

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001a. resume	Sylvia Montero (partial) (1 page)	nd	P6/b(6)
001b. resume	Anthony Ortega (partial) (1 page)	nd	P6/b(6)
002a. resume	Annabelle Nunez (partial) (1 page)	nd	P6/b(6)
002b. resume	Christina Cardenas (partial) (1 page)	nd	P6/b(6)
003. fax	cover sheet, Carolee Youngblood to Judith Weitz (1 page)	08/06/1998	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Domestic Policy Council (Nicole Rabner)
OA/Box Number: 15408

FOLDER TITLE:

Conference, Chile 1998-Painting Project [2]

2012-1035-S

kc1039

RESTRICTION CODES

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RR. Document will be reviewed upon request.

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1100 Pennsylvania Avenue, NW, Suite 526
Washington, DC 20506
Phone (202) 682-5409 Fax (202) 682-5668
pcah@neh.gov

FACSIMILE COVER SHEET

DATE: August 10, 1998

TO: Nicole Rabner

FROM: Judy Weitz

FAX NUMBER: 456-~~7263~~ 2878

NUMBER OF PAGES TRANSMITTED (including cover sheet): 7

COMMENTS:

Additional information on Latino Artists.

**IF THERE ARE PROBLEMS WITH THIS TRANSMISSION,
PLEASE CALL (202) 682-5409.**

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[001a]

SYLVIA MONTERO

P6(b)(6)

Denver, Co. 80211

P6(b)(6)

Selected Exhibitions**1998**

Crisis Exhibition Tour, University of Southern Colorado, Pueblo, Co. January
Family Exhibit, Children's Hospital, Denver, Co. January - March
2nd Annual Faculty Show, Arts Students League of Denver, Denver, Co. January

1997

Faculty Show, Museum of Outdoor Art, Englewood, Co. November - December
Art Market, Arvada Center for the Arts and Humanities, Arvada, Co. November-December
Independence Through Art Exhibition, I/I A Gallery, Denver, Co. October
Dia de Los Muertos Exhibition, Museum of Outdoor Art, Englewood, Co. October-November
Two-Women Exhibit, Galeria Coqui, Seattle, Washington, August
Crisis Exhibition Tour, San Luis Museum, San Luis, Co. July
Art That Heals, Metropolitan Center for Visual Arts, Denver, Co. June-July
Intimate Connection: Art/Artists/Collections, Arvada Center for the Arts and Humanities, Arvada, Co. May-July
Group Show, Denver Civic Theater, Denver, Co. May
Women's Invitational, Artes del Pueblo, Denver, Co. March

1996**Family <=> Communities Tour**

University of Colorado, Boulder, Co. November
Souther Ute Cultural Museum, Ignacio, Co. August- October
Art Market, Arvada Center for The Arts and Humanities, Arvada, Co. November-December
Four Person Exhibit, I/I A Gallery, Denver, Co. November-December
One Person Exhibit, Cortez Cultural Center, Cortez, Co. June-August
Faculty Exhibit, Todd Exhibition Center, ISOMATA, Idyllwild, Ca. July
Viva La Familia, Maclaren Markowitz Gallery, Boulder, Co. May
In Tolerance: Artists Speak Out, Arvada Center for Arts and Humanities, Arvada, Co. January-March
Couples/Collaboration, Foothills Art Center, Golden, Co. January-March
Light out of Darkness, Boulder Public Library, December-January 1997

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From Mexico to Xicano: Codex Prophecies & Revelation, Chicano Humanities and Arts Council, Denver, Co. October
Sin Fronteras: The Retablo, Metropolitan State College of Denver, Center for the Visual Arts, Denver, Co. September-October
Otra Vez Por El Camino Real Tour
 San Luis Cultural Museum, San Luis, Co. September
 University of Northern Colorado, Mariari Gallery, Greeley, Co. September-Oct.
The Art We Love to Hate, Tour Boulder Artist Gallery, Boulder, Co. July
Art Politics, 1/1 A Gallery, Denver, Co. August
Chicano Art Show, MacLaren/ Markowitz Gallery, Boulder, Co. May
Imagenes de los Cuentos, Artes del Pueblo, Denver, Co May
Group Show, Cleo Parker Robinson New Dance Theater, Denver, Co. April
Creating Ourselves National Art Exhibition, Juried Exhibit, Eastern New Mexico University, Portales, N.M. March-April
The Crossing of Two Generations, Two-Woman Invitational, Center for Media Arts, Tucson, Az. March

1991

Homage to Frida Kahlo & Diego Rivera, Art Department, Denver, Co. May
New Beginnings: Chicano Art, Glenwood Springs Art Council, Glenwood Springs, Co. July-August
Group Exhibit, Pepsi Corporation, Denver, Co. May

1990

Latina Exhibit, Artes del Pueblo, Denver, Co. March

1989

Dia de los Muertos, Pirate Art Gallery, Denver, Co. November
Rasquachismo, Chicano Humanities and Arts Council, Denver, Co. July-August

1988

Group Exhibit, Chicano Humanities and Arts Council, Denver, Co. June
Dia de Los Muertos, Chicano Humanities and Arts Council, Denver, Co. November

Selected Collections

Hertz Foundation
 Kaiser Permanente Health Care

Awards and Commissions**1998**

Award Recipient, Rocky Mountain Woman's Institute

1996

Commission, Women of Color Aids Conference

SYLVIA MONTERO ARTISTIC STATEMENT

I create work that is energetic and colorful collages which incorporate the art forms I love, painting, printing, photography and construction. I create works which pay homage to mexican and native american life. I create work based on my travels and the people I meet, I create environments of everyday life.

I incorporate photocopied images of cultural icons from photographs I have taken and from historical photos. I then use colored pencils, watercolors, inks, oil pastels to add texture and color in order to integrate the entire composition into a unified art piece. "I love the usage of bright and brilliant colors. I select hues and shades not only for their visual impact but also for the textural qualities of the chosen medium".

