

DRAFT

DECLARATION OF SANTIAGO

(Version No. 2, June 25, 1998)

The wives of Heads of State and Government of the Americas and the government representatives, meeting in Santiago, Chile, September 28-30, 1998, under the theme: "The Americas Pave Today the Way for the Year 2000," for the purpose of sharing achievements and lending new impetus to our commitment to contribute to the development of the countries of the Hemisphere, hereby sign the following Declaration:

1. We recognize the growing need to contribute more actively to finding solutions to social problems that require a hemisphere effort, by pooling capabilities, sharing experiences, strengthening initiatives, and designing strategies that permit us to take effective action in this area;
2. We value our potential as a shared network of common goals and projects that transcend our borders for the purpose of bringing together, developing, and using capabilities and resources to the benefit of our societies, especially its vulnerable sectors;
3. Our actions are oriented towards supporting and promoting social policies and strategies consistent with international agreements and resolutions that foster the strengthening of democracy, the eradication of poverty, progress toward economic stability and social justice for all the peoples of the Americas;
4. We commit ourselves once more to the agreements concluded as part of the Panama Declaration with respect to high-risk population groups who are hardest hit by the effects of poverty and social exclusion;

5. We recognize that globalization is generating, in each of our countries, new situations that present a series of new demands and opportunities with respect to national capabilities;

6. We emphasize the valuable assistance being provided by cooperation agencies, international organizations, and multilateral programs to support social policies and government and non-governmental institutions, to bolster initiatives and resources aimed at the implementation of our activities;

7. We endorse and value the strides made, as set forth in the "Follow-up Report on the Agreements and Plans Adopted at the Seventh Conference of Wives of Heads of State and Government of the Americas" regarding: Teen Pregnancy Prevention, Cancer Control, Eradication of Measles, Elimination of all Forms of Violence, Reduction of Maternal Morbidity and Mortality, Compliance with the Rights and Obligations with respect to Children, Improvement of the Quality of Childhood Education Systems, Equal Access by Boys and Girls to Education, and Equal Access by Women to Decision-Making Processes;

8. We agree to adopt, as central priority issues of this Eighth Conference, given their importance and relevance to the situations in the countries gathered here: Education, Promotion of Women's Rights to Participation, Prevention and Elimination of Domestic Violence and Child Abuse, and coordination with the agreements and resolutions of the Second Summit of the Americas held in Santiago, Chile, in April 1998, and other relevant conferences on these topics;

9. In the field of education, we underscore the importance of the comprehensive development of the child, with emphasis on the early education of boys

and girls under age six living in poverty and other high-risk situations; and on the inclusion and retention of women in the labor force. We also underscore the importance of continuing to combine our efforts to support educational strategies that target women's health.

10. We recognize, as problems that need to be addressed on an urgent basis, increased teenage pregnancy and a higher incidence of Acquired Immune Deficiency Syndrome among young people and women. We agree to dedicate our efforts to encouraging and supporting sexual education for boys and girls regarding the prevention of HIV and STDs [sexually transmitted diseases].

11. We reaffirm our support for strengthening the rights of women to participate in all areas of social, political, economic, and cultural endeavors involving our peoples. We greatly value the initiatives taken to include rural women in this process.

12. We declare our firm intent to continue to strive for equal treatment of and opportunities for women, which serve as barometers of actual progress made in consolidating the democratic mechanisms that our countries are promoting. We will lend support to programs aimed at strengthening the capabilities of women, particularly those that encourage and develop their leadership skills.

13. We recognize and value the progress made in the countries of the Hemisphere with respect to legislation applicable to domestic violence. We agree to devote our efforts to strengthening those entities that guarantee proper implementation of and actual compliance with the rights and duties resulting from this legislation.

14. We reiterate the need to guarantee continuity of efforts aimed at eradicating measles in our Hemisphere by the year 2000. Moreover, we support other

initiatives aimed at implementing innovative strategies for the promotion of physical and mental health.

15. Within the context of the International Year of Older Persons, scheduled by the United Nations to cover the period October 1, 1998, to September [sic] 30, 1999, we agree to work systematically in our countries for their full social, economic, and cultural inclusion. We will also provide assistance with exchanges and technical support in this area among our countries.

16. We note that our meeting coincides with the Fiftieth Anniversary of the United Nations Declaration of Human Rights and we undertake to comply fully with the goals set forth in that important Declaration.

17. We declare our firm intent to promote equal opportunities for persons with disabilities, in order to strengthen their participatory rights.

18. We express our appreciation to the First Lady of the Republic of Chile, Mrs. Marta Larraechea de Frei, and in particular, the Chilean people, for the hospitality extended during our stay.

19. We are grateful for and accept the courteous offer of the wife of the Prime Minister of Canada, Mrs. Aline Chrétien, to host the Ninth Conference of Wives of Heads of State and Government of the Americas.

20. We reaffirm our support for access to and the participation of women in decision-making as one of the most important ways of achieving our goals and "paving today the way for the year 2000."

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Date: September 22, 1998

To: Caroline Croft, The White House Millennium Council

Fax#: 202/456 2008

From: Daniela Müller, Cultural Affairs Specialist

Subject: Jesse Trevino program (please pass to Jesse Trevino)

Pages: 2 including this cover page

*For Nicole
Robner*

**FIRST LADIES SUMMIT
PROGRAM FOR FOREIGN PAINTERS
SEPTEMBER 28-30, 1998**

Monday, September 28

- 8:30 am Inauguration of the 8th Conference. Introduction to a delegation of Chilean artists.
- 12:45 pm Transfer of the foreign painters from the Sheraton to Divertimento Restaurant for lunch.
- 1:00 pm Welcome statement by a group of Chilean painters that will present the "Painting with Children" Project and will describe the technical aspects of the Painting with Children Day.
- 3:00 pm Transfer of the foreign painters and the committee of Chilean painters to the Roberto del Rio Hospital. Visit to this project of Painting with Children to see the experience and decor of a children's hospital on-site.
- 4:30 pm Transfer from Roberto del Rio Hospital to Subway Station Republica. The foreign and Chilean painters will visit the station to see the project carried out by painters and children of Fundación INTEGRA.
- 5:30 pm Transfer from Subway Station Estación Republica to the Sheraton Hotel.
- 8:30 pm Transfer of the foreign painters from the Sheraton to La Tasca de Dominica Restaurant.
- 9:00 pm Informal camaraderie dinner between Chilean and foreign artists
- 11:45 pm Transfer of foreign artists from the restaurant to the Sheraton

Tuesday, September 29

- 815 am Transfer of the artists from the Sheraton to the Open Centers where the Painting with Children Day will take place.

- 9:00 am Painting with Children Day at Open Centers.
- 1:00 pm The children and artists share lunch with children belonging to the Open Center.
- 3:00 pm Transfer of the artists from the Open Center to the Sheraton Hotel.
- 7:45 pm Delegations and painters board the buses going to Castillo Hidalgo.
- 8:30 pm Official Dinner
- 11:30 pm End of dinner Delegations board the buses to return to the hotel.

Wednesday, September 30

- 10:30 am Delegations and painters board buses to go to Casas de Lo Matta Museum for closing ceremony.
- 11:30 am Conference closing and presentation of the works of the artists and children.
- 13:00-13:30 Farewell cocktail party at the Casas Lo Matta Museum.
- 14:00 Delegations and painters return to the Sheraton Hotel with the bus caravan.

JESSE TREVINO

HISPANIC REALIST ARTIST
San Antonio, Texas

CAROLEE YOUNGBLOOD
CEY Marketing and Public Relations
204 A Ruelle
San Antonio, Texas 78209
(210) 828-9827

JESSE TREVINO, ARTIST

JESSE TREVINO, one of America's finest realist painters, has earned his international reputation by painting the people and landmarks of the west side of San Antonio, Texas, where he grew up with his 11 brothers and sisters. San Antonians readily embrace him as their *native son*, although he was born in Monterrey, Mexico in 1946.

His artistic talents emerged early, when he won his first art contest at age 6, in a wildlife drawing competition sponsored by the Witte Museum. In High School, he won more awards and contests than any other student, before or after he attended Fox Tech High School, including : a scholarship to attend the prestigious New York- based Art Student League. Living in Greenwich Village, and under the tutelage of William Draper, known for his portraits of John F. Kennedy and Carl Sandburg, Trevino developed his own unique ability to capture emotion and personality on canvas. After one year, his studies were interrupted when he was drafted into the Army and sent to Vietnam.

While in Vietnam, he almost completed "Vietnam-1966," a painting of a Vietnamese woman and her baby. However, in the Mekong Delta, he was severely wounded by sniper fire and lost his right hand. After a difficult two-year recovery period, his right hand replaced by a metal hook, Trevino enrolled in art class at San Antonio College and began painting with his left hand. While there, he joined Con Safo, a group of Chicano artists that included Felipe Reyes, Mel Casas, and Cesar Martinez, and began painting *his* San Antonio. He earned a Bachelor of Arts Degree from Our Lady of the Lake University and was one of the first student to earn a Masters of Studio Art from the University of Texas at San Antonio. Trevino became a naturalized citizen of the United States in 1970.

"Like many Chicano artists, I was interested in my roots. I experimented with a lot of different styles but finally decided to paint what was around me -- what I had grown up with -- the things that were about me, about my family, my friends, my community," Trevino told Smithsonian Magazine. In 1994, Trevino's work was exhibited at the National Museum of American Art at the Smithsonian Institution, co-sponsored by the National Council of La Raza, and The RK Group. Two of Trevino's paintings, "Mis Hermanos" and "La Tienda Elizondo" now hang permanently in the Smithsonian. Dan Goddard, art critic of the San Antonio Express-News writes, "Unlike modernists who try to shock a rich, jaded society, Trevino's paintings are affirmations of his community's struggles to overcome poverty and achieve a share of the American Dream."

"La Raspa," the snow-cone (raspa) vendor and "Senora Dolores Trevino," his mother (in her back yard gathering laundry), are two of Trevino's most important works, painted in his bigger-than-life signature style. "Senora Dolores Trevino," now in the permanent collection of the

San Antonio Museum of Art, was proclaimed by Michael Ennis of Texas Monthly Magazine to be "the best artist's mother since Whistler's"

Today, his work can be found in the collections of world leaders such as Prince Charles of England and corporate giants such as Anheuser-Busch Companies, Inc., J.C. Penney, and Dr Pepper USA. In 1995, Anheuser-Busch was the major sponsor of the San Antonio Museum of Art exhibit, "A West Side Story: Works by Jesse Trevino." This milestone marked the first time a Mexican-American one-man exhibition was held at the San Antonio Museum of Art; visitors broke all of the museum's attendance records.

Also in 1995, Trevino completed a 36 ft mural for the new San Antonio Central Library. The distinctive and beautifully designed Library building is the work of internationally acclaimed architect, Richard Legoretto. The mural was commissioned by USAA to commemorate San Antonio's involvement in WWII.

"Jesse Trevino: An Artist and His Place" at the Art Museum of South Texas in Corpus Christi, Texas, opened in October 1996 as a part of the museum's celebration of Hispanic Heritage Month. The exhibit's centerpiece was "Como Una Flor," Trevino's striking and beautiful salute to slain Tejano singing star, Selena. Once again, Trevino's exhibit, which was co-sponsored by Anheuser-Busch, broke all attendance records of the museum. In 1996, Trevino was also honored with a Special Award from the Vietnam Veterans of America. In 1997, he was honored by the American G.I. Forum with their highest award, the "Hector P. Garcia Founder's Award."

Recent commissions include a painting, "Proud Heritage," for Lockheed Martin Corporation, honoring the 25th Anniversary of the C-5 Galaxy at Kelly Air Force Base, which was unveiled at the Institute of Texan Cultures in San Antonio. Trevino was also commissioned to paint the official Washington portrait of Senior Congressman Henry B. Gonzalez, which is now hangs in the Capitol's permanent collection.

In 1997, after 2 ½ years of intensive labor, Jesse Trevino and his two assistants, Jesse Villarreal and Alex Villarreal, were honored at the unveiling of a 90 ft x 40 ft gleaming hand-cut ceramic tile mural, "Spirit of Healing," commissioned by Santa Rosa Health Care of San Antonio.

The Rio Grande Valley Museum of Harlingen, and serving all of South Texas, is hosting the latest exhibit of Jesse Trevino's works, "Mi Mundo, Mi Vida, Mi Arte" in honor of Hispanic Heritage Month 1998.

Jesse Trevino lives in San Antonio and has 3 children. Along with his busy schedule of commissioned works and lectures, he is an advocate for children and often speaks to school groups and parents on the responsibility of the family to give children a positive view of life and themselves. More information about Jesse Trevino is available on his website at "www.jessetrevino.com".



VIETNAM, 1966, unfinished
Tempera on Brown Wrapping Paper
Collection of the Artist



MIS HERMANOS
Acrylic on Canvas, 1976
70" x 80"
National Museum of American Art
Smithsonian Institution, Washington D.C.



LA TIENDA ELIZONDO
 Acrylic on Canvas, 1995
 National Museum of American Art
 Smithsonian Institution, Washington D.C.



25 CARASIA
 Acrylic on Canvas, 1995
 National Museum of American Art
 Smithsonian Institution, Washington D.C.



CONGRESSMAN HENRY B. GONZALEZ
Acrylic on Canvas, 1997
Permanent Collection of the Capitol
Washington D.C.



