albuquerque, New Mexico



Efectivas (detail), 2008, stencil on panel, 4 x 8 feet

"When I began spray painting, all the street art in Albuquerque was very masculine and politically oriented. My vision has been to bring a sense of lightness and femininity to the street by painting cute, girly images around the city.... While my street art thus far has been rather lighthearted, I am using the same medium and techniques to show a more serious side of this feminist art form."

Amalia Mesa-Bains

Marina, California



Guadalupe, 1997, iris print, 33 x 40 inches

"This series of prints is from a larger installation, *Venus Envy III: Chihuahatlampa, The Place of the Giant Women*. The images bring together women of power who throughout history were too large, too vocal, too intelligent, too sexual and too sacred to be contained by the patriarchy of their time. The Amazon, the Virgin and the Nun represent aspects of my own narrative in *Venus Envy*, my autotopography. I have chosen them to represent our shared story. They were the badgirls of their epoch."

Maye Torres

Taos, New Mexico



The Torn-Up Christ, 2003, graphite & oil paint, 64 x 64 inches

Maye Torres weaves together the precision of science and the depths of mythology using traditional materials such as bronze, ceramic and pencil. Recently she was the inspiration for the documentary film, *Who Does She Think She Is?*, a film created about women artists in the United States. The works included in this exhibition are from the series, *Objects of Dissent*, which depicts subjects that cause dissent in our world, from God, to relationships, to weapons of mass destruction. These drawings were created in response to 9-11 and express the need to let go of the heathenistic act of war.

Alma López

Los Angeles, California



Our Lady of Controversy, 2008, acrylic on canvas, 40 x 30 inches

"Currently, I am co-editing a publication entitled *Our Lady of Controversy: Alma Lopez's Irreverent Apparition* (University of Texas Press, 2010), a compilation of essays that use my controversial image titled *Our Lady* as a case study for examining issues of censorship, representation, the female body and the religious right in both the local and the national alignment of church and state. Although focused on one piece of art in the *CyberArte* exhibition at the Museum of International Folk Art in Santa Fe, all of the essays shed light on broader issues and controversies that have been haunting the art world since at least the NEA debacle of 1988."

Anita Rodríguez

Guanajuato, Mexico



La Casa de Curandera, 2007, acrylic on wood & masonite, 25.5 x 29.5 inches

"My imagination was fattened on stories my parents told me, stories from other cultures, from *Grimm's Fairy Tales*, from stories about the ant people, to the miraculous appearances of saints... But I was mortally bored by the weight of centuries, all those backward-looking stories, I wanted to write my own stories, have an adventurous life and forget xenophobia, provincialism and isolation. I was inspired by the murals of Diego Rivera and the work of Guadalupe Posada, Frida Kahlo, Remedios Varo and Tamayo."

ARTISTS' BIOGRAPHIES

Elia Arce is a pioneer performance artist working in a wide variety of media, including video installation, performance art, experimental theater, writing, photo, video and sculptural performance. Her work has been performed extensively at national and international venues. She has been published and received considerable critical attention in many publications, including *Ms. Magazine*, *Latina Magazine*, *High Performance* and *ArtForum*, among others. Arce has received awards from The Rockefeller Foundation, The J. Paul Getty Foundation and the National Endowment for the Arts. Arce is a dual citizen based in both Costa Rica and the United States.

Amalia Mesa-Bains is an artist, educator and cultural critic. Her artwork, primarily interpretations of traditional Chicano altars, has been exhibited in national and international venues including the National Museum of American Art, the Whitney Museum of American Art, the Museo del Barrio, the San Francisco Museum of Modern Art, as well as museums in France, Sweden, Ireland and Denmark. Mesa-Bains has received numerous awards and is a recipient of a distinguished MacArthur Fellowship. Currently she is a Professor and the Director of the Visual and Public Art Department at California State University at Monterey Bay.

Nao Bustamante creates performance art, sculpture, installation and video. Her work has been presented in galleries, museums, universities and underground sites all over the world. She has exhibited at the Institute of Contemporary Arts in London, the San Francisco Museum of Modern Art and the Kiasma Museum of Helsinki, among other locales. In 2001 she received the prestigious Anonymous Was a Woman fellowship and in 2007 was named a New York Foundation for the Arts Fellow, as well as a Lambert Fellow. She is currently Associate Professor of New Media and Live Art at Rensselaer Polytechnic Institute.

Marie Romero Cash is a Santera/Folk Artist. She has been exhibiting her work in major exhibitions throughout the United States for the past 25 years. She creates figures that depict women in various stages of life, sometimes religious, sometimes politically charged, other times tongue-in-cheek. Her works are in museums and private collections, including the Smithsonian Institute, the Museum of International Folk Art, Colorado Springs Fine Arts Center and The Vatican.

Diane Gamboa has been producing, exhibiting, and curating visual art in Los Angeles for over 25 years. In the 1980s, she documented the punk rock scene in East Los Angeles, was a member of ASCO, a conceptual multi-media performance art group, and organized numerous site-specific "Hit and Run" paper fashion shows. Her work has been exhibited nationally and internationally, including in the collection of the National Hispanic Cultural Center in Albuquerque; and it has been featured in many publications including *High Performance* and *Chicana Art: The Politics of Spiritual and Aesthetic Altarities*. She has studied the art of tattooing and the use of other media including glass (stained glass windows), metal and concrete, and she is currently at work on the *Alien Invasion* series.