Montero has exhibited her work nationally, throughout the Southwest and Mexico. She travels yearly for artistic references. She has travelled to Europe on several occasions. She has received several local awards for her artwork and teaches art in the schools through the visiting artist programs in Colorado. She currently is on the faculty of the Arts Students League of Denver and

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P. 02

[0016]

Anthony D. Ortega

P.O. Box 11559
Denver, CO 80211

P6(b)(6)

Education

University of Colorado, Boulder, Colorado, Master of Fine Arts, May, 1905
Rocky Mountain School of Art, Denver, Colorado
Associate of Arts, Fine Art, August, 1982
University of Colorado, Boulder, Colorado
Bachelor of Arts Commercial Spanish, Certificate in Latin American Studies, August, 1980
Instituto Tecnológico de Estudios Superiores de Monterrey, Monterrey, Mexico-Study Abroad, Spring, 1980
Universidad de Veracruz, Xalapa, Mexico-Study Abroad, Spring, 1978

Selected Exhibitions

1998

1998 Artist Fellowship Touring Exhibit

Cherry Creek Arts Festival, Denver, Colorado, July
Colorado State Fair, Pueblo, Colorado, August-September
Western Colorado Center for Arts, Grand Junction, Colorado, September
Center Center, Cortez, Colorado, October
CO-EXCELENCE '98, A period traveling exhibition, Emmanuel Gallery, Denver, Colorado, August-September
Group Exhibit, Avignon, France, July
Annual Art Exhibit, Rocky Mountain College of Art and Design, Denver, Colorado, July
1998, 1948, 1998: Conquest and Consequences, Group Exhibit, Museo de Las Américas, Denver, Colorado, May-July
El Big Two Five, Galeria Ora Voz, Los Angeles, California, June
Paraiso?, Group Exhibit, Museo Nacional de Bellas Artes, Santiago, Chile, April
Jumping over the Pyramids and A Migrant Child Dream Tour, Richmond Art Museum, Richmond, Indiana, January-February
Greatest Hits, 1991-1997: Farewell to La Do Show, Group Exhibit, 1/1 A Gallery, Denver, Colorado, January-February
Crails Exhibit, University of Southern Colorado, Pueblo, Colorado, January-February

1997

La Guadalupe, Tacoma Art Museum, Tacoma, Washington, December-May, 1998, Group Exhibit
Day of the Dead, The Museum of Outdoor Art, Englewood, Colorado, October-November, Group Exhibit
Leading The Wool, Suzanne Rivera Galleries, Scottsdale, Arizona, October, Group Exhibit
A Migrant Child's Dream Tour, Koshare Indian Museum, La Janta, Colorado, August
The View From Denver, From the Denver Art Museum's Modern and Contemporary Collection, Museum of Modern Art, Vienna, Austria, July-September
Retrospective 25, Santa de Cristo Arts and Conference Center, Pueblo, Colorado, May-August
Crails Exhibit, Group Exhibit, San Luis Cultural Center, San Luis, Colorado, July
"Intimate Connections: Art / Artists / Collections", Arvada Center for the Arts and Humanities, Arvada, Colorado, May-July
Prints from the Collection of Self-Help Graphics, Los Angeles County Museum of Art, Los Angeles, California, May-June
Colorado Springs Fine Art Center, One Person Exhibit, Colorado Springs, Colorado, May
1997 Artists in Colorado Exhibit, Colorado History Museum, Denver, Colorado, May
"What One Is Worth", The Latin Arts and History Project at the Postlife Festival, Seattle Center, Seattle, Washington, May
Celebrate Art Reach, Denver Art Museum, Denver, Colorado, April-June

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P.03

**Anthony Ortega
Artist Statement**

I paint my surroundings, revealing the Mexican American experience through community, family and individual slices of life in the many sectors of present-day Mexican American society, both urban and rural. Very seldom do my paintings depict the individual as the main subject but rather as an integral part of the larger society, a patchwork of community life. It is the collective that is important; this is the primary focus in all my work. The people in my paintings don't have individual features, they are faceless, yet each one is important in defining the group, the community interacting, participating in its many rituals, social settings, and group functions, be they at work, play, school or at family celebrations. But more than that, each painting is only part of the total picture, the Mexican American experience, not an isolated phenomenon but an active, integral part of American society in the Southwest. For the Mexican American is a combination of two histories, two legacies that meet creating something new. My art reflects this cultural and historical confluence.

The blend of Mexican and American cultures is also reflected in the design and composition of my art. My work interweaves the western concepts of perspective, light/shadow, and overlapping of shapes with Mexican indigenous folk art design of simplified geometric shape, brilliant pastel colors, and inviting temperature creating a harmonious composition. My intent is to not to celebrate a particular culture but rather to form a bridge across cultures with Mexican colors and American environments, a recognizable mosaic of the Southwest.

Some pictures of Mexican Americans caught in a moment in an American locale are a

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consistent theme in my work. Surrounded in color the mexican people in paintings become part of the colorscape, not as individuals but as a community. I paint my community, my people, myself.



August 7, 1998

TO: Judy Weitz
President's Committee on the Arts and the Humanities

FAX 202-682-5668

FROM: Dian Magie
Tucson-Pima Arts Council (TPAC)

RE: Spanish speaking artist with experience in youth programs

Attached is the resume of four recommendations for consideration by the staff of the First Lady. Krista Elrick was Visual Arts Program Director for WESTAF when it was located in Santa Fe and she decided to stay in Santa Fe. Linda Bukszar is Program Director for WESTAF in Denver and has recommended Alfredo de la Rosa. I have included their cover sheets so that either can be contacted. Because WESTAF covers the 12 western states, I thought these two would have the broadest knowledge of artists that fit the profile provided.

We are providing two recommendations from Tucson, both fluent in Spanish (as their first language). They provide different resources for the Chile meeting. **Cristina Cardenas** is a recognized painter, muralist, printmaker and tile artist both in the Southwest and Mexico. She has been an artist/instructor in our summer program for youth, is on the Arizona Commission on the Arts in Education roster, and won the 1996 TPAC Visual Artist Fellowship. She is poised and would be able to work with youth to produce a product in the three days.

Annabelle Nunez coordinates the TPAC ArtWORKS in Neighborhoods program and is developing one of two new entrepreneurial programs for youth. The ArtWORKS in Neighborhoods is the seven week summer program for high school youth taking place in 6-9 neighborhoods throughout Metropolitan Tucson. If the need at this conference is about substance - "HOW" there programs are structured - how artists are identified and trained prior to working with youth, all the nuts and bolts of organizing a program like this - Annabelle would be invaluable. She has worked intimately with neighborhood associations to identify projects and resident teens to produce project that will benefit the neighborhood or community. Supplies, guest speakers, field trips, etc. all reflect the project which varies from a history of the barrio through interviews with long-time residents to landscape design for neighborhood parks. She has taught youth prior to coming to TPAC - predominately in the area of theatre.

I hope this is helpful in identifying someone for this exciting opportunity. Let me know if I can be of any further assistance in this endeavor.