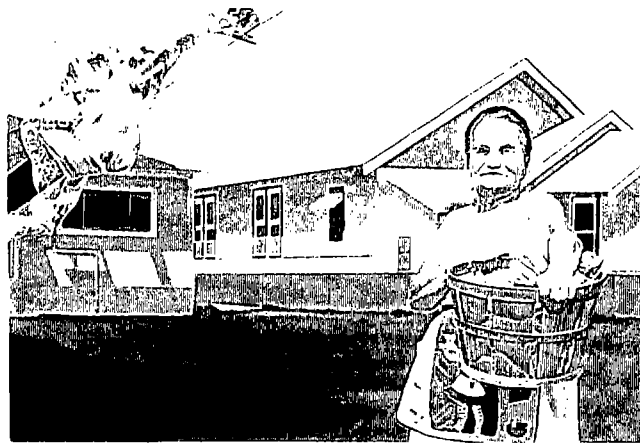
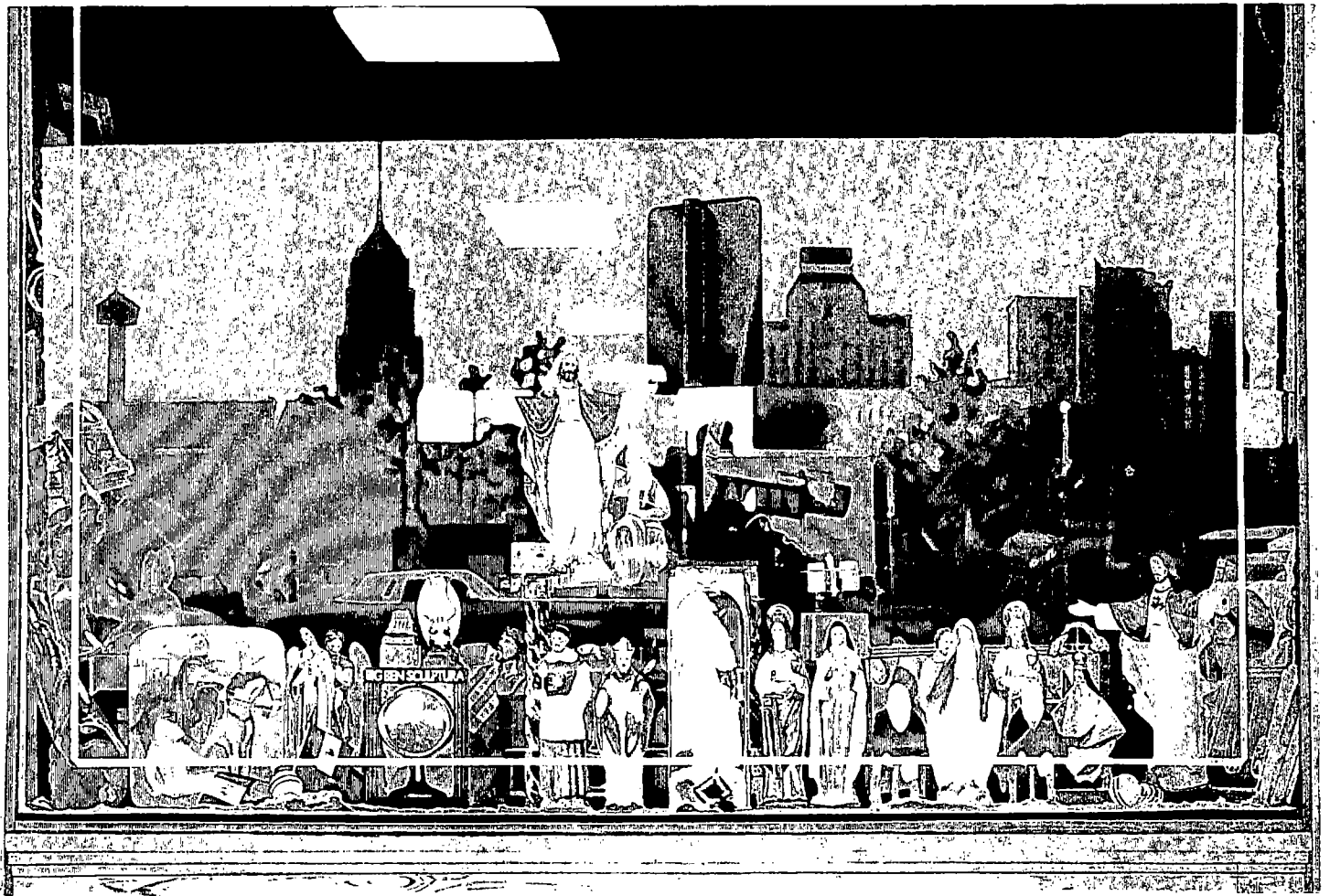
SPIRIT OF HEALING
Acrylic on Canvas, 1995
Commissioned by Santa Rosa Health Care
San Antonio, Texas

79 LOS SANTOS DE SAN ANTONIO

1980, Acrylic on Canvas, 1981

52" x 84"

Collection of The Contemporary Art Museum, Houston



SENORA DOLORES TREVINO

Artist's Mother

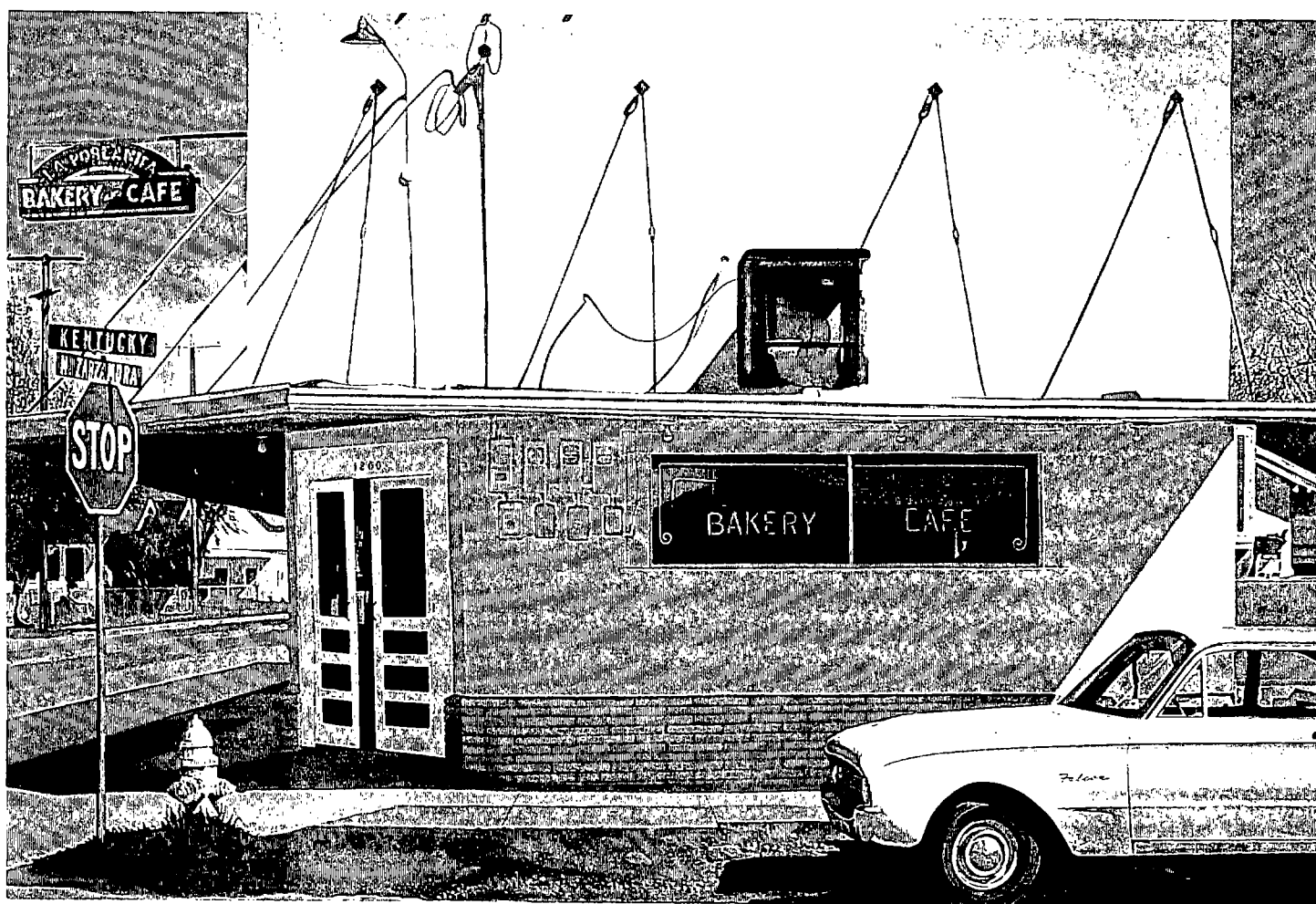
Acrylic on Canvas, 1982

52" x 84"

San Antonio Museum of Art



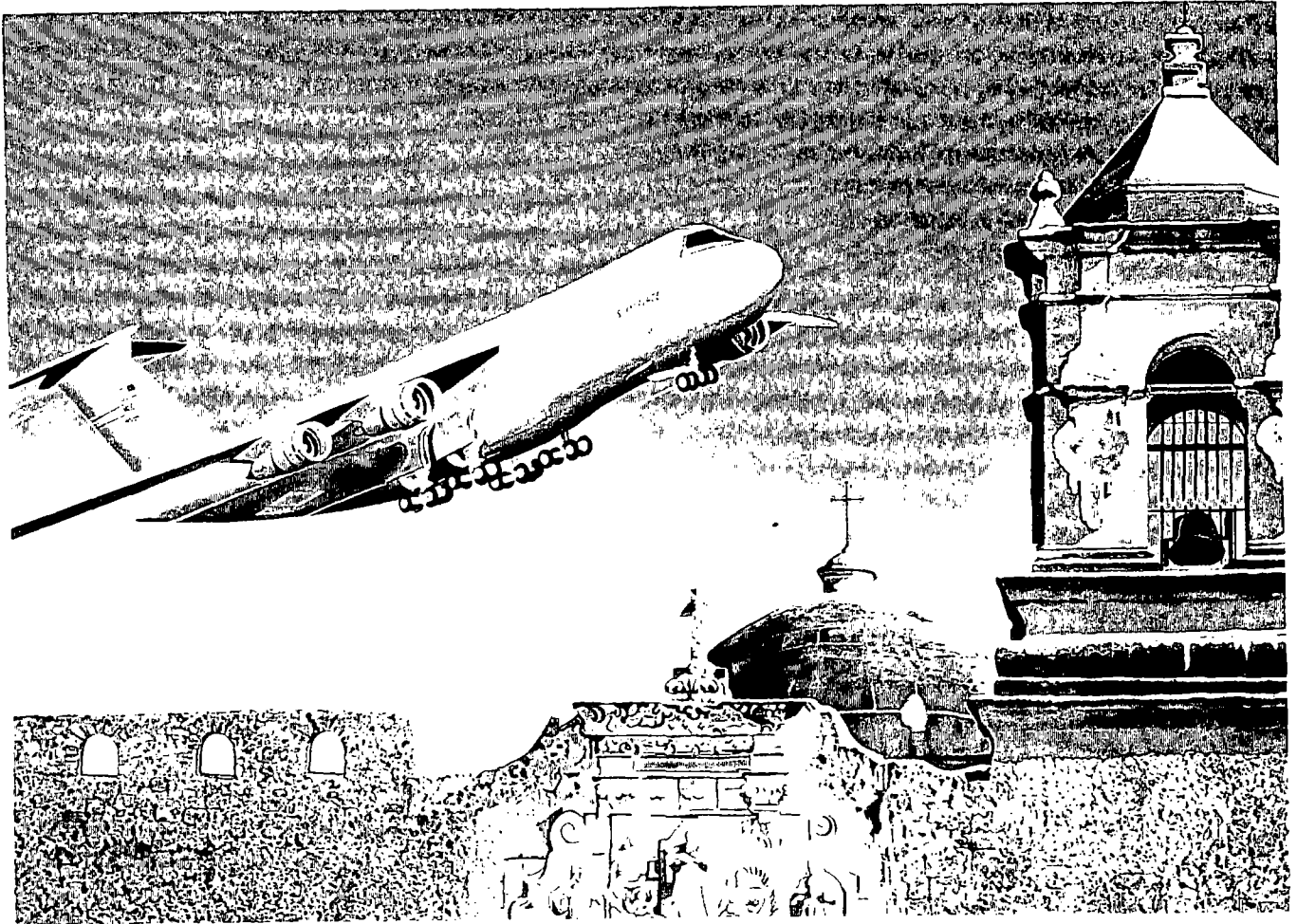
COMO UNA FLOR
Tribute to Selena, 1995
Acrylic on Canvas
Private Collection, Corpus Christi, Texas



40 JAPANESE
CITY AND COUNTRY



UNCLE BEN'S RESTAURANT
Acrylic on Canvas, 1995
Private Collection, San Antonio, Texas



PROUD HERITAGE:
SAN ANTONIO AND THE C-5 GALAXY
Acrylic on Canvas, 1996
Commissioned by Lockheed Martin
Institute of Texan Cultures

RECENT EXHIBITS

1981 "Real, Really Real, Super Real!"
Direction in Contemporary American Realism"
Opening of the San Antonio Museum of Art

1981 "Jesse Trevino's One Man Exhibit"
Instituto Cultural Mexicano
San Antonio

1982 Mural - Exchange Bank
Unveiled June 29, 1982
San Antonio

1983 "Texas Images and Visions"
Archer M. Huntington Art Gallery
The University of Texas at Austin

1984 "Mira! The Canadian Club Art Tour I"
Museo del Barrio
New York City

1987 "INFLUENCE" Exhibit
San Antonio Museum of Art

1990 "Chicano Art: Resistance and Affirmation" (CARA)
Wright Gallery, UCLA and National Tour

1991 "Tejanos - Norte Americanos"
Mexico City

1992 "La Perichole" Opera by Offenbach
Sets designed by Jesse Trevino
Majestic Theatre, San Antonio

1993 "Three Decades of Art by Jesse Trevino"
Instituto Cultural Mexicano
San Antonio

1994 "Works by Jesse Trevino - New York, Vietnam, San Antonio"
National Museum of American Art
Smithsonian Institution, Washington DC
Sponsored by The National Council of La Raza,
The RK Group, Mi Tierra Corp.