Maya Gonzalez is an artist and educator. She has long collaborated with Children's Book Press illustrating multicultural children's books. Although she does not consider herself an illustrator, she has illustrated nearly 20 children's books and received numerous awards. She is creating a small press called Reflection Press with the motto "a people should not long for their own image." Her paintings have been exhibited across the United States and her work is featured in many art books.

Tina Hernández was born in the border town of Brownsville, Texas and raised in Houston. She developed a high interest in the subject of feminism at a young age. She holds a Bachelor of Fine Arts in Photo/Digital Media from the University of Houston. She is working on a continuing digital project using Mexican female imagery to promote female empowerment and raise the curiosity of fellow Mexican women in their past, present and future.

Elisa Jiménez was named one of Vogue's Top 10 Independent American Designers, and her work has been seen in the pages and on the covers of such publications as *Elle*, *Vogue*, *Harper's Bazaar*, *People*, *Newsweek*, *Nylon*, *Playboy* and *The New York Times*. She has received numerous awards including the National Endowment's Most Promising Artist. She holds M.F.A. and B.F.A. degrees with supplemental degrees in Native American Mythologies and Classics. She observes that her clients are women who have worked very hard to become themselves, including Marisa Tomei, Cindy Sherman, Cameron Diaz, Sarah Jessica Parker, Courtney Love and Pink.

Alma López is a Mexican-born Chicana artist, activist and visual storyteller. She received a B.A. degree from UC Santa Barbara and an M.F.A. from UC Irvine. Her work includes serigraphs, paintings, photo-based digital prints, public murals and video. She has designed posters for national and international events, and her work has appeared on the covers of over 20 publications. She is currently co-editing *Our Lady of Controversy: Alma Lopez's Irreverent Apparition* (University of Texas Press, 2010).

Pola López is a painter based in Santa Fe and Los Angeles. She is considered one of the leading Latina/Chicana artists in the United States to emerge from the Southwest. Her work has been the recipient of numerous Best of Show awards and is held in permanent collection in museums and public places. Her paintings are widely collected by private patrons. Her work explores being a Chicana artist caught on the threshold between the narcissistic observations of beauty, spirit, matter and self-questioning.

Delilah Montoya is an artist and professor. Her photographic work is in the collections of many museums including the Los Angeles County Museum of Art, the Houston Museum of Fine Art, the Mexican Museum in San Francisco, The Bronx Museum and the Smithsonian Institute. Her work has been exhibited across the United States and in France, Russia, Japan and Mexico. Her work is grounded in the experiences of the Southwest and brings together forms and practices of Aztec Mexico and Spain to cross-border vernacular traditions.

Celia Alvarez Muñoz is a conceptual, multi-media artist based in Texas. She has received numerous awards including two National Endowment for the Arts fellowship awards. Her work has been widely exhibited nationally and internationally, and was included in the Whitney Museum of American Art 1991 *Biennial*. Her work is included in the collections of major museums, universities and corporations around the world.

Cecilia Portal explores through photography her feminine, Cuban, Latina and immigrant experiences. In Mexico City she apprenticed with master photographers Manuel Álvarez Bravo, Walter Reuter and Julio Pliego. She attended the New England School of Photography in Boston and received the Guggenheim Fellowship in Photography. Her photographs have been exhibited in the United States, Latin America and Europe.

Anita Rodríguez was born in Taos, New Mexico. She traveled to Mexico City as an exchange student where she was influenced by the murals of Diego Rivera in the Zócalo, of Siquieros at the UNAM, the work of Guadalupe Posada, Frida Kahlo, Remedios Varo and Tamayo. She attended Colorado College and raised her daughter in Taos. She now lives in Guanajuato, Mexico.

Isis Rodríguez is an experimental figurative artist who grew up in Topeka, Kansas. She received a B.F.A. degree in Painting from the University of Kansas. Her work has been exhibited in numerous exhibitions nationally and internationally including the Yerba Buena Center for the Arts in San Francisco and the Museum Timoteo Navarro, Tucumán, Argentina. Her artwork has been featured in several books, including *Women and Art: Contested Territory* by Judy Chicago and Edward Lucie Smith and *Vicious, Delicious, and Ambitious: 20th Century Women Artists*.

Maye Torres was raised in New Mexico and Latin America. Her innovative drawings and sculptures weave together science and mythology using traditional materials such as bronze, ceramic and pencil. She has won numerous awards and is displayed in private and public collections throughout the world. Her work has been featured in many art publications alongside artists such as Frida Kahlo, Georgia O'Keeffe and Ana Mendieta.

Consuelo Jiménez Underwood has exhibited and lectured nationally and internationally for over 25 years. She received B.A. and M.A. degrees from San Diego State University and an M.F.A. degree from San Jose State University. Her work is in the collections of the Smithsonian American Museum of Art, the Museum of Art & Design in New York, the Mexican Museum in San Francisco and the National Hispanic Cultural Center in Albuquerque. Her contributions to the contemporary Chicano and fiber art movements have been referenced in many publications.

Rosa Zamora was born into a family of visual and performing artists in Albuquerque and was brought up in the tradition of Mexica/Aztec dance and ceremony. She graduated from the University of New Mexico with a degree in Anthropology, focusing on Mesoamerican Archaeology. Her goal in both the academic and artistic worlds is to blend ancient and modern information and images as a way of communicating a Mestiza experience.

Credits

Grant Funders

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