Located in the Tucson Arts District
240 N. Stone Avenue
Tucson, Arizona 85701

(520) 624-0595 Fax (520) 624-3001 <http://www.tpacaz.org>

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Annabelle V. Nuñez

P6/(b)(6)

Tucson, Arizona 85714

P6/(b)(6)

[0020]

EDUCATION: **University of Arizona**, Tucson, Arizona, 1985-1989
B.F.A Secondary Education, Theater Arts
Pima Community College, Tucson, Arizona, 1982-1985

EXPERIENCE: **Neighborhood Initiative Program Director**, Tucson-Pima Arts Council 1997-present, Develop and coordinate an afterschool arts-related small business with an artist/supervisors and high school youth and summer youth job Training program focusing on Neighborhood designed projects. Recruit and hire artist and youth, develop program training process and curriculum, and oversee all program aspects.

Education Outreach Coordinator, Borderlands Theater, Tucson, AZ 1993-1997 Coordinate student matinee performances, prepare study guide for teachers on the plays and production, recruit artist and facilitate school residencies, facilitate classroom visitations, and identify panelist and facilitate post-performance discussions.

Expansion Arts and Grants Program, Tucson-Pima Arts Council 1994-1997 Assist Program Director in all aspects of the two programs.
Grants: Organized, tracked and recorded grant proposals and data, assisted in grantwriting and program development, recorded panel process for grant review and provided general grant information for those applying in any given area. **Cultural Heritage:** Coordinated and administrated neighborhood projects with artist and youth, assisted in programming for projects in the community, provided information for mini-grant proposals, facilitated grant review panels, organized and recorded program data.

Special Education Teachers Assistant, Tucson Unified School District, Tucson, AZ 1990-1993 Worked as a 1:1 aide for a Downs Syndrome middle school student who was monolingual (Spanish) and hearing impaired. Worked with classroom teacher to created curriculum based on her needs and abilities. Facilitated socialization and life skills training. Coached many students in Track and Field activities for the Special Olympics.

COMMITTEES/BOARDS and ASSOCIATIONS:

League of United Latin American Citizens, (LULAC) AZ Chapter 1081
LULAC Youth Conference Planning Committee
Arizonans for Cultural Development, Tucson, AZ
Luz Southside Partnership - Tucson, AZ

Annabelle Nuñez Biography

A native of Tucson, Ms. Nuñez is very familiar with and committed to her community. She graduated from the University of Arizona with a Bachelors of Fine Arts in Secondary Education, Drama. Her professional background has ranged from recreational activities and facilities management to arts administration and instruction. Ms. Nuñez's primary focus has been participating in the arts as both performer and arts administrator.

Ms. Nuñez started her career with youth while being employed by the City of Tucson in the Parks and Recreation Department where she managed an after-school recreational program. There she developed programming to serve the needs of the participants in both recreation and fine-arts. After graduation she worked as an aide at the Arizona School for the Deaf and Blind in special education for middle school students, and an arts administrator for a local arts organization.

In 1993, Ms. Nuñez started working for Borderlands Theater Company as the Educational Outreach Coordinator where she developed student audiences, in-school theater arts programming, and community outreach. In 1995, she joined the Tucson-Pima Arts Council (TPAC) as the assistant to the director of the Expansion Arts and Grants Program. Under the Expansion Arts and Grants Program Ms. Nuñez worked with arts organizations and professional artist to identify resources for programming and career development, respectively. There she worked with neighborhoods to develop project that involved youth.

After two years in the Expansion Arts and Grants Program, Ms. Nuñez was promoted to be the Director of the Neighborhood Initiatives Program. The main focus of this program is promoting the arts for neighborhoods and communities, with an emphasis on the coordination of the neighborhood summer youth job training program, ArtWORKS! Summer Youth Job Training Program. The primary goal of the ArtWORKS! program is to provide job training in the arts to at-risk youth. Her work entails providing informational workshops for ArtWORKS! program participants, facilitate meetings, recruit and hire youth, identify project sites, hire and train artist, identify collaborators, identify funding resources and manage and administrate the program while in progress. Most recently, she presented at a national seminar in Chicago hosted by Gallery 37, on youth job training in the arts, sharing information about ArtWORKS!, a program nationally recognized in *Coming Up Taller*, *Arts and Humanities Programs for Children and Youth at Risk*.

Through the Chicago seminar and site visits to Say Si and Urban SmARTS in San Antonio and YAYA in New Orleans she has networked with other youth program administrators from around the country, and has learned a great deal regarding the future of youth job training in the arts throughout the United States.

*Roster Arts
Arizona Commission
on the Arts*

Cristina Cardenas

6525 E. Calle Herculo
Tucson, AZ 85710
(520) 623-8335, (520) 519-0508

Ability to Work With: At-Risk Students

Language Proficiency: Spanish



Ceramic, Mosaic and Painting Murals

As an artist I like to live in a society where as many people as possible are empowered by their own self-expression. That is what makes for a strong society. That is what I've tried to achieve when working with children creating murals. Arts encourage people to have beliefs and values. Art benefits society because students of the arts gain powerful tools for understanding human experience, learning to respect different cultures within our diverse society.

Students will learn to create hand-made ceramic murals, mosaic murals, or painting murals. These murals will become permanent public art pieces for the schools. Students will be encouraged to take responsibility and engage in an artistic problem that will challenge them. They will feel proud of being part of it.

References:

Alfred Quiroz, Art Professor, Univ. Of Arizona, (520) 621-7570

Alberto Soto, Grants Director, Tucson Pima Art Council, (520) 624-0595

Patty Mares, Art Teacher, Desert View High School, (520) 741-2467

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CRISTINA CARDENAS
P6/(b)(6)
TUCSON, ARIZONA 85712

P6/(b)(6)

EDUCATION

University of Arizona, Tucson, AZ. M.F.A. Printmaking 1990
Universidad de Guadalajara, Guadalajara, Mexico B. A. Painting 1975-198
Instituto Tecnologico de Estudios Superiores de Occidente, Guadalajara,
Mexico 1976-1980. Architecture courses 1976-1980
Instituto Allende, San Miguel de Allende, Mexico. Art courses 1979, 1981

EMPLOYMENT

Desert View High-School, Tucson, AZ 1995
- Painting mural 8 x 64 ft.; Hand made tile ceramic mural 8 x 8 ft.
Tucson Museum of Art School. Printmaking Instructor 1994 and 1995
Nosotros Inc. Youth Plus Program, Tucson, AZ. Art Instructor 1993
Taller de Artes Graficas Rufino Tamayo, Oaxaca, Mexico. Lithography
Instructor 1991
Casa de la Cultura de Juchitan, Oaxaca, Mexico. Etching Instructor 1991
University of Arizona, Tucson, AZ Teaching assistant in Lithography 1990 Art
Instructor, Bridge Summer Program 1988
Instituto Cultural Cabanas, Guadalajara, Mexico. Drawing, Etching, and
Painting Instructor 1986
Escuela de Artes y Oficios, Lagos de Moreno, Mexico. Art History and
Children Painting Instructor 1980-1982

COMMISSIONS

Mexic-Arte Museum, Austin, TX traveling exhibition 1995-1996
RETHINKING LA MALINCHE

Phoenix Art Museum, Phoenix, AZ
The 1993 Triennial, CONTEMPORARY IDENTITIES Installation tridiptic mural painting

Social and Public Art Resource Center (SPARC) Venice, CA
1992-1993 Great Walls Unlimited: Neighborhood Pride Mural Program. 17 x 14 feet
mural. YOUNG PEOPLE OF WATTS Los Angeles, California.