RECENT EXHIBITS (con't)

1995 "Jesse Trevino: A West Side Story"

San Antonio Museum of Art

Sponsored by Anheuser-Busch, The RK Group,
Mi Tierra Corporation

1996 "Jesse Trevino: A Man and His Place"

Art Museum of South Texas, Corpus Christi

Sponsored by Anheuser-Busch, and
Attorneys Anthony Constant and Filemon Vela

1997 "Spirit of Healing" Unveiling

Santa Rosa Children's Hospital, San Antonio

90 ft x 40 ft Hand-cut Ceramic Tile Mural

1998 "Congressman Henry B. Gonzalez" Unveiling

Collection of the United States Capitol Foundation

1998 "The Ice House Collection" Exhibit

Museo del Barrio, New York

1998 "Collective Visions" Exhibit

San Antonio Museum of Art

1998 "Jesse Trevino: Mi Mundo, Mi Vida, Mi Arte" Exhibit

Rio Grande Valley Museum, Harlingen, Texas

Jesse Trevino Quotes

Jesus Rangel, Vice President of Corporate Relations for Anheuser-Busch, who, like Trevino, grew up on the west side of San Antonio, stated: "We are especially thrilled that the exhibit features Trevino's breathtaking painting of Selena. We couldn't think of a better way to personify the American spirit during Hispanic Heritage Month than to honor these two talented artists."

Jesus Rangel

Vice President, Anheuser-Busch Companies

"Like many Chicano artists, I was interested in my roots. I experimented with a lot of different styles but finally decided to paint what was around me -- what I had grown up with -- the things that were about me, about my family, my friends, my community," Trevino told Smithsonian Magazine.

"The artist's attention to the subject matter of his own community places him in an art context similar to that of the great "regional artists" Grant Wood and Thomas Hart Benton. Like Wood and Benton who studied in Europe, Trevino chose to return to the region that most interested him and focus on the people and locations there. That choice has made all the difference."

Andrew Connors, Curator, National Museum of American Art, Smithsonian Institution

"Trevino is an artist of San Antonio who has shown his city and its people in closely observed drawings and paintings for more than a quarter of a century. By remaining faithful to his community, he has remained faithful to himself and his art. His paintings and drawings therefore are intensely sincere reflections of not just Jesse Trevino's America, but all of our America. As the artist remarked at the opening of his exhibition in September 1994 at the Smithsonian's National Museum of American Art in Washington DC, "La Raspa, the vendor, is a portrait of an American...Portraits of my brothers, of my mother, these are real people. I can't think of people that are more American than they are."

"It's hard to think of an artist more American than Jesse Trevino."

Andrew Connors, Curator, National Museum of American Art, Smithsonian Institute

"Unlike modernists who try to shock a rich jaded society, Trevino's paintings are affirmations of his community's struggles to overcome poverty and achieve a share of the American Dream."

SAN ANTONIO EXPRESS-NEWS

DAN GODDARD, Art Critic

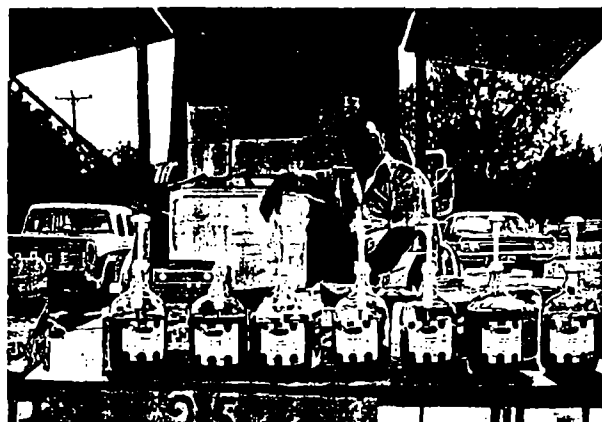
The Exhibit

Vietnam 1966, unfinished, 1966
tempera on brown wrapping paper, 18 in. x 25 in.
Collection of the artist

Zapata, 1969
acrylic on canvas, 36 in. x 99 in.
Collection of the artist

La Fe, 1972
acrylic on canvas, 48 in. x 56 in.
Collection of the artist

The Gran Chile, 1973
acrylic on canvas, 36 in. x 48 in.
Collection of the artist



La Raspa, 1976
acrylic on canvas, 66 in. x 48 in.
Collection of Richard Bela and Elaine DagenBela,
Washington, DC and Lilitz, Pennsylvania

No Te Acabas Kelly Field, 1976
acrylic on canvas, 50 in. x 72 in.
Collection of the artist

Los Comarados del Barrio, 1976
acrylic on canvas, 36 in. x 48 in.
Collection of Dr. and Mrs. Homero Garza,
San Antonio, Texas

Mis Hermanos, 1976
acrylic on canvas, 48 in. x 70 in.
National Museum of American Art, Smithsonian Institution,
Gift of Lionel Sosa, Ernest Bromley Adolfo Aguilar
of Sosa, Bromley, Aguilar and Associates

El Caro en la Calle Zarzamora, 1976
acrylic on canvas, 52 in. x 66 in.
Collection of Fred Hofheinz, Houston, Texas

Guadalupe y Calaveras, 1976
acrylic on canvas, 48 in. x 66 in.
Collection of Judge Juan and Terry F. Vasquez,
Washington, DC

La Cita, 1977
acrylic on canvas, 66 in. x 48 in.
Collection of the artist

Liria's, 1977
acrylic on canvas, 66 in. x 48 in.
Collection of the artist

Progreso, 1977
acrylic on canvas, 50 in. x 60 in.
Collection of Kathy Sosa, San Antonio, Texas

Los Santos de San Antonio, 1979
acrylic on canvas, 52 in. x 72 in.
Collection of Richard Orozco, San Antonio, Texas

El Alameda, 1980
acrylic on canvas, 54 in. x 84 in.
Collection of Sosa and Associates, San Antonio, Texas

Señora Dolores Treviño, 1982
acrylic on canvas, 52 in. x 84 in.
Collection of the San Antonio Museum of Art

Texas Theater, 1990
acrylic on canvas, 54 in. x 78 in.
Collection of Frank Herrera, San Antonio, Texas

La Tienda de Elizondo, 1993
acrylic on canvas, 60 in. x 74 in.
National Museum of American Art, Smithsonian Institution,
Gift of Reverend Virgilio Elizondo,
San Fernando Cathedral, San Antonio, Texas

Como Una Flor, 1995
acrylic on canvas, 50 in. x 60 in.
Collection of the artist

Spirit of Healing, 1995
acrylic on canvas, 40 in. x 80 in.
Collection of Santa Rosa Health Care, San Antonio, Texas

Velador, 1996
acrylic on canvas, 52 in. x 92 in.
Collection of the artist



ART MUSEUM OF SOUTH TEXAS
AFFILIATED WITH TEXAS A&M UNIVERSITY-CORPUS CHRISTI

1902 N. Shoreline Drive
Corpus Christi, TX 78401

Tuesday - Saturday: 10am - 5pm
Sunday: 1pm - 5pm

\$3 adults, \$1 children 2 - 12
\$2 students, military, adults over 60
For information: 512-884-3844
Free on Tuesdays

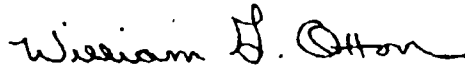
An Artist and His Place

ART MUSEUM OF SOUTH TEXAS

Jesse Treviño

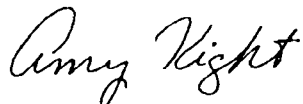
An Artist and His Place

In 1978, I included paintings by Jesse Treviño in an exhibition organized for what is now Texas A&M University-Corpus Christi. Since his first introduction to local audiences, Treviño's career has matured and flourished. Merging photo-realist painting techniques with subject matter depicting important people and places surrounding his life, Treviño has attained a recognized position for himself in the contemporary art community. It is a pleasure for the Museum to join collectors, peers and other arts institutions who support Treviño as we recognize the fine talent of an artist who has made a life commitment to the visual arts.



William G. Otton
Director, Art Museum of South Texas

It is always a great pleasure for a curator to work directly with an artist in organizing an exhibit. As I have come to know Jesse Treviño, I have seen an artist whose career and life are an inspiration to all people, artists and non-artists, in the way he has met adversity and overcome it with heart-felt determination. It is my hope that by 'meeting' Jesse Treviño through his work, many people in our community, especially our young people, will gain a sense of their own great potential and realize that the desire to succeed must come from their hearts.



Amy Smith Kight
Associate Curator, Art Museum of South Texas



Jesse Treviño paints his family, friends, and the urban landmarks of San Antonio's west side, a predominantly Mexican-American neighborhood. His drawings and paintings record the people and places that have influenced him by focusing on aspects of daily life in South Texas.

The elements of Treviño's biography are relevant to understanding his development as an artist. He received his earliest art training in public high school in San Antonio and in 1965 received a scholarship to study in New York at the Art Students League. As a student, he supported himself by painting portraits in Greenwich Village. While living in New York, Treviño was drafted into the Army to serve in Vietnam, and had to turn down a scholarship to study art in Paris. In Vietnam, Treviño was severely wounded in battle and lost his right hand. After several years of rehabilitation, he taught himself to paint with his left hand.

Treviño paints on a large scale so that the viewer takes notice of the dignity and beauty of the people and places of everyday life.

The artist's attention to the subject matter of his own community places him in an art context similar to that of the great 'regional artists' Grant Wood and Thomas Hart Benton. Like Wood and Benton who studied in Europe, Treviño chose to return to the region that most interested him and focus on the people and locations there. That choice has made all the difference.

Throughout much of this century, artists in the United States have felt the pull of New York as a focal point for the visual arts. This does not mean, however, that important artists have not existed in other areas. It simply means that the art world has not been willing to find them. Treviño is an artist of San Antonio who has shown his city and its people in closely observed drawings and paintings for more than a quarter of a century. By remaining faithful to his community, he has remained faithful to himself and his art. His paintings and drawings therefore are intensely sincere reflections of not just Jesse Treviño's America, but all of our America. As the artist remarked at the opening of his exhibition in September 1994 at the Smithsonian's National Museum of American Art in Washington DC, "La Raspa", the vendor, is a portrait of an American. . . Portraits of my brothers, of my mother, these are real people. I can't think of people that are more American than they are." It's hard to think of an artist more American than Jesse Treviño.



Andrew Connors
Curator, National Museum of American Art
Smithsonian Institution, Washington, DC

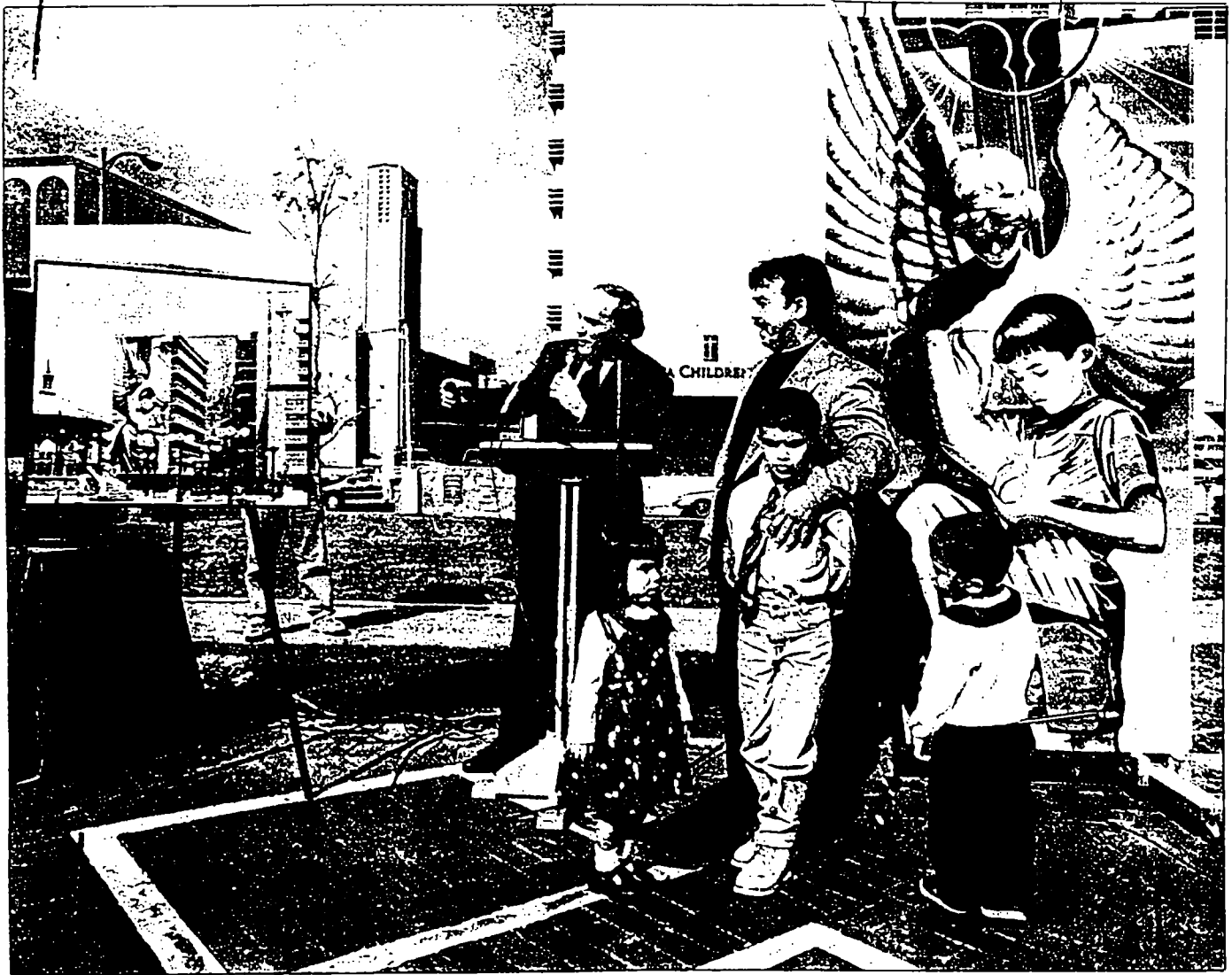
**Jesse Treviño:
An Artist and His Place
October 5 - December 1, 1996**

Special Events:

Family Day with Jesse Treviño - Sunday, Oct. 6
Evening Lecture - Thursday, October 24

Metro

9-STORY MURAL PLANNED DOWNTOWN



KEVIN GEIL / Staff

Artist Jesse Treviño stands with his arm around his son Jesse Jr., the model for the painting behind them. The painting was unveiled Tuesday by Santa Rosa Health Care President Robert Nolan as a work com-

missioned for the Santa Rosa Children's Hospital to be done as a nine-story mosaic tile mural. Treviño's other children, Carolina and David, attended the event in Milam Park. See story on Page 15A.

11/22/95



Arts Veteran

**San Antonio
rediscovers
the talent of
native son
Jesse Treviño**

BY ABLE SALLS

Animated with the kind of energy that can barely be contained, San Antonio artist Jesse Treviño surveys the warehouse-cum-studio where a nine-story ceramic tile mural he designed is coming together. Based on his painting titled *Spirit of Healing*, the mural commission by the Santa Rosa Children's Hospital—the largest of its kind in North America, says Treviño—has been three years in the making.

Recognized internationally for his achingly precise paintings of the West Side neighborhoods he has known all his life, Treviño won his first art contest while in grade school.

"For as long as I can remember, I've loved to draw," says Treviño, a coffee cup held in the crook of his mechanical right hand and forearm. "The contest was sponsored by the Witte Museum, and from then on, I knew that's what I wanted to do."

A student at Fox Technical High School, immediately west of downtown San Antonio and only blocks from the Frio Street warehouse where the artist and his team of artisans, architects, and engineers are currently based, Treviño entered countless drawing and painting contests, winning more than any other student [at Fox Tech] before or since.

In 1965 Treviño won a scholarship to the Art Students League in New York, where he studied under portrait artist William Daper. Living in Greenwich Village, Treviño painted portraits to earn money until his draft notice arrived. When Uncle Sam came calling, Treviño was told he could return to Mexico since he was born in Monterrey in 1946. He chose, rather, to serve in the armed forces. He was shipped with the infantry to the Mekong Delta, where his right hand was destroyed in a firefight with the Viet Cong. He became a naturalized citizen after returning from Vietnam, in 1970.

Having endured what for anyone—but especially for an artist—was a major loss might have devastated him. But during his convalescence at Fort Sam Houston in San Antonio, Treviño made the difficult decision to take up art again, enrolling in a life drawing course at San Antonio College. Gradually he taught himself to draw and paint with his left hand.

At San Antonio College, Treviño met such contemporaries as Mel Casas, Cesar Martinez, and Felipe Reyes, all artists who considered themselves part of a growing Chicano art movement. Naturally, says Treviño now, he was motivated to paint the city he knew. On large canvases, West Side San Antonio came to life in a style most easily described as "photorealism."

They were scenes from the street, snapshots of the daily lives of those who inhabited the barrio—his home. "I have a painting called *El Carro en la Calle Zarzamora* ('The Car on Zarzamora Street'), for example," the artist says. It still amazes Treviño that the painting was



Treviño's painting *Spirit of Healing* is being used as a master guide for his final nine-story mural. Rendered in ceramic tile, the unique work will be unveiled this month.

purchased in the seventies by a Houston collector who wasn't a Latino.

Earning a bachelor's degree from Our Lady of the Lake University and a master's in studio art from the University of Texas at San Antonio (he was one of the first students to receive that degree from the school), Treviño has gone on to become one of San Antonio's foremost visual artists.

In 1994 the Smithsonian's National Museum of American Art acquired two original Treviños for its permanent collection. In 1995 Treviño became the first Mexican American awarded a one-man show at the San Antonio Museum of Art, an institution he had helped inaugurate in 1981 as part of a group show.

Collectors of Treviño's work include Great Britain's Prince Charles, former Mexican president Carlos Salinas de Gortari, and the Federal Reserve Bank of Dallas. A list of honors includes the National Hispanic Heritage Award for Arts in 1987, among several outstanding commissions from various corporations, such as JC Penney, Lockheed Martin, and Anheuser-Busch.

Treviño's brilliantly-hued tile mural, which is being assembled under a shroud of secrecy in the shadows of downtown, features a child who cradles a dove while a guardian angel looks on. At the time of our interview, the bottom third of the mural had come together. In *Spirit of Healing*, the child represents "the importance of children" and how important it is to tend to rather than neglect our children. A symbol of protection and love, the guardian angel also reflects the hospital's mission. Santa Rosa, according to a hospital press release, is only one of six hospitals in the state dedicated to the care of children, and it's the only one of its kind in South Texas.

"The hospital has really made a commitment to this project," exclaims Treviño. He applauds the lead Santa Rosa has taken in seeing that the mural project will be completed. "Santa Rosa is an important part of San Antonio, especially downtown San Antonio. The hospital system is giving the community an important contribution that will be here forever. This mural is meant to bring people together," says the artist.

A public unveiling of the project is tentatively scheduled to take place during Hispanic Heritage Month. **H**



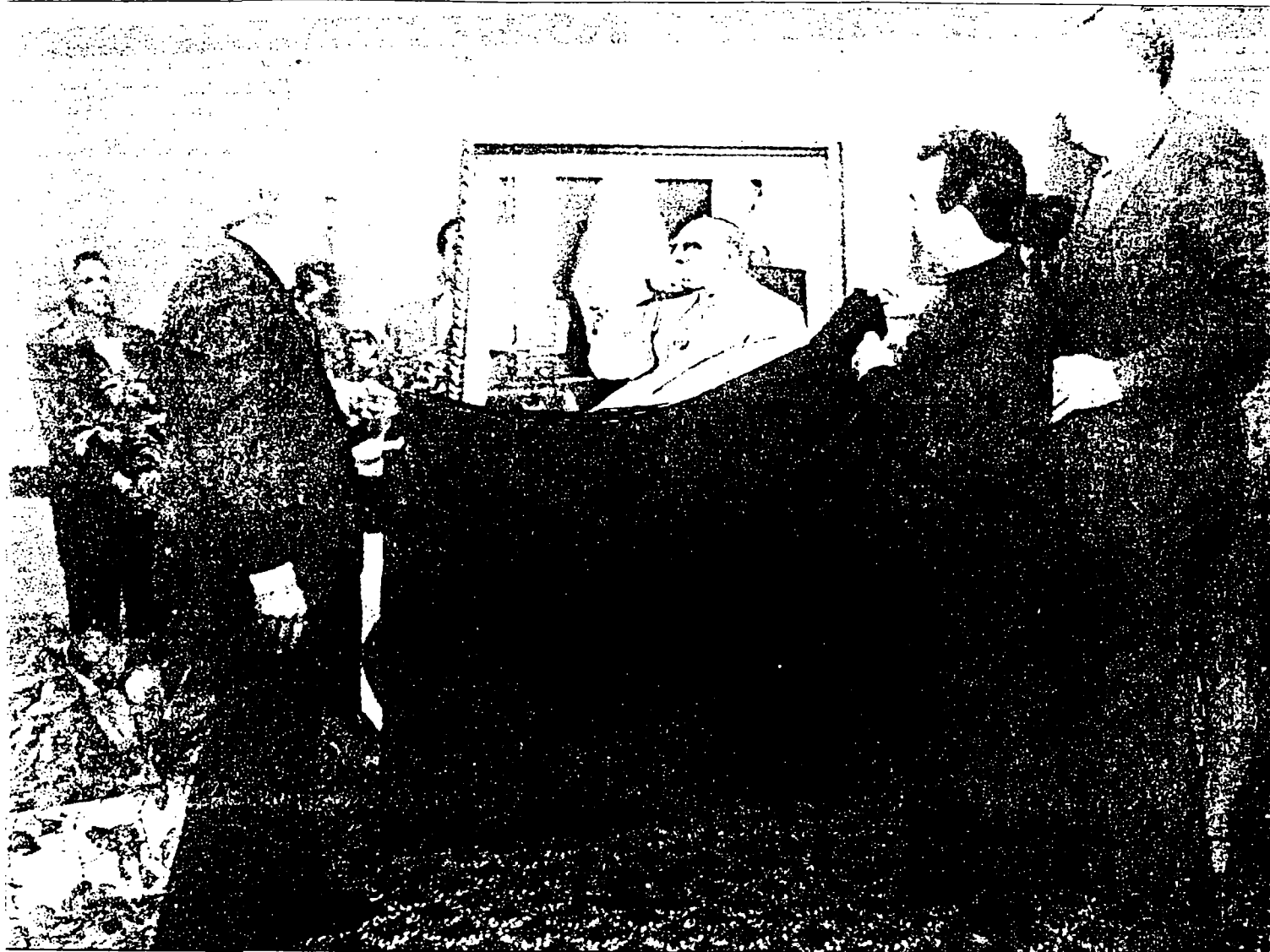
An example of Treviño's photorealistic style is this painting, *La Raspa*, painted in 1976.



Jesse Villareal (l) and Alex Villareal (c) assist Jesse Treviño (r) in creating panels for the tile mural. The image on the shelf shows how the mural will look once installed.

Metro

Thursday, October 16, 1997



DOUG SEHRES

Emilio Nicolas (left), artist Jesse Treviño and banker Tom Fröst (right) unveil a portrait of outgoing U.S. Rep. Henry B. Gonzale-

lez, which will be placed in the House Banking Committee hearing room at the Capitol.

Gonzalez backs son to succeed him

By JAIME CASTILLO
EXPRESS-NEWS STAFF WRITER

U.S. Rep. Henry B. Gonzalez, known for his independence and personal brand of South Texas populism, made the biggest splash without even attending a ceremony in his honor Wednesday night.

Through a letter read aloud by

his nephew at the unveiling of the official portrait of the 26-year congressman, Gonzalez announced he will endorse his son in the already crowded race to replace him upon his retirement.

"I want to take this opportunity to reiterate that I will not be seeking re-election," Gonzalez said in a one-page note read by

Dr. Daniel Tamez. "Further, I give my full support to my son, Charlie, who seeks to succeed me."

"Charlie is capable of assuming the responsibilities of the office and deserves the confidence and support of the voters," the letter, bearing Tuesday's date, said.

The veteran legislator has said that he will step down from office after the term session of 1997 Congress, which ends 1997.

A special election must called by Gov. George W. Bush fill the remainder of his term.

See GONZALEZ/7B

San Antonio Express-News

Gonzalez endorses his son to succeed him in Congress

■ Continued from 1B

which expires Dec. 31, 1998.

Charlie Gonzalez, who was at the event, said his 81-year-old father continues to recuperate at his San Antonio home from complications he suffered following a dental infection. The infection spread through his body and damaged a heart valve.

The letter gave no indication of when Gonzalez will officially leave his post.

"I continue to follow my doctor's orders and am doing well. Though I long to return to my daily work routine, my doctor has restricted such activities until a later time," the four-paragraph document said.

Armando Falcon Jr., a candidate for the seat who also was in attendance, said he was not surprised by the endorsement of Gonzalez's son, a state district judge.

"Blood ties are strong," he said. "But we will all have to work to earn the public's support on our own individual merits."

The full-color portrait, painted by well-known San Antonio artist Jesse Treviño, was accepted by about 25 Gonzalez family members who gathered at a near downtown restaurant for the ceremony.

The painting depicts the legislator clad in a light brown suit and seated in his office with his

"Charlie is capable of assuming the responsibilities of the office and deserves the confidence and support of the voters."

■ **HENRY B. GONZALEZ**
in letter to supporters

right hand to his chin. It will hang in Washington, D.C., in the House Banking Committee hearing room where Gonzalez served as committee chairman from 1989 to 1994.

The field of candidates to replace Gonzalez, who has served in public office for 44 years, represents a who's who of Democratic heavy hitters and a lone Republican.

Among those who have announced their candidacies are Falcon, Gonzalez's longtime legal counsel; former City Councilwoman Maria Berriozabal; Bexar County Democratic Party Chairman Walter Martinez; and Roger Perez, a former City Council member.

Others expected to run include state Rep. Christine Hernandez, D-San Antonio; Balcones Heights Councilman Steve Walker; and Republican James Walker, a research scientist who ran against Gonzalez last year.

Hispanic Heritage Month

September 15–October 15

Washington *from the West Side to*

Jesse Treviño's 'New York – Vietnam – San Antonio' art exhibit to open in Smithsonian

By Don R. Goddard
Express-News Arts Writer

When he lost his right hand while serving in Vietnam, Jesse Treviño thought his dreams of becoming an artist would never come true.

But Treviño learned to use his left hand to create photorealistic paintings of his family, friends and landmarks on San Antonio's West Side that have catapulted him into the national spotlight with a one-man show now on

display at the Smithsonian Institution in Washington as part of Hispanic Heritage Month.