Pima County Minimum Security Facility Building, Tucson, AZ
400 ft. Hand made ceramic tile mural and other architecture ornament 1992 to present.

Museum of Contemporary Art San Diego, La Jolla, CA

LA FRONTERA / THE BORDER 97" x 45" piece. Traveling exhibition 1993-1994

Galeria Mesa, Mesa, AZ

CUENTOS Traveling exhibition, catalog available 1993-1994.

Centro Cultural de la Raza, San Diego, CA

COUNTER-COLONIALISMO 97" x 46" piece. Traveling exhibition, catalog and video available 1991-1993

Tucson Partnership Incorporation, Tucson, AZ

- Selected to work for public spaces project LOS CALLEJONES 1991
- Public commission to produce street banners for Tucson Arts District 1991

The Gracia Foundation, Tucson, AZ.

Edition of lithographs as part of DE TALLERES MEXICANOS Exhibition and exhibition Curator, Oaxaca 1991.

Tucson Pima Arts Council, Tucson, AZ.

- Selected to paint MURAL OF THE MONTH, 1990
- Limited edition of lithographs XOCHIPILLI FESTIVAL 1989

Arizona Historical Society, Tucson, AZ. Backdrops as part of performances for Hispanic Theater cycle. 1988-1991

University of Arizona, Tucson, AZ.

Edition of lithographs for the Art Department, 1990

SOLO EXHIBITIONS

Self-Help Graphics, ABOUT VIRGINS AND OTHER LIES Los Angeles CA 1995

Galeria Posada, Sacramento, CA 1995

Galeria Universidad de Sonora, Hermosillo, Sonora, Mexico 1995

Mars Artspace, Phoenix, AZ 1994

Tucson Museum of Art, Tucson, AZ 1994

Museo Regional de Oaxaca, Oaxaca, Mexico 1991

830 Gallery, Tucson, AZ 1990

Galeria Universitaria, Universidad de Guadalajara, Mexico 1990

Centennial Hall, University of Arizona, Tucson, AZ 1989

Galeria La Puerta, Guadalajara, Mexico 1982

GROUP EXHIBITIONS

Skirting the Decorative, Harbor Gallery, Boston, MA 1995

Expansive Vision, Dinnerware Gallery, Tucson, Az 1994

Social and Public Art Resource Center, Venice, CA PRINTMAKERS 1992**Xicanindio, Mesa, AZ**

- IDENTIDADES FRONTERIZAS travel exhibition 1992
- MANO A MONOPRINT travel exhibition 1993

Arizona State University, Phoenix, AZ HISPANIC EXPERIENCE IN THE AMERICAN SOUTHWEST 1992**Museo Casa Diego Rivera, Mexico City**

PASION POR FRIDA travel international exhibition, catalog available 1992 to present

Museo Chicano, Phoenix, AZ 2001 HISPANIC ARTIST ODYSSEY 1991**Dinnerware Gallery, Tucson, AZ Exhibitions 1991,1992,1994,1995****Central Arts Collective Gallery, Tucson, AZ**

-ENCUENTROS MULTIPLES, THE DESERT STORM and NEW MEMBERS GROUP SHOW 1991; SEIS VOCES 1990

University of Arizona, Tucson, AZ

- Curator IMPACTO CULTURAL Museum of Art 1994
- IMPACTO CULTURAL Museum of Art 1992
- THESIS EXHIBITION M.F.A. Museum of Art 1990
- HISPANIC WEEK, Mexican-American Studies, Douglas building 1988

The Gallery of Contemporary Art, Colorado Springs, CO

SIN FRONTERAS CROSSING BORDERS catalog available 1989

Arte Hispano Gallery, Tucson, AZ

- Curator THE DAY OF THE DEATH exhibition, CONTEMPORARY ARTISTS, 1989
- WOMEN, A PERSONAL VIEW 1988. CHICANO AND MEXICAN ARTISTS 1987

Museo de los Constituyentes, Mexico City 1984

TENDEDEROS, limited edition of etchings, portfolio available 1984

Casa de la Cultura de Jalisco, Guadalajara, Mexico

- SALON DE LA PLASTICA JALISCIENCE 1984
- PINTORES ESCULTORES Y UNA BICICLETA DESCOMPUESTA 1982
- LA MUJER EN LA PLASTICA FEMENINA 1981

Universidad de Guadalajara, Guadalajara, Mexico

- SIETE MUJERES Y UN HOMBRE, catalog available 1983
- 13 ESTUDIANTES GRADUADOS 1981

AWARDS, GRANTS, AND HONORS

1995 Lila Wallace-Reader's Digest Artist Program at Giverny France
Four months artist residency.

1994 Westaf/Nea Regional Fellowships for Visual Artists. New Mexico

Tucson Pima Arts Council, Tucson, AZ. 1992 Visual Arts Fellowship Award

Phoenix Art Museum, Phoenix, AZ. 1991 Artist Materials Fund Grants

University of Arizona, Tucson, AZ

- Travel Fund Research Grant, THE WOMEN PARTICIPATION IN THE MEXICAN
REVOLUTION 1990

-Minority Graduate Fellowship 1990, 1989 and 1988

**International House, New Orleans, LO. Awarded Honorary Citizenship from the
city of New Orleans for the exhibition CONTEMPORARY MEXICAN PAINTERS 1983**

Casa de la Cultura de Aguascalientes, Aguascalientes, Mexico.