"I've always had the greatest respect for museums, because that was the way I was raised. But it's been tough for me to get my paintings into museums, so I think this exhibit is a real breakthrough for me."

Jesse Treviño

Treviño will be giving a lecture Sunday at the National Museum of American Art at the Smithsonian in conjunction with "Works by Jesse Treviño: New York, Vietnam, San Antonio," which will run through Jan. 8. Department



PHOTO BY KEVIN BELL

Jesse Treviño poses in front of his painting of Our Lady of the Lake University (above). Treviño's 'Mis Hermanos' (left) is being donated to the Smithsonian Institution by Sosa, Bromley, Aguilar and Associates of San Antonio.

About 10 of Treviño's best-known paintings are featured in the Washington exhibit, including "Los Santos de San Antonio," religious icons arranged in a store window downtown, and "Progreso," a drugstore that now is part of the Guadalupe Cultural Arts Center. This painting was used in the fund raising for the renovation of the area and helped to rekindle West Side pride in its own "downtown" along Guadalupe Street.

"La Raspa" is a portrait of a snow cone vendor, sitting behind a table lined with the brightly colored jars of syrup. The middle-aged Mexican-American man wears a purple shirt and is a study of nonchalant pride.

"I know that man; he was a good friend of the family. But I was not just trying to show him — it is part of the Mexican-American experience," Treviño said. "To him, raspas are his whole world. I tried to show more than just the man, to show the raspa vendor as an important institution in the community."

Unlike modernists who try to shock a rich, jaded society, Treviño's paintings are affirmations of his community's struggles to overcome poverty and achieve a share of the American Dream. On his large canvases, roughly 5-by-7 feet, Treviño enlarges the details of life on the West Side to dimensions similar to the most powerful source of modern myths, a movie screen.

"I experimented with a lot of different materials and styles while I was in college, but finally decided to paint what was around me — what I had grown up with. I had never seen big paintings of the West Side," Treviño said. "My paintings are very personal, but they represent many diverse aspects of Chicano culture."

Other paintings include "La Troca," a red Ford pickup in front of Las Brisas restaurant that is from the collection of the Federal Re-

*Sunday 9/18
Treviño Article - cont. next*

serve Bank in Dallas; and "Los Trabajadores," a drawing of a rural Hispanic family. There also are two paintings that he did with his right hand, "Self Portrait, New York Series" and "Vietnam 1966."

Treviño was drafted in 1965 while attending the Art Students League in New York on a scholarship he won as a student at Fox Technical High School. Born in Monterrey in 1946, he could have returned to Mexico, but he chose to serve.

"I couldn't be deferred. I didn't want to return to Mexico. There was no choice for me," Treviño said. "They put me in the infantry and sent me to the Mekong Delta."

He was able to do only a few paintings in Vietnam, including one of a Vietnamese woman carrying her baby on her back that is at the Smithsonian. Using tempera paints, his canvas was a brown paper bag.

He didn't get to finish the painting because on the third day of a search-and-destroy mission, his platoon was trapped by sniper fire. As Treviño tried to back away, he was hit in the leg and fell against a booby trap, which sent shrapnel through his arm and body. He spent nearly two years recovering; his right hand replaced by a metal hook.

His mother, Dolores, who raised a family of 12 by herself after her husband died, helped her son to regain the confidence he needed to resume his art career. Treviño was 14 when his father died.

"My mother is the inspiration for a lot of my paintings," Treviño said. "When I got back, my family knew I was in serious trouble. They didn't know if I would be able to do art again, and they were very sensitive about that. But once I started working again, my mother was my biggest supporter. She gave me a lot of ideas about the people and places I paint."

He studied art at San Antonio College, learning to draw with his left hand, and earned his bachelor's degree at OLLU. He's gone on to establish an international reputation, and his paintings can be found in the collections of world leaders such as England's Prince Charles and President Carlos Salinas de Gortari of Mexico along with major corporate collections, including JC Penney, Dr Pepper and Anheuser-Busch. He was included in "Chicano Art: Resistance and Affirmation," and he was part of an advertising campaign for Wrangler jeans that also featured George Strait, Earl Campbell and Nolan Ryan.

But Treviño mainly dedicates his work to San Antonio. The San Antonio Library Foundation has commissioned him to do a large mural depicting downtown during World War II, which will be placed in the library's conference room. His painting of OLLU's Main Building glows with the reddish-pink light of sunset, while the windows reflect the downtown skyline.

"Growing up, I used to go play around OLLU and it was like a fantasy land. I thought the building could be a castle and there were still trees all around," Treviño said. "I wanted my painting to show the university's past as well as reflecting its future. I think the future is bright for San Antonio, and I hope to do as much as I can as an artist for this city."

Sunday, September 18, 1994

9.15.94

OBRAS DE JESSE TREVIÑO EN EL MUSEO NACIONAL DE ARTE AMERICANO

DISERTACION DEL ARTISTA EL 18 DE SEPTIEMBRE

Una instalación de nueve obras del artista Jesse Treviño, nacido en México y criado en Texas, incluyendo dos recientemente obsequiadas a la colección permanente del museo, será exhibida en el Museo Nacional de Arte Americano del 16 de septiembre al 8 de enero de 1995.

La muestra - titulada "Works by Jesse Treviño: New York, Vietnam, San Antonio" - es parte de la celebración del Mes de la Herencia Hispana en el museo.

Treviño, de 47 años, pinta desde hace casi tres décadas y a mediados de los años setenta comenzó a producir los retratos y apaisajes urbanos de gran tamaño y marcado estilo realista que lo caracterizan. Su obra muestra no sólo la gente y los lugares que han influenciado su vida, sino que define también los diversos aspectos de la cultura mexicano-americana. Frecuentemente, Treviño pinta su familia, sus amigos y sitios conocidos del paisaje urbano del lado oeste de San Antonio.

A menudo, el artista compara sus recientes retratos de familia a un álbum fotográfico de gran tamaño. Sus telas miden en promedio cuatro pies por seis (1,20 x 1,80 metros). En 1972, Treviño pintó

el mural La Historia Chicana, en tres paredes de 40 pies (12 metros) de largo en la asociación de estudiantes de la Universidad Nuestra Señora del Lago, en San Antonio.

"Comence a familiarizarme con la obra de Jesse Treviño cuando visité San Antonio, hace algunos años", dijo Elizabeth Brown, la directora del Museo Nacional de Arte Americano. "Es un placer presentar esta instalación, y el museo está encantado de recibir dos de sus pinturas para su colección permanente".

Las obras que se incorporan a la colección del museo son Mis Hermanos, un retrato de tamaño natural del artista y sus seis hermanos, todos sentados en una cerca bajo el sol de la tarde, pintado en 1976 y obsequiado al museo por Sosa, Bromley, Aguilar & Associates, de San Antonio y La Tienda de Elizondo, pintado en 1993 y obsequiado al museo por el reverendo Virgilio

Elizondo, de la Catedral de San Fernando, en San Antonio.

Nacido en Monterrey y criado en San Antonio, Texas, Treviño recibió, al completar la escuela secundaria, una beca para estudiar durante cuatro años pintura de retratos en la Liga de Estudiantes de Arte, en Nueva York. Pero cuando todavía estaba en primer año, fue reclutado y enviado a Vietnam. Durante su servicio militar, siguió pintando, usando los materiales que encontraba. La instalación en el museo incluye un retrato inconcluso, que data de ese período, de una mujer vietnamita y su bebé, pintado en una bolsa de papel. A los tres meses de estar en Vietnam, Treviño perdió la mano derecha, la que usaba para pintar, al estallar una mina.

Temiendo que su carrera artística estaba terminada, Treviño ingresó al San Antonio para completar su educación. Fue entonces que decidió anotarse en un curso de dibujo y adquirió destreza con la mano izquierda. Con renovada confianza en sí mismo, Treviño ingresó a la Universidad de Texas, en San Antonio, para completar su maestría en bellas artes.

En 1987, durante la Semana Nacional de la Herencia Hispana, el presidente Ronald Reagan homenajeó a Treviño por sus destacados logros en las artes. Sus pinturas forman parte de la colección de arte del presidente Reagan, como también de la de su sucesor, el presidente George Bush.

Jesse Treviño presentará personalmente la muestra con una conferencia sobre su vida y su labor, ilustrada con diapositivas, que ofrecerá el domingo 18 de septiembre a las 3:00 p.m. en la Sala de Conferencias del Museo Nacional del Arte Americano. La entrada es gratuita, pero es necesario reservar asiento llamando al (202) 357-4511.

Por su parte, el organizador de la exhibición, Andrew Connors, ofrecerá una visita guiada de la exposición el martes 11 de octubre a las 2:00 p.m. El recorrido comenzará en el pasillo de entrada del museo y está abierto al público en general.

Style/Arts

Arts Beat

What Is 'Hispanic Heritage'?

It's a Whole World of Culture, as Shows Around Town Prove

By Eric Brace

Washington Post Staff Writer

In case you weren't paying attention, the federally designated Hispanic Heritage Month officially began Thursday, giving a number of arts organizations a peg on which to hang exhibits of works by Hispanic artists. It's also prompted some questions: What exactly is a Hispanic heritage? And what makes an artist a Hispanic artist?

For 20 years, Marc Zuver of the Fondo Del Sol Visual Arts Center has been exhibiting works by artists said to be of Hispanic heritage, but he takes issue with the term.

"There's no such thing as 'Hispanic.' It's a census track word, and Hispanic Heritage Month was set up to please government bureaucrats and census takers. Why should this be limited to one month a year?" Zuver asks with some anger. "We have Latinos, the immigrants from Central America; Chicanos, born here of Mexican descent; Caribbeanos, including Puerto Ricans and Cubans. And the bloodlines are European, native Indian, African and even Asian. There is often the bond of language, but language isn't the same as culture."

Zuver acknowledges that the month could help artists who might otherwise go unseen, but he hopes it doesn't become a ghetto for talented artists. "It's a complicated can of worms," he says. "And anyone who looks at the subject ends up wondering about the categories we draw, and wonder if they don't simply serve to separate people."

At the Cultural Center of the Inter-American Development Bank, curator Felix Angel has mounted a show (running through Sept. 29) of native Latin American and Caribbean artists culled from the collections of many Washington institutions.

"I think that in showing these diverse artists who were born in Latin America, we're trying to go beyond pettiness of the issue of what is Latin or Hispanic art," says Angel.



"La Siesta" by Diego Rivera is among the works at the Inter-American Development Bank.

universal art and not just Hispanic art. The final point is that great art is great no matter where the artist is from or what language he speaks."

At the Greater Reston Arts Center, a show of four Latino artists living in the Washington area is up through Oct. 2. Laura Kauffman, the center's program coordinator, doesn't see Hispanic Heritage Month as limiting artists.

"It's another way to bring artists to the public's attention," she says. "I'd like to see our exhibit become an annual show, as well as see more multicultural art and education programs." The show's curator, Andrew Connors, will give a free talk Thursday at 7 p.m. along with three of the artists.

Connors also works as curator at the National Museum of American Art, where he'll give a walking tour Oct. 11 at 2 p.m. of another exhibit he put together, "Works by Jesse Trevino." Trevino is a San Antonio artist whose works include a mural titled "La Historia Chicana."

For his part, Richard Marble, who founded the Shirlington Artists Guild five months ago, is using Hispanic Heritage Month to recognize eight Latin American artists in his fall show. "There's really nothing in

Marble says, "and in a way, that's the point of the exhibit, to show that there is a huge variety of artwork coming from Latin America. It's really not a 'Latin' art exhibit in the political sense, or in the sense of showing works by artists trying to capture a specific sense of place or spirit."

Several Central and South American embassies are presenting shows of native artists that are open to the public through mid-October, and the Smithsonian has scheduled a vast lineup of lectures, performances and exhibits. Call 202-357-2700 or 202-357-1729 (TTY) for the complete calendar.

Whitman-Walker Benefit

The Whitman-Walker Clinic is hoping Hispanic Heritage Month will raise awareness of the AIDS crisis in the Latin community. It's sponsoring an art exhibit and auction, in conjunction with its annual AIDSwalk fund-raiser, to benefit its Latino outreach programs.

Forty local artists have contributed works, says board member Jay Haddock. They will be on view at the Art Museum of the Americas on Tuesday through Thursday, with the auction at the museum Thursday night.

The clinic wants to have a "much bigger involvement in the Latino community," says Haddock. "Maybe artists can help us find a way to communicate more effectively." Call 202-797-4408 for more information.

Art Bits

Washington is losing Amanda Cruz, one of the city's most daring curators, to Chicago's Museum of Contemporary Art in January. Cruz, an associate curator at the Hirshhorn Museum and Sculpture Garden since 1989, has been responsible for bringing the works of such artists as Jeanne Dunning and Felix Gonzalez-Torres to the Mall's lovely doughnut... "The Waking Dream: Photography's First Century: Selections From the Gillman Paper Co. Collection," at the National Gallery, has

NATIONAL MUSEUM OF AMERICAN ART

AND ITS RENWICK GALLERY



CELEBRATING HISPANIC HERITAGE MONTH

SEPTEMBER–OCTOBER 1994

Membership: NMAA Smithsonian
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Call (202) 357-4836 for more information.



Works by Jesse Treviño: New York, Vietnam, San Antonio September 16, 1994–January 8, 1995

Jesse Treviño is one of the finest realist painters in America today. Treviño's art is highly personal; he primarily paints his family, friends, and the urban landmarks of San Antonio's West Side. His drawings and paintings not only acknowledge the people and places that have influenced his life—including his service in the Vietnam War—but also delineate the diverse aspects of Mexican-American culture. This installation introduces two paintings recently given to NMAA for the permanent collection.