Honorable Mention, BIENNIAL DE ARTE JOVEN III 1983

EXHIBITION REVIEWS

**Arizona Republic THE 1993 PHOENIX TRIENNIAL, (September 1993)
HISPANIC ODYSSEY, Richard Nilsen (May 31, 1991) p. D8**

**Good Morning America PBS LA FRONTERA/THE BORDER exhibition (August
1993) video available.**

Reflexiones KUAT Channel 6 Theresa Jones videos available

-IMPACTO CULTURAL EXHIBITION Curator (May 1994)

-ENCUENTROS MULTIPLES (July 1991)

-LITHOGRAPHS AND MONOPRINTS (November 1989)

-THE PROCESS OF LITHOGRAPHY (September 1988)

Tucson Citizen HISPANIC ART, Charlotte Lowe, (March 19, 1988) p. D1

Chromophobia University of Arizona Art magazine Spring 1991, 1990, 1989

GALLERY AFFILIATIONS

Jose Galvez Gallery, Tucson, AZ.

Galeria Arte de Oaxaca, Oaxaca, Mexico

Chetwynd Stapyllton Gallery, Portland, OR

Galeria Azul, Guadalajara, Mexico



PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

1100 Pennsylvania Avenue, N.W. Suite 526

Washington, D.C. 20506

(202) 682-5409 Fax (202) 682-5668

August 12, 1998

TO: Nicole Rabner

FROM: Judy Weitz 

RE: Latino Visual Artists for the First Lady's Trip to Santiago, Chile

Enclosed please find additional information on Jesse Trevino, the artist recommended by PCAH member Everett Fly.

Also enclosed is information on two Arizona-based artists from Dian Magie of the Tucson-Pima Arts Council: Christina Cardenas and Annabelle Nunez. Dian's cover memo outlines the strengths each might bring to this venture.

Please let me know if you would like me to pursue other options.



1100 Pennsylvania Avenue, NW, Suite 526
Washington, DC 20506
Phone (202) 682-5409 Fax (202) 682-5668
pcah@neh.gov

FACSIMILE COVER SHEET

DATE: August 7, 1998

TO: Nicole Rabner

FROM: Judy Weitz

FAX NUMBER: 456-2878

NUMBER OF PAGES TRANSMITTED (including cover sheet): 12

Here is the material sent to us on Jesse Trevino recommended by Everett Fly, a member of the PCAH. Everett can be reached at 210-826-4440, if you would like to get some first-hand feedback from him. He told me Jesse has a "wonderful disposition," works with at-risk youth on murals in San Antonio, has had a number of national shows in the last two years, has received several awards for his work. His work is part of the permanent collection of one of the Smithsonian museums. As the bio states, he lost his dominant hand in the Viet Nam War and relearned how to use his other hand so he could continue his work as a painter/muralist.

I will send you the other bios as soon as I receive them. Please let me know if we can be helpful in any other way.

COMMENTS:

IF THERE ARE PROBLEMS WITH THIS TRANSMISSION,
PLEASE CALL (202) 682-5409.

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- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

[003]

Carolee Youngblood

~~Marketing • Public Relations • Advertising~~Date 8/01/98Page 1 of 11

From Carolee Youngblood
To Mrs. Judy Weitz
President's Committee on
Arts & Humanities

I received a message from Mr. Everett Fly this morning regarding Mrs. Clinton's trip to Chile.

* Jesse Trevino is indeed an extraordinary "realist" painter, but above that, an extraordinary man who has a special skill for reaching out to and inspiring any young people who come in contact with him.

I am faxing you a bio and other information. I will overnight a package to you that will have more information and a chance for you to see his work in color.

Jesse is very honored by the Committee's interest in him. I look forward to talking with you in the future.

Carolee Youngblood
210 828-9827

P6(b)(6)

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 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

Page 2, Trevino Bio

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 1/2 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".

Public Relations contact: Carolee Youngblood, 210 828-9827

6/98

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



Arts Veteran

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

BY [illegible]

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 Prio 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. To make a painting called *El Carro en la Calle Zarcamora* ("The Car on Zarcamora 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. ■



An example of Treviño's photorealistic style is this painting, *La Asopa*, painted in 1978.



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.

Arts

San Antonio Express-News

Sunday, September 12, 1993

Hispanic Heritage Month

September 15-October 15

from the West Side to Washington

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

By Don G. 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



Jesse Treviño

Jesse Treviño poses in front of his painting of Our Lady of the Lake University (above). Treviño's 'My Mother' (left) is being donated to the Smithsonian Institution by Tom, Bradley, Agüero 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 rebuild 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, raspaes 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 sources 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 - continued*

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 1968."

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

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.
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The Gran Chile, 1973
acrylic on canvas, 36 in. x 48 in.
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acrylic on canvas, 66 in. x 48 in.
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acrylic on canvas, 48 in. x 70 in.
National Museum of American Art, Smithsonian Institution,
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Spirit of Healing, 1995
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Collection of Santa Rosa Health Care, San Antonio, Texas

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acrylic on canvas, 52 in. x 92 in.
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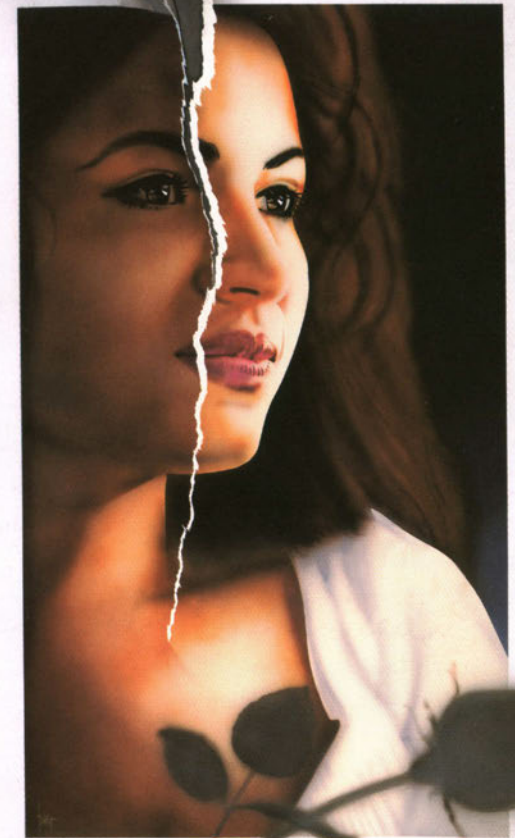


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© 1996, Jesse Treviño

Jesse Treviño
An Artist and His Place

October 5 – December 1, 1996

ART MUSEUM OF SOUTH TEXAS
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Made possible by
Anheuser-Busch Companies, Inc. • Constant & Vela
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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



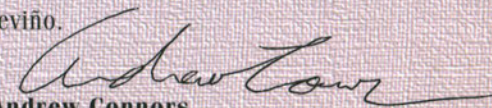
Jesse Treviño paints his family, friends, and the urban landmarks of San Antonio's west side, a predominantly Mexican-American neighborhood. His drawings and paintings record the people and places that have influenced him by focusing on aspects of daily life in South Texas.

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 Institute, 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

"Spirit of Healing"

by Jesse Treviño

Consistent with its mission of holistic healing, its commitment to creating healthy communities, and its belief that art is healing for the soul, Santa Rosa is giving the city of San Antonio this commissioned work of public art by Jesse Treviño.

Inspired by his love for his own children, the Artist has created an enduring image of hope and life. The angel protecting the child recalls the images of the "guardian angel" and the "angel of mercy". For more than 125 years, Santa Rosa, and all its associates, have represented the caring protection of the guardian angel watching over her precious and vulnerable charges. The wonder and sense of awe seen in the face of the child gently depict the gift and mystery of fragile life.

Santa Rosa was founded in response to a call for relief from illness from the San Antonio community. Since 1869, Santa Rosa has continued to attend to the most pressing needs of the area. In its untiring effort to bring about wellness, Santa Rosa offers "Spirit of Healing."



SANTA ROSA
HEALTH CARE

WE'RE HERE FOR LIFE®

© Copyright 1995 Santa Rosa Health Care "Spirit of Healing" by Jesse Treviño



CLINTON LIBRARY PHOTOCOPY

PHOTOCOPY
PRESERVATION

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."

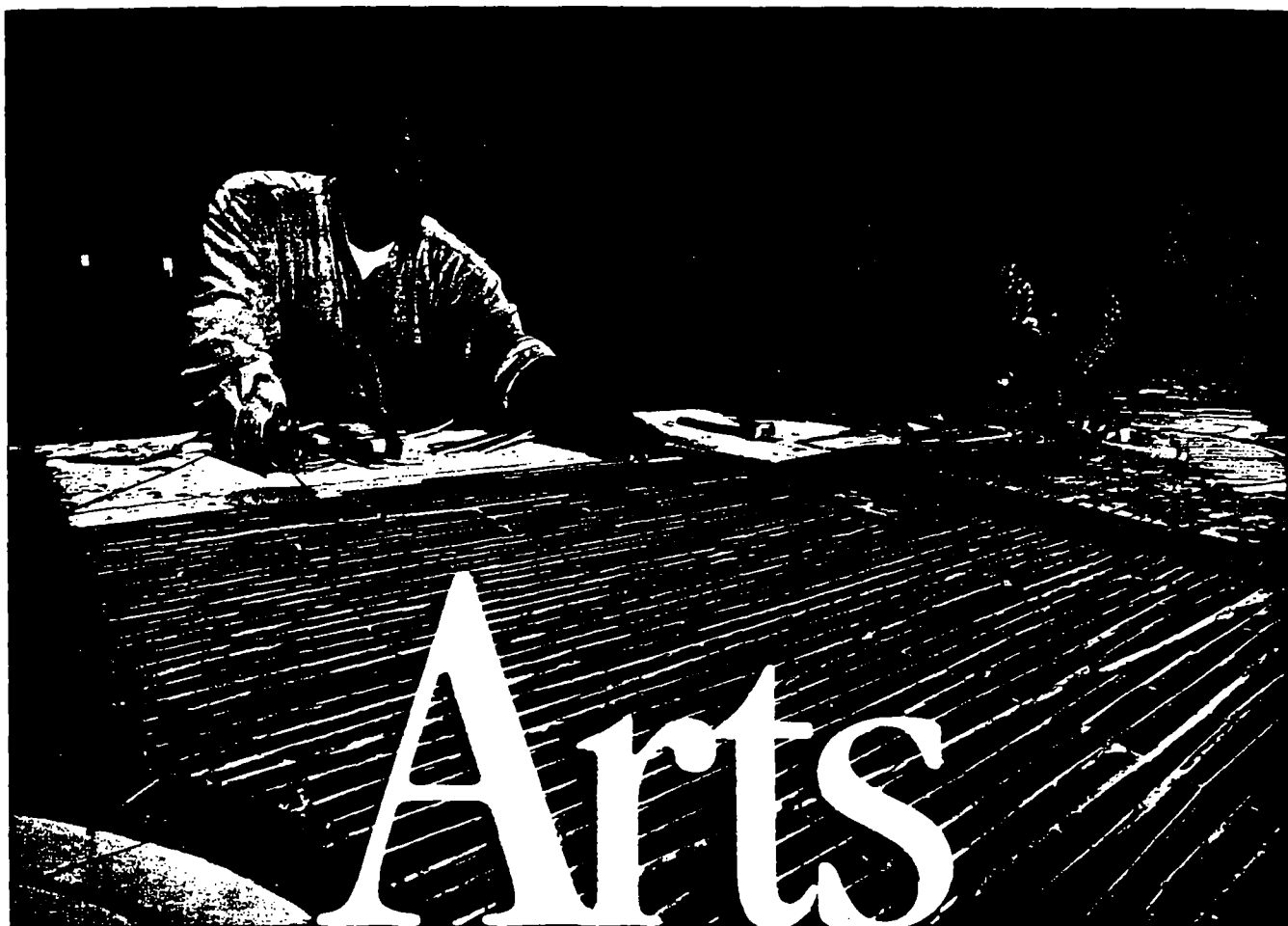
"It's hard to think of an artist more American than Jesse Trevino."

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



Arts Veteran

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

BY ABLE SALAS

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.