Works by Jesse Treviño is part of NMAA's celebration of Hispanic Heritage Month.

Special Programs

Artist's Lecture: Jesse Treviño will discuss his work on Sunday, September 18.

Gallery Talk on the installation will be offered Tuesday, October 11.

See Public Programs for details.

The exhibition was organized by the National Museum of American Art.

Highlights Continued

Jesse Treviño's unrelenting vision

Traffic skirts the tiled facade of San Antonio's Progreso Drug Store. The sky is a cloudless, vivid blue. The light is sharp and unrelenting. "I grew up in this neighborhood," says painter Jesse Treviño. "Like many Chicano artists, I was interested in my roots. I experimented with a lot of different styles but finally decided to paint what was around me—what I had grown up with—the things that were about me, about my family, my

friends, my community. And I realized with this painting of the Progreso Drug Store that a lot of it was disappearing."

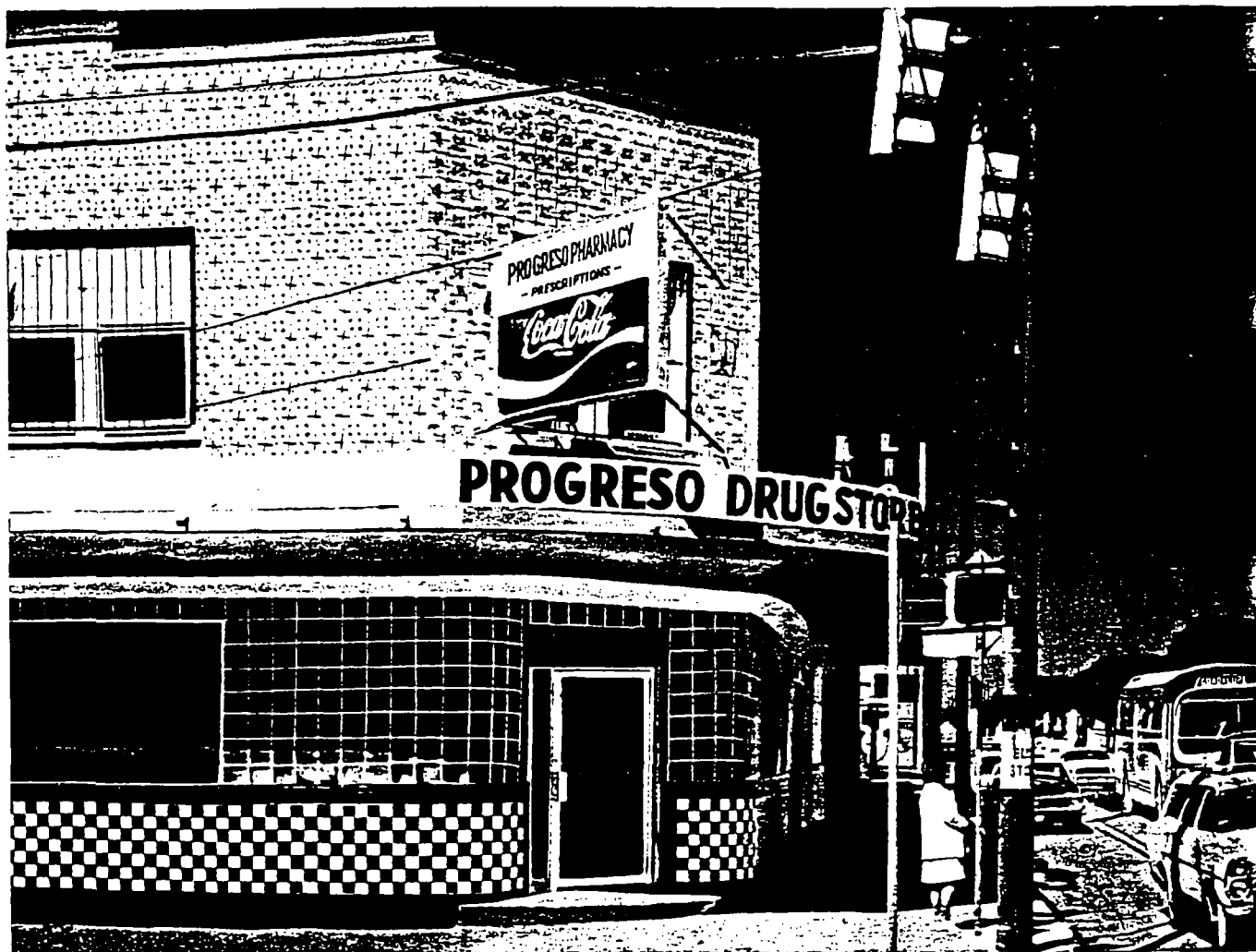
Treviño's community is the predominantly Mexican-American neighborhood of San Antonio's west side. His large-scale, realistic portraits of the people and places that compose that Texas community capture the texture, color and heart of life on the west side. Now a slice of that life has come to the National Museum of American Art in "Works by Jesse Treviño: New York, Vietnam, San Antonio," on display through January 8.

Here is *la tienda de Elizondo*, the general store run by the Elizondo family (p. 34). Here, too, is a portrait of a *raspa*, or snow cone, vendor, barricaded behind bottles of bright-colored syrup. "I know that man," says Treviño. "but I was not just trying to show him. He is

part of the Mexican-American experience. I tried to show him as an important institution in the community."

As a promising San Antonio art student, Treviño won a scholarship to the Art Students League of New York. But year into his studies he was drafted and sent to Vietnam. A poignant portrait of a Vietnamese woman carrying a baby on her back is also in the show. It was never finished. Beset by sniper fire, Treviño was severely injured. His right hand, his painting hand, was gone. But his talent and love of art were not. Two years later he enrolled in an art class at San Antonio College and learned how to draw with his left hand.

The clarity of Treviño's vision crystallizes the essence of place and opens a window on the spirit of his community. *Diane M. Boltz*



Progreso (1977) details the landmark San Antonio drugstore, now part of the Guadalupe Cultural Arts Center. The painting helped rekindle west-side pride in its own "downtown."



Detail portrait *Los Trabajadores* (The Workers) was done in pencil on paper.

He painted this scene (1993) of the interior of a store from an old photograph.



La Raspa (The Snow Cone), from 1976, casts the vendor as a symbol of working-class pride.



Unfinished painting of Vietnamese mother (1966) was rendered in tempera on a brown paper bag.



This nearly life-size, 6-by-7-foot depiction of the artist and his brothers was created in 1976.

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VOL 8 NO 7

"Viva Los Americanos!"

Bernardo de Galvez



This month, a three-part History Channel documentary remembers America's *Heroes Hispanos*.
By William P. Davis

It is well known and widely taught that the United States did not single-handedly win the American War of Independence. Today, many Americans can say that their Old World ancestors helped at the birth of this nation long before their French, German and Polish grandparents ever decided to emigrate to the United States. Lafayette, von Steuben and Pulaski all share space in the history textbooks opened and read every day in every school district across the country. This month, the three-part History Channel documentary *Heroes Hispanos* reminds us that "to most people the heroes of the American Revolution had names like George, Thomas and Benjamin, but there were also the Josefs, Manuels and Franciscos...and most importantly, a Bernardo." This is a fact which has not been so well publicized.

At the time the British colonies declared their independence, Bernardo de Galvez governed Spain's neighboring North American territory. On May 8, 1779, Spain entered the war, and supplied de Galvez with all the manpower, money and munitions he could use...

de Galvez sent aid up the Mississippi to the Minutemen and himself went into battle on their behalf. The Spanish Crown was so impressed with the bravery de Galvez displayed by leading key victories thought too dangerous by others, that the motto "Yo Solo" was added to his family's coat of arms. Almost 100 years after de Galvez spearheaded the way across the Gulf of Mexico into a dangerous Pensacola Bay, "Damn the torpedoes, full speed ahead!" would be heard ringing from the crow's nest of the *Hartford* in Mobile Bay.

Separated by a century, but allied by a shared Spanish heritage,

David Glasgow Farragut followed de Galvez by fighting to keep the United States united. The *Hartford* was Farragut's ship, made of wood like the others of the fleet he led as commander of Union naval squadrons during the American Civil War. Mobile Bay had been littered with explosive marine mines, at the time referred to as "torpedoes." In addition, the Confederacy had begun upgrading its fleet with armor-plated vessels. Against these odds, Farragut rallied his men toward victory with his famous battle cry, and quickly became the nation's first four-star admiral.

Heroes Hispanos is essentially an American military history, from the American Revolution to Operation Desert Storm, highlighting its important Hispanic heritage. The three-part series takes us from the roots in revolution to contemporary profiles in war and peace.

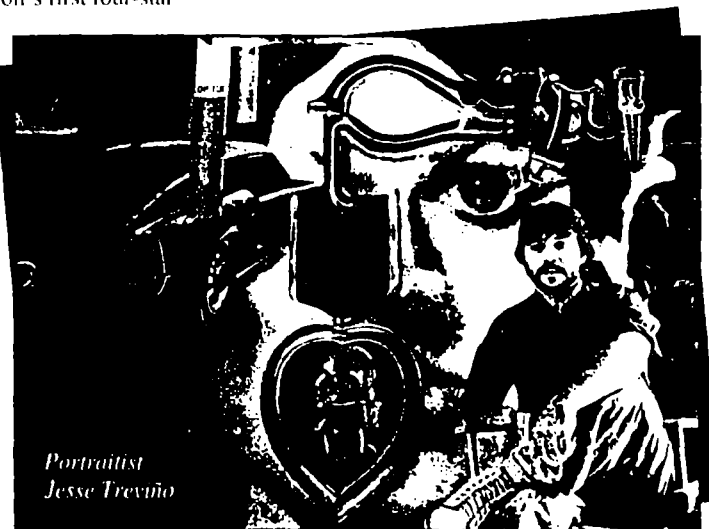
One of the most inspiring stories told is the portrait of an artist as a young Vietnam vet.

In the early 1960s Jesse Treviño had the world in

front of him—specifically, the art world. His talent was well-recognized by his teachers in San Antonio, Texas, and he was encouraged to go to New York City to study at the prestigious Art Students League. But these lofty plans, along with plans for further study in Paris, were, in his own words, exchanged by the draft for "the rice paddies of Vietnam" where he became "target practice for snipers." In one devastating battle, he was literally blown across those rice paddies, losing most of his right arm, along with most of his innocence. "With my left hand, I couldn't do anything; I didn't want to." As he says in Part 3 of the series, while he was being rescued, he lay "not knowing what I was dying for, fighting for." Somehow, in dealing with his own poignant internal battle, not to mention his physical rehabilitation, Treviño found something worth living for, and is widely recognized as one of the most talented Hispanic portraitists painting today.

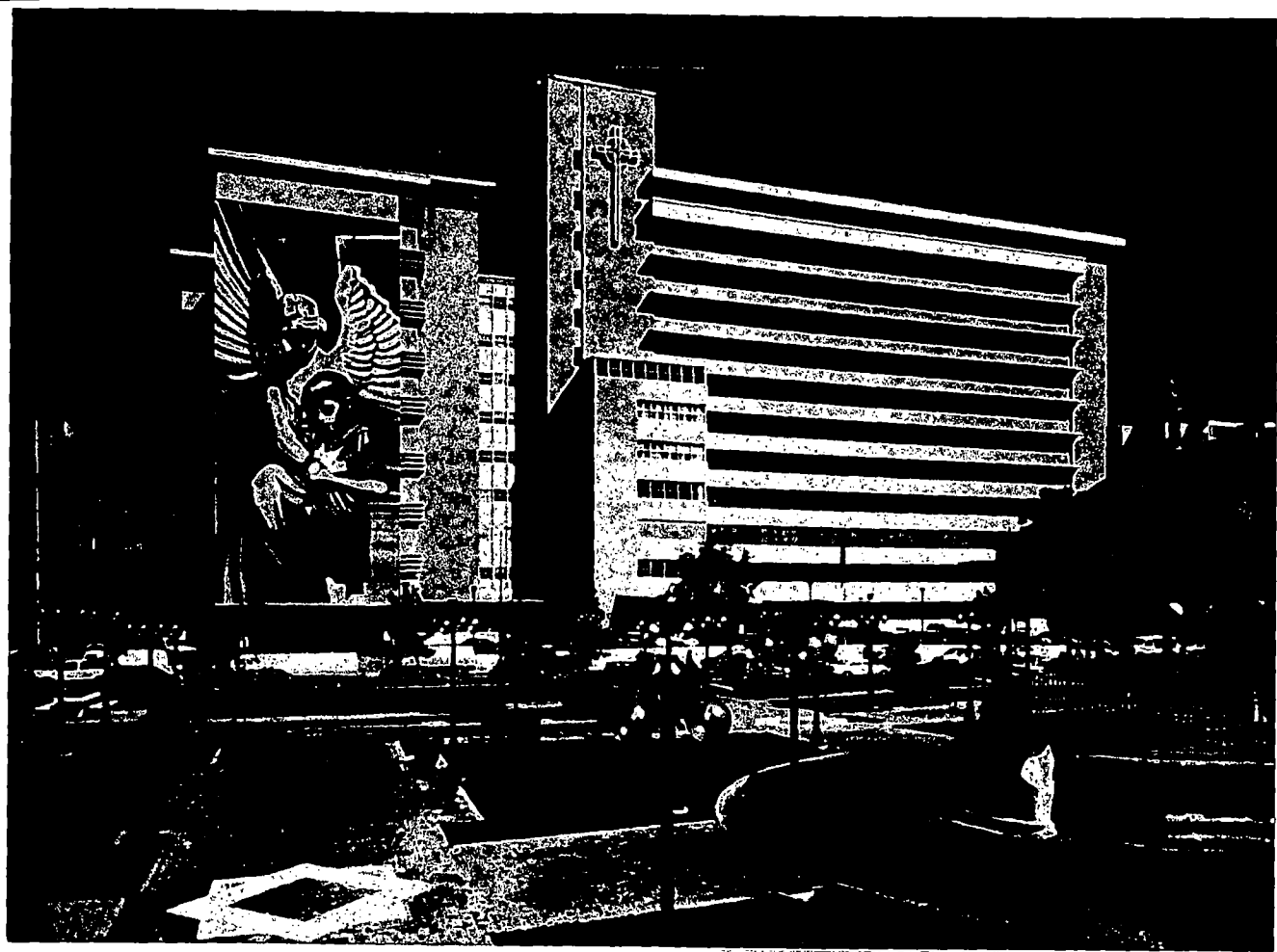
To access a broadcast calendar and useful classroom materials such as discussion questions and suggested research projects, visit The History Channel Classroom Web Site (www.historychannel.com).

Heroes Hispanos airs on the History Channel March 11, 12, & 13 at 9:00 AM/ET. From The History Channel.



Portraitist
Jesse Treviño

Cable in the Classroom listings, a preschool pop star, F.R.O.G. science and more





8ª CONFERENCIA DE
ESPOSAS DE JEFES DE ESTADO
Y DE GOBIERNO DE LAS AMÉRICAS

4. PROGRAM ONLY FOR PARTICIPANT ARTISTS:

Monday, September 28

7:00 p.m. Cultural activity at Centro de Extensión de la Universidad Católica.
Meeting with Chilean guest artists.

Tuesday, September 29

Painters' activities

8:00 a.m. Transfer to the Open Centers of INTEGRA

9:00 a.m. Beginning of painters' activities with children

1:00 p.m. Completion of Painters' Activities

2:00 p.m. Lunch with Chilean and Foreign Artists

Afternoon: Preparation of the show at Casa Lo Matta.

Wednesday, September 30

12:00 p.m. Inauguration of the Show and Adjourning of the VIII Conference.
Delivery of the folders "Painting with the Children of the Americas"



U.S. AGENCY FOR
INTERNATIONAL
DEVELOPMENT

September 23, 1998

Assistant
Administrator
for Latin America
and the Caribbean

Ms. Veronica Baraona del Pedregal
Chief of Staff for the First Lady
Republic of Chile
Santiago

Dear Veronica:

Once again we would like to thank you for making it possible for us to sign and announce the US-Chile Scholarships program and our new regional local government initiative at the 8th Annual First Ladies Conference. I think you will find the signing event to be a wonderful opportunity to reinforce our strong, mutual interest and support for implementation of agreements made in Santiago last April.

Further to our conversation regarding people to include in the signing ceremony, I would like to share with you the names and contact information of three people we would like to have attend the USAID signing event. They are as follows:

1. Ms. Rita Soler-Ossolinski
Director of Communications
and Information
International City/County Management Association
777 N. Capitol Street, NE
Washington, D.C. 20002-4201
Tel: (202) 289-4262
2. Mr. Jaime Torres Lara
Director Ejecutivo de IULA-CELCADEL
Dirección: Augustín Guerrero 219 y Pacifico Chiriboga
Quito, Ecuador
Telefono: (593-2) 469-365, 469-366
Fax: (593-2) 435-205
E-mail: iula@iula.org.ec

-2-

3. Ms. Patricia Duran de Jager
Executive Director
Federación de Municipios del
Istmo Centro Americano (FEMICA)
3a Calle Poniente
87 Avenida Norte Nu. 4446
Colonia Escalon
San Salvador, El Salvador
Tel: (503) 263-7348
E-mail: femicasalva@salnet.net

These three people are affiliated with our new regional initiative for local government, and all are planning to attend the signing event on Wednesday morning. We would be grateful to the Pro-Tempore Secretariat if it could make arrangements for them to receive the necessary credentials.

In addition to the two signings we have planned for Wednesday morning, and as we discussed during our last conference call, we would hope that both Mrs. Clinton and Mrs. Frei will announce the Merck donation of 5,000 of the Spanish-language "Merck Manual: Home Edition" and royalties from the sale of these manuals in the hemisphere, as part of their participation in the 8th Conference of Wives of Heads of State and Government. We have attached a short background piece on this announcement. We would like to pass on the names of two Merck & Co. representatives who plan to be present at the time of the announcement, and I gather that you already have been in contact with them. They are as follows:

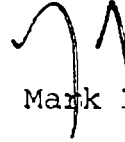
1. Ms. Teel Oliver
Vice President, Government Relations
Merck & Co., Inc.
Tel: (202) 638-4107
Fax: (202) 638-3607
2. Ms. Isabelle Claxton
Executive Director, Strategic Communications
Merck & Co., Inc.
Tel: (202) 638-4107
Fax: (202) 638-3607

Once again, we would be very grateful to the Pro-Tempore Secretariat if it could make arrangements for these two people to receive the necessary credentials.

-3-

Please let me know if I can provide you with any additional information on these activities. I look forward to seeing you in Santiago.

Sincerely,

A handwritten signature in dark ink, appearing to be 'M. Schneider', with a stylized, cursive-like 'M' and a trailing line.

Mark L. Schneider

cc. Ms. Melanne Verveer
Office of the First Lady
The White House

9/23/98

FACT SHEET: MERCK DONATIONS TO LAC

At the 8th Annual Conference of Wives of Heads of State and Government, the following announcement of a donation by Merck & Co. will be made:

1) Merck will donate 5,000 copies of the Spanish-language version of the MERCK MANUAL: HOME EDITION to PAHO on behalf of the First Ladies of the Americas. The manuals will be distributed to rural health clinics, hospitals, libraries, and other worthy groups throughout the region. This home edition contains the same information as the physician's MERCK MANUAL, but in simple, everyday language. The physician's version has been available in Spanish for 45 years; this new Spanish-language HOME EDITION will be available in January.

2) In addition, Merck will donate 50 percent of the royalties it receives from the sale of the Spanish version of the HOME EDITION, in partnership with the First Ladies and PAHO.

9/23/98

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U.S. AGENCY FOR
INTERNATIONAL
DEVELOPMENT

**U.S. AGENCY FOR INTERNATIONAL DEVELOPMENT
RONALD REAGAN BUILDING
WASHINGTON, D.C. 20523-5900**

OFFICE OF REGIONAL SUSTAINABLE DEVELOPMENT

FAX MESSAGE

DATE: 9/24/98
TO: Nicole Rabner
FAX#: 456-9412
TEL#: 456-7263
OF PGS. 8 pages
(INCLUDING COVER SHEET)

FROM: Madeline Williams
TEL#: 712-4077
FAX#: 202-216-3262 - (5.09 - 062U)
202-216-3403 - (5.09 - 091U)

REMARKS:

As promised...

Background on signings
Merch Pack Sheet

UNCLASSIFIEDSantiago: USAID Signing Ceremony

While in Santiago at the First Ladies' Conference, Mrs. Clinton and Mrs. Frei will witness the signing of two USAID grants, both of which relate to implementation of agreements made at the Second Summit of the Americas held in Santiago, Chile in April, 1998; The U.S. Chile Scholarship Program and a regional grant to the International City/County Management Association for support to national municipal associations in the LAC region.

BackgroundUS-Chile Scholarships Program

On April 16, 1998, Secretary of State Albright and Chilean Minister of Foreign Relations Insulza signed an Memorandum of Understanding (MOU) on International Development Cooperation. Under the MOU, the U.S. and Chile are to seek opportunities to undertake joint development programs that support the objectives agreed to during the Summit of the Americas, especially in the areas of 1) poverty alleviation; 2) democracy strengthening; 3) education; and 4) economic integration.

The United States-Chile Development Scholarship Program grew out of a Memorandum of Understanding (MOU) signed between Secretary of State Albright and Chilean Minister of Foreign Relations Insulza on April 16, 1998. The Scholarship Program is designed to assist with the Latin American and Caribbean human resources development through increased professional and technical capacities around the hemisphere. Scholarships will be given to individuals to attend training programs in Chile that advance U.S. bilateral programs/objectives in third countries in the region. This Scholarship Program will comprise the first joint initiative under the MOU.

Responsible Agencies: The United States Agency for International Development (USAID) and the International Cooperation Agency of Chile are charged with the primary responsibility for implementing the MOU.

Regional Grant for Local Government

USAID will sign a new \$5.0 million grant with the International City/Country Management Association (ICMA), and its partner the National League of Cities, will help increase capacity building efforts at the local government level by to providing access to a wider range of local government development skills. Specifically, the program will work with the national associations of municipalities, their regional support organizations, and the international donor community, to increase accountability, increase and improve training of municipal

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officials, and increase communication through Internet with a view to sharing successful experiences in solving common problems. The program will also set up a Donors Consultative Group to improve the effectiveness of international support for local government in the Latin American and Caribbean Region.

In addition signing this new regional grant with ICMA, we will use the opportunity of the signing to launch a new handbook entitled, "A Guide to the Planning and Formulation of Municipal Policies for the Promotion of Gender Equality." This guide is designed to provide conceptual tools and practical instruments for the design, management and evaluation of local policies to promote equality in various sectors of municipal development including; education, health, security, increased incomes, housing, and basic sanitation. This guide was produced as part of the "Project on Women and Local Government in Latin America: New Responsibilities in Sustainable Development and Gender Equality for Municipalities."

Responsible Agencies: The program will be implemented through key non-profit organizations that work with local governments in Latin America and the U.S. The International City/County Management Association, and the National League of Cities. This program will also work with the regional chapters of International Union of Local Authorities (IULA); IULA-FEMICA in Central America and IULA-CELCADEL in South America.

This program is a direct response by the U.S. to the commitment made in Santiago at the Second Summit of the Americas to "strengthen the capabilities of regional and local governments, when appropriate, and to foster more active participation in civil society."

The signing ceremony will include representatives from ICMA, IULA, and two to three Chileans who have been involved in the development of a Handbook on Gender Equity in Local Government.

Talking Points

- Each of these grants is designed to make a significant, real contribution to effective change in the conditions of our hemisphere within the next few years, in time for our next Summit in Canada in 2002.
- These two new activities represent the first steps towards implementation of the agreements made at the Second Summit of the Americas last April here in Santaigo.
- The scholarships program is designed to support the development of human resources in the countries of Central America, the Caribbean, and in Bolivia, Ecuador, Paraguay and Peru. The scholarships are intended for government officials and for members of civil society whose organizations work in areas associated with the key themes of the Summit. The program will fund between 20 and 30 students from the participating countries each year.

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- Latin America has experienced unprecedented decentralization of political, financial and administrative power to local and other subnational levels of government. The new regional local government program will go a long way towards supporting this second generation of democratic reforms.
- The local government program's attempt to incorporate past work on gender equality in the planning and implementation of local government policies is very much in keeping with the goals of our conference this year. We look forward to its success.

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U.S. AGENCY FOR
INTERNATIONAL
DEVELOPMENT

September 30, 1998

The United States Agency for International Development (USAID) and the International City/County Management Association (ICMA), in partnership with the National League of Cities (NLC), hereby acknowledge their plan for additional cooperation for programs in direct support of the initiatives set forth in the Summit Action Plan Agenda for strengthening municipal administrations in Latin America.

This planned cooperation will enable ICMA and NLC to work collaboratively with the Latin American chapters of the International Union of Local Authorities (IULA) in improving information exchange and electronic networking among national associations of municipalities, as well as the training of municipal officials and staff. Support is also planned to improve donor collaboration on local government programs.

USAID plans to provide the sum of 5,000,000 US dollars, subject to the availability of funds, for these collaborative efforts over a period of five years, until the year 2002, and to make available the initial obligation of approximately 600,000 US dollars to ICMA this fiscal year.

By: *Mark L. Schneider*
Assistant Administrator,
US Agency for International
Development

By: *Rita Soler-Ossolinski*
Director of Communications
and Information, ICMA

U.S. - CHILE DEVELOPMENT SCHOLARSHIP PROGRAM

The United States and Chile have created a special joint cooperation program called "Development Scholarship Program, United States - Chile." This Program is designed to support the development of human resources in the countries of Central America, the Caribbean, and in Bolivia, Ecuador, Paraguay, and Peru.

The program will draw annually on a joint account of \$400,000 to fund between 20 to 30 students from the participating countries to attend training programs in Chilean institutions in accordance with the bilateral programs of the United States Agency for International Development (AID), the Agency for International Cooperation of Chile (AGCI), and with the agreements adopted during the Second Summit of the Americas in Santiago, Chile, April 1998.

The scholarships are granted for post-graduate and specialized studies designed to augment professional or technical capacity in the following areas: 1) Education; 2) Social Development and Poverty Alleviation; 3) Economic Integration; 4) Democracy Strengthening; and 5) Management of Natural Resources Management.

The scholarships are intended for government officials who work in public institutions and for members of non-governmental organizations, private volunteer organizations and other organizations in civil society such as researchers or fellows from universities recognized in their respective country.

The scholarships will be granted for a maximum study period of two years, including the time required to prepare and defend a post-graduate level thesis. The period of study covered under the first year of this scholarship program may begin between March 1, 1999 and September 1, 1999, depending on the programs of the institutions of education selected.

Before applying for admission to this Program, the applicants must, however, be admitted unconditionally by the institution where they wish to study. Only candidates that have complied with all of the requirements will be considered by the Committee on Joint Selection, which is comprised of representatives from the United States Agency for International Development in Washington, D.C. and the Agency for International Cooperation of Chile in Santiago.