The Exhibit

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tempera on brown wrapping paper, 18 in. x 25 in.
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An Artist and His Place

ART MUSEUM OF SOUTH TEXAS

Jesse Treviño

An Artist and His Place

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Director, Art Museum of South Texas

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Amy Smith Kight

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Associate Curator, Art Museum of South Texas



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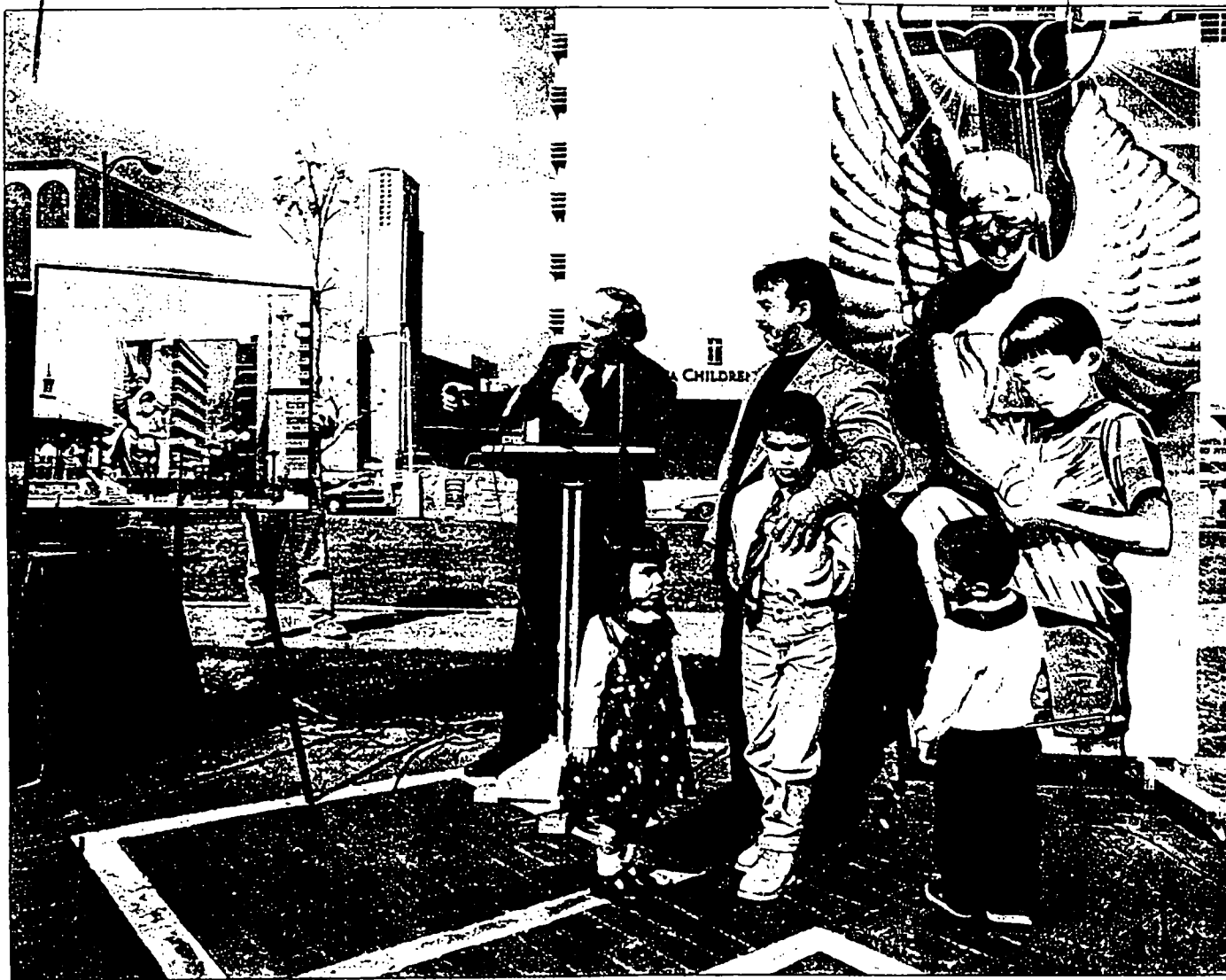
Andrew Connors
Andrew Connors
Curator, National Museum of American Art
Smithsonian Institute, Washington, DC

**Jesse Treviño:
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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-

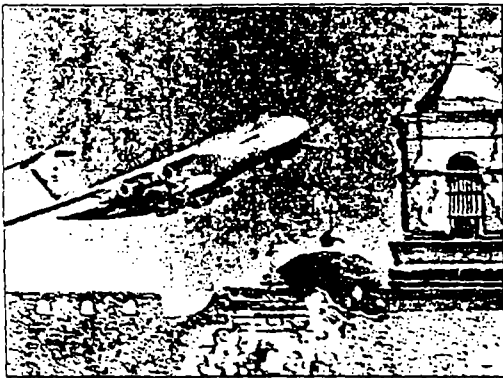
missioned for the Santa Rosa Children's Hospital to be done as a nine-story mosaic tile mural. Treviño's other children, Carolina and David, attended the event in Milam Park. See story on Page 15A.

11/22/95

SA life

EXHIBIT

Institute unveils painting honoring Kelly workers



SPECIAL TO THE EXPRESS-NEWS

Jesse Treviño's 'Proud Heritage: The C-5 Galaxy and San Antonio' juxtaposes history and technology.

By SUSAN A. MERKNER
SPECIAL TO THE EXPRESS-NEWS

A new painting by San Antonio artist Jesse Treviño commemorating the C-5 Galaxy aircraft's importance to Kelly AFB and the city will hold a place of honor at the Institute of Texan Cultures for the next month.

"Proud Heritage: The C-5 Galaxy and San Antonio" was presented at a private reception Wednesday and is on public display through July 11.

The 5-by-8-foot acrylic painting depicts a C-5 flying through blue skies over the church at Mission San Jose.

Lockheed Martin Corp., the plane's original manufacturer, commissioned the painting to commemorate the anniversary of the arrival of the first C-5 at Kelly for programmed depot maintenance on Aug. 1, 1972.

The company, based in Bethesda, Md., has dedicated the painting to the Kelly workers who have maintained the aircraft for the past 25 years.

The painting was presented to the City of San Antonio in Wednesday's ceremonies.

"My brothers, my cousins, my friends have worked at

■ See INSTITUTE/3F

Institute celebrates link between Kelly, S.A.

■ Continued from 1F

Kelly as long as I can remember," Treviño said. "This painting honors them and their work."

Carolee Youngblood, a spokeswoman for Treviño, said Lockheed officials were interested in Kelly's closure and decided to commission a piece of artwork to show their concern over the base's uncertain future.

Max Navarro of Operational Technologies brought together Lockheed representatives and artist Treviño, Youngblood said. Treviño began working on the painting around the first of this year.

After its exhibit at the Institute, the painting will be relocated to

for the painting, also were instrumental in bringing together the involved parties, Youngblood said.

Sarah Massey, a program specialist at the Institute, included Treviño in the 30 people described in her secondary-school curriculum, "Fascinating Texans," which recently received a national award of merit from the American Association for State and Local History.

Treviño also is working on a nine-story mosaic tile mural at Santa Rosa Children's Hospital downtown.

After growing up on the city's West Side and painting portraits in New York's Greenwich Village, Treviño served in Vietnam, where he was wounded in battle and lost his right hand. He subsequently taught himself to paint with his left hand. His work has been displayed at the Smithsonian Institution's National Museum of American Art.