U.S. - CHILE ESTABLISH PARTNERSHIP TO PROVIDE TECHNICAL COOPERATION

On April 16, 1998, Secretary of State Albright and Chilean Minister of Foreign Relations Insulza signed an MOU on International Development Cooperation. The MOU establishes a new bilateral partnership to promote closer relations between our respective national, regional and local entities involved in international development. Under the MOU, the United States and Chile are to share information on ongoing activities and seek opportunities to undertake joint development programs that support the objectives agreed to during the Summit of the Americas in Santiago, Chile, especially in the areas of 1) poverty alleviation; 2) democracy strengthening; 3) education; and 4) economic integration.

Expanding International Development Cooperation: The MOU provides a basis for broadening our bilateral cooperation by enabling other nations in the hemisphere to participate in development programs designed to carry out the Summit's objectives. The USG and GOC hope that the MOU will thus serve as a catalyst in getting the more developed nations to work as partners and extend the reach of our collaborative efforts. Eight countries with international cooperation programs (Argentina, Brazil, Canada, Chile, Colombia, Mexico, the United States, and Venezuela) have informally met to discuss collaborating on programs and projects in support of the Summit. Chile has offered to host a meeting of these countries later this year to discuss more fully the possibilities for collaboration.

U.S.-Chile Development Scholarship Program: The MOU specifically provides for the creation of a "United States-Chile Development Scholarship Program" to assist with the Latin American and Caribbean human resources development. The Scholarship Program is designed to develop the hemisphere's professional and technical capacities by providing scholarships for individuals to attend training programs in Chile that advance U.S. bilateral programs/objectives in third countries in the region. This Scholarship Program will comprise the first joint initiative under the MOU.

Agencies Responsible for Implementation: The United States Agency for International Development (USAID) and the International Cooperation Agency of Chile are charged with the primary responsibility for implementing the MOU.

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Santiago: USAID Signing Ceremony

While in Santiago at the First Ladies' Conference, Mrs. Clinton and Mrs. Frei will witness the signing of two USAID grants, both of which relate to implementation of agreements made at the Second Summit of the Americas held in Santiago, Chile in April, 1998; The U.S. Chile Scholarship Program and a regional grant to the International City/County Management Association for support to national municipal associations in the LAC region.

Background

US-Chile Scholarships Program

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The United States-Chile Development Scholarship Program grew out of a Memorandum of Understanding (MOU) signed between Secretary of State Albright and Chilean Minister of Foreign Relations Insulza on April 16, 1998. The Scholarship Program is designed to assist with the Latin American and Caribbean human resources development through increased professional and technical capacities around the hemisphere. Scholarships will be given to individuals to attend training programs in Chile that advance U.S. bilateral programs/objectives in third countries in the region. This Scholarship Program will comprise the first joint initiative under the MOU.

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Regional Grant for Local Government

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officials, and increase communication through Internet with a view to sharing successful experiences in solving common problems. The program will also set up a Donors Consultative Group to improve the effectiveness of international support for local government in the Latin American and Caribbean Region.

In addition signing this new regional grant with ICMA, we will use the opportunity of the signing to launch a new handbook entitled, "A Guide to the Planning and Formulation of Municipal Policies for the Promotion of Gender Equality." This guide is designed to provide conceptual tools and practical instruments for the design, management and evaluation of local policies to promote equality in various sectors of municipal development including; education, health, security, increased incomes, housing, and basic sanitation. This guide was produced as part of the "Project on Women and Local Government in Latin America: New Responsibilities in Sustainable Development and Gender Equality for Municipalities."

Responsible Agencies: The program will be implemented through key non-profit organizations that work with local governments in Latin America and the U.S. The International City/County Management Association, and the National League of Cities. This program will also work with the regional chapters of International Union of Local Authorities (IULA); IULA-FEMICA in Central America and IULA-CELCADEL in South America.

This program is a direct response by the U.S. to the commitment made in Santiago at the Second Summit of the Americas to "strengthen the capabilities of regional and local governments, when appropriate, and to foster more active participation in civil society."

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Talking Points

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- These two new activities represent the first steps towards implementation of the agreements made at the Second Summit of the Americas last April here in Santiago.
- The scholarships program is designed to support the development of human resources in the countries of Central America, the Caribbean, and in Bolivia, Ecuador, Paraguay and Peru. The scholarships are intended for government officials and for members of civil society whose organizations work in areas associated with the key themes of the Summit. The program will fund between 20 and 30 students from the participating countries each year.

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**FIRST LADY HILLARY RODHAM CLINTON
REMARKS TO THE FIRST LADY'S CONFERENCE
SANTIAGO, CHILE
SEPTEMBER 30, 1998**

Wives of
14.

Mrs. Frei; First Ladies; special envoys of the hemisphere; distinguished guests. It's a pleasure to be back here in Chile -- and to join all of you for the eighth Conference of First Ladies of the Americas. It is particularly appropriate that we are meeting here -- in this thriving and vibrant city -- and the site of the second Summit of the Americas -- which I attended with my husband only a few months ago. Many of you helped define the Summits's priorities on women and children -- and its those commitments -- made by our nations' leaders -- that we seek to reinforce here today.

It's a particular pleasure to once again see my friend, Mrs. Frei, who has done so much to lift up the lives of women and children not only here in Chile -- but throughout the Americas. She and I have spent time together in both of our countries -- and as far away as Manila -- and I've seen first hand her efforts here in Chile to encourage the arts -- and strengthen the schools -- and empower the Chilean people. So when she asked me -- and many of you -- to bring with me an artist from the United States to work with the young people of Santiago during our meetings here -- I didn't hesitate. And I look forward to hearing about the wonderful, creative activities they have been engaged in.

This is the fourth Conference of First Ladies of the Americas I've had the honor attending. And as always, I'm reminded that no matter what country we're from; or what beliefs we hold; or what language we speak -- that we all share common concerns -- and common aspirations. And I know that as in the past, this gathering will provide new insights and fresh inspiration, as we work together to expand opportunities for women, children, and families throughout the hemisphere.

I remember when we first came together four years ago, at the First Summit of the Americas in Miami -- and the excitement we felt as we decided to join forces as women -- and to act cooperatively to improve the conditions for women and girls throughout the hemisphere. "It is essential" -- our nations declared at the time -- "to strengthen policies and programs that improve and broaden the participation of women in all spheres of political, social, and economic life -- and improve their access to the basic resources needed for the full exercise of their fundamental rights." And that has been our mission ever since.

Thanks in large part to the hard work of many of you and your governments, and a growing number of ngos and advocacy groups throughout the region -- we can be proud that we have kept the promises we have made since then. We have not just talked. We have acted.

When we came together in Paraguay -- we pledged to eradicate measles -- a promise whose fulfillment is being led by the Pan American Health Organization -- with support from USAID. Today, the vaccination program has helped cut the number of cases in every country -- from tens of thousands of cases to just over 2,000.

When we came together in Bolivia -- we established a regional initiative to reduce maternal mortality, an initiative now active in the most critical eleven countries. Thanks to greater access to public and private health care -- more and more women experiencing safe motherhood -- and healthier babies -- than every before. Today -- a woman can expect to live over 70 -- where only 40 years ago, she was not likely to live much past 50. And I want to commend countries like Brazil for leading the way in approaching women's health from a more integral, wholistic perspective.

When we came together in Panama -- we pledged to expand women's legal and political rights. And we witnessed the signing of a USAID grant with the Inter-American Institute of Human Rights to promote the human rights of all citizens -- with a special emphasis on ensuring women's rights. And we've seen -- in countries from Panama to Peru -- how family codes have been reformed, and new institutions established, to address issues relating to women's development and progress.

Today -- we come together in Santiago -- to deepen that commitment to democracy and social progress in the 21st century -- by placing greater priority on girls' education; by ending the devastation of domestic violence; and promoting political rights for women.

We have much to celebrate -- and to build upon. This morning, throughout the Americas, the sun shines down on more girls sitting in a classroom; on more mothers visiting health care clinics, and getting the care they need for themselves and their babies; on more women running their own business, and gaining greater economic independence; on more children who are growing up healthy and strong; on more women who are now protected against violence in their homes -- than ever before. And I've seen this progress firsthand -- as I've visited schools and health clinics and micro-credit enterprises throughout the hemisphere.

Yet you know better than I the enormous challenges we face to ensure every one of our citizens has access to those basic tools of opportunity. And one of the largest obstacles in our path is that women still do not hold equal positions of authority, and leadership, and power -- either in their own communities -- or at the national level. Throughout the Americas, women's participation in decision making lags behind their gains in education, their contributions to the workforce; and their participation in grassroots organizations. And today -- when we do hear women's voices raised -- it's too often outside of the main corridors of power -- and on the outskirts of our major cities.

Thanks to the voices being raised here and across the hemisphere demanding greater political participation for women -- governments are beginning to respond. Increasingly, they realize that democracy can't succeed unless women's voices are heard; unless women are given the opportunity to take responsibility for their own lives; unless all citizens are able to participate fully in the life of their country. More and more are realizing that lifting up the lives of women and children is as critical to a healthy and vibrant democracy as are issues like trade, diplomacy, and national security.

Every day -- we can see the impact of women elected to office -- and how their leadership has benefitted the lives of not only women and children -- but all of us.

good presentation

I've heard about Luisa Cululiza -- a mother and nurse by profession -- who was elected mayor of a small town in Peru in 1975 -- when few women had ever held such a position. As mayor, she promoted projects to protect children's and women's rights and prevent domestic violence; and created occupational workshops to encourage women to increase family incomes without leaving their homes. And it was thanks to a growing number of women leaders like herself that Peru -- just last year -- passed a law establishing that women should make up 25% of the candidates running for municipal council positions.

I've heard how Senator Milaros Ortiz Bosch -- one of the Dominican Republic's most popular senators and politicians -- helped pass a strong law against domestic violence in 1997 -- covering violations from sexual harassment to rape and pandering -- and including penalties for failure to pay child support.

I know that Janet Jagan -- Guyana's current president -- and the only woman president currently head of a country in this hemisphere -- has played an extraordinary role in lifting up the lives of women and children in her nation -- and I've heard that she allows no opportunity to go by without urging Guyanese girls and women to play a greater role in their country's social, political, and economic development.

Gloria Isabel Cuartas grew up near Medellin, Bogota -- studied social work -- and worked to assist victims of natural disasters. She ran for mayor a few years ago -- on a peace platform -- in one of the most violent areas of her country. She's battled against natural and man made disasters -- and was recently awarded the UNESCO Mayors for Peace Award.

Women have always taken the lead in protecting their families, strengthening their communities; and promoting peace and reconciliation in times of division and war. And thanks to the combined wills of many of you here today -- governments across the hemisphere are beginning to unlock the once closed doors of decision making and elected leadership. And today, we can progress being made. In the Bahamas -- women fill as many as 33 percent of the senate seats; in Columbia, under the last administration; 34% of the Cabinet positions are held by women. In El Salvador -- the percentage of women in legislature has gone from 9 to 17 percent.

Yet even as we celebrate these steps forward -- and the remarkable accomplishments of the women who have gained those positions of power and influence -- we know how far we have yet to go. Women comprise half of the electorate in most countries of the world -- yet our representation in government and elected office rarely exceeds 10 percent. Although we work widely at the grassroots level in political parties across this hemisphere -- our representation in party leadership positions and on the ballot is minimal. And although women make up one-third of the formal labor force in the region -- we are not represented among union leadership -- nor in the boardrooms -- of businesses across the Americas. And in my own country -- representation by women remains far lower than most northern European countries like Finland and Norway.

In my own country...

Thanks to the voices being raised -- an increasing number of legislators, civil society organizations, and governments have risen to this challenge -- by developing a number of innovative and often powerful policy measures and initiatives to address these disparities. Today, an increasing number of countries have adopted a minimum level of women's participation in national elections. Other programs seek to increase the number of qualified women to compete for leadership positions -- through university scholarships, recruitment efforts, and professional training courses.

Increasingly, we are seeing efforts aimed at helping women exercise effective leadership once they are elected or promoted. They need to build skills, and develop effective networks, and programs -- including those supported by the United States -- are being created to fill that need.

And today -- after this session -- I'm pleased to be joining Mrs. Frei in a signing ceremony of two programs -- funded by USAID -- which will help strengthen efforts here in Chile to expand the leadership capacity of local leaders to be more effective not only in their own communities -- but in strengthening ties between our two countries. These partnerships are also proof that the commitments made at the Summit of the Americas this year are being taken seriously -- and that we are fulfilling our obligations.

As we all know, building a better future for children, women, men, and families in the western hemisphere is not just the opportunity of government -- it is the responsibility of all of us. Tomorrow -- I will travel to Montivideo, Uruguay, and join the "Vital Voices" conference -- where women from all walks of life will come together to build networks; learn lessons; and amplify their voices -- and their power.

streets
grass roots

Today -- our work is more urgent than ever before. We live in a new global world -- where our economies -- our security -- and the quality of our lives -- are inextricably tied to each other. It's a time of great opportunity -- but also of great risk. Those among us who enjoy the opportunities of education, health care, jobs, credit, legal and political rights are flourishing in this new global economy. Those without such opportunities are lagging further and further behind. And too many of them women and children. We must redouble our efforts to heal those inequities, and bridge those gaps -- so that all peoples can live a life of dignity and hope.

I want to leave you with words of Oma Panday -- wife of the prime minister of Trinidad. She has said: "I believe that in the first decade of the third millennium -- we will look back at the latter half of the 20th century and remark on how strange were the days when women were still excluded from the top levels of business and political leadership, much as we today recall when women could not vote." I know that all of us here look forward to that day as well -- when every citizen is included in the circle of opportunity; when every life is valued, and every voice is heard.