"Proud Heritage: The C-5 Galaxy and San Antonio" by Jesse Treviño will be on display free of charge at

the Institute of Texan Cultures today through July 11. The Institute, at Bowie and Durango streets, is open 9 a.m. to 5 p.m. Tuesdays through Sundays.

Cityscape captured in mural

By STEVE BENNETT
SPECIAL TO THE EXPRESS NEWS

A mural, by definition, is larger than life, often telling a heroic narrative bordering on myth.

Yet Jesse Treviño's mural at the Central Library neither is mythical nor larger than life. It is, literally, down to earth, a floor-to-ceiling window to San Antonio's past and the artist's imagination.



Although the mural, in the library's auditorium lobby, measures 10 feet by 36 feet, it exudes intimacy. The personal nature of this collection of symbols, icons and representation, with their historical and cultural overtones, evokes



JERRY LARA / Staff

Jesse Treviño's mural, covering a wall at the San Antonio Central Library, depicts the city's history in World War II and beyond.

memories and stirs emotions.

Treviño has not told a story so much as he has left the viewer an invitation to take a personal journey.

"I wanted something that would be timeless, that would still have meaning in 20 or 30 years," he said. "Yet the mural is at ground level, and I want people to be a part of it. I want people to feel they can almost step into it."

Treviño's work had the desired effect on at least one viewer.

"It envelops you, like Sensurround," said Ellen Riojas Clark, who teaches bicultural and bilingual studies at the University of Texas at San Antonio and is a member of the library's board. "It's the only time I've ever become part of an altar piece. It's like a 'U.' You're drawn to the middle and the rest of the mural seems

to be sweeping around you."

If you are a native or longtime San Antonian, the mural makes you an "insider," as Riojas Clark puts it, because so many of the objects depicted are recognizable. Commissioned by USAA as part of the commemoration of the 50th anniversary of the end of World War II, the mural pays homage to those who fought in it and to the city that was a training ground and

leaping-off point for so many soldiers and airmen.

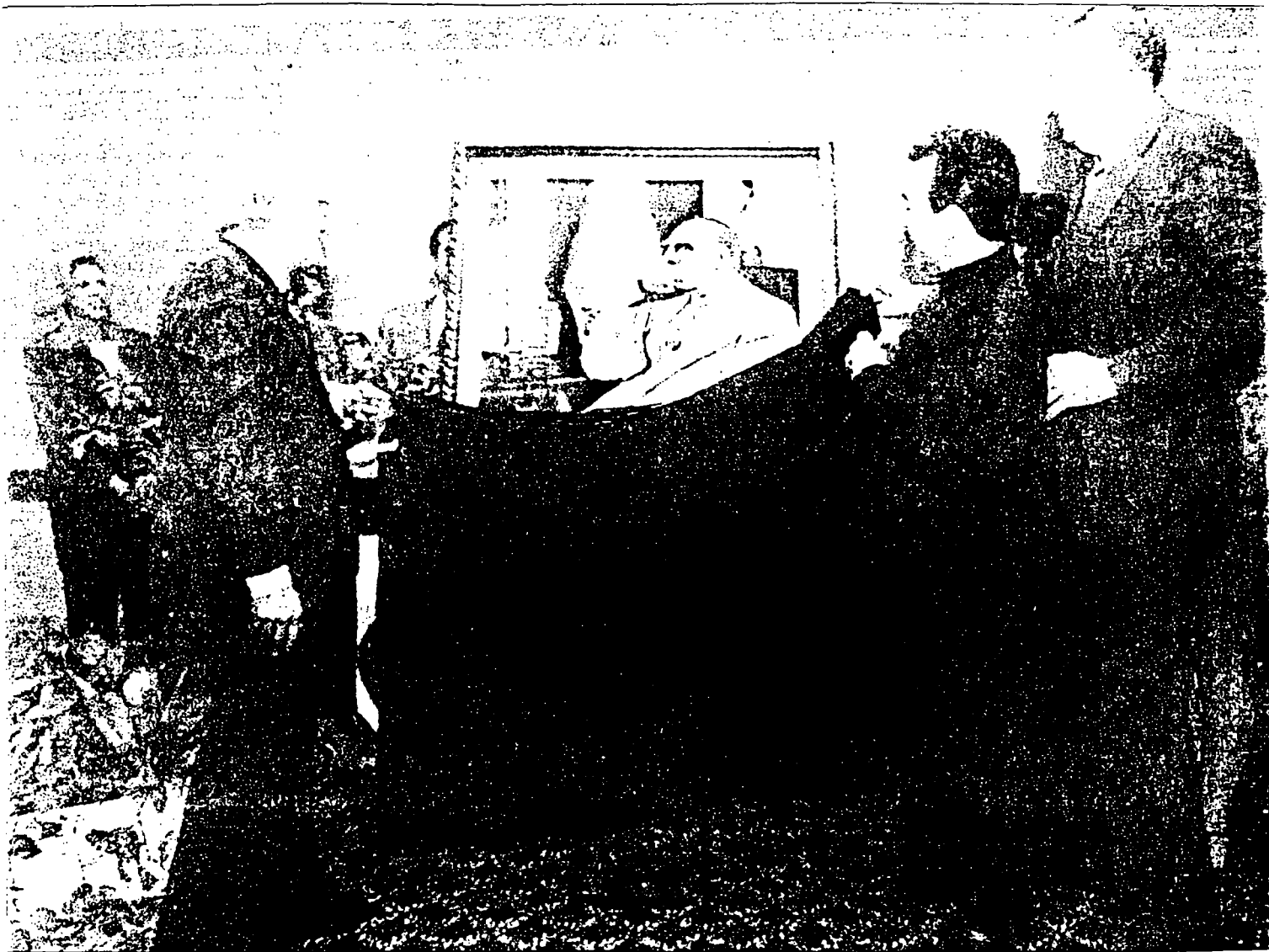
Treviño's theme is downtown San Antonio during World War II. The marquees of landmark theaters, from the Majestic to the Nacional, dance across the scope of the mural.

"I remember going downtown as a kid, especially at Christmas, and

■ See MURAL/4B

Metro

Thursday, October 16, 1997



DOUG SEHRES

Emilio Nicolas (left), artist Jesse Treviño and banker Tom Frost (right) unveil a portrait of outgoing U.S. Rep. Henry B. Gonzalez, 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 86-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 he will step down from office after the first session of 104th Congress, which ends year.

A special election must be called by Gov. George W. Bush to 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.

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 oriado 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 delinea 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.

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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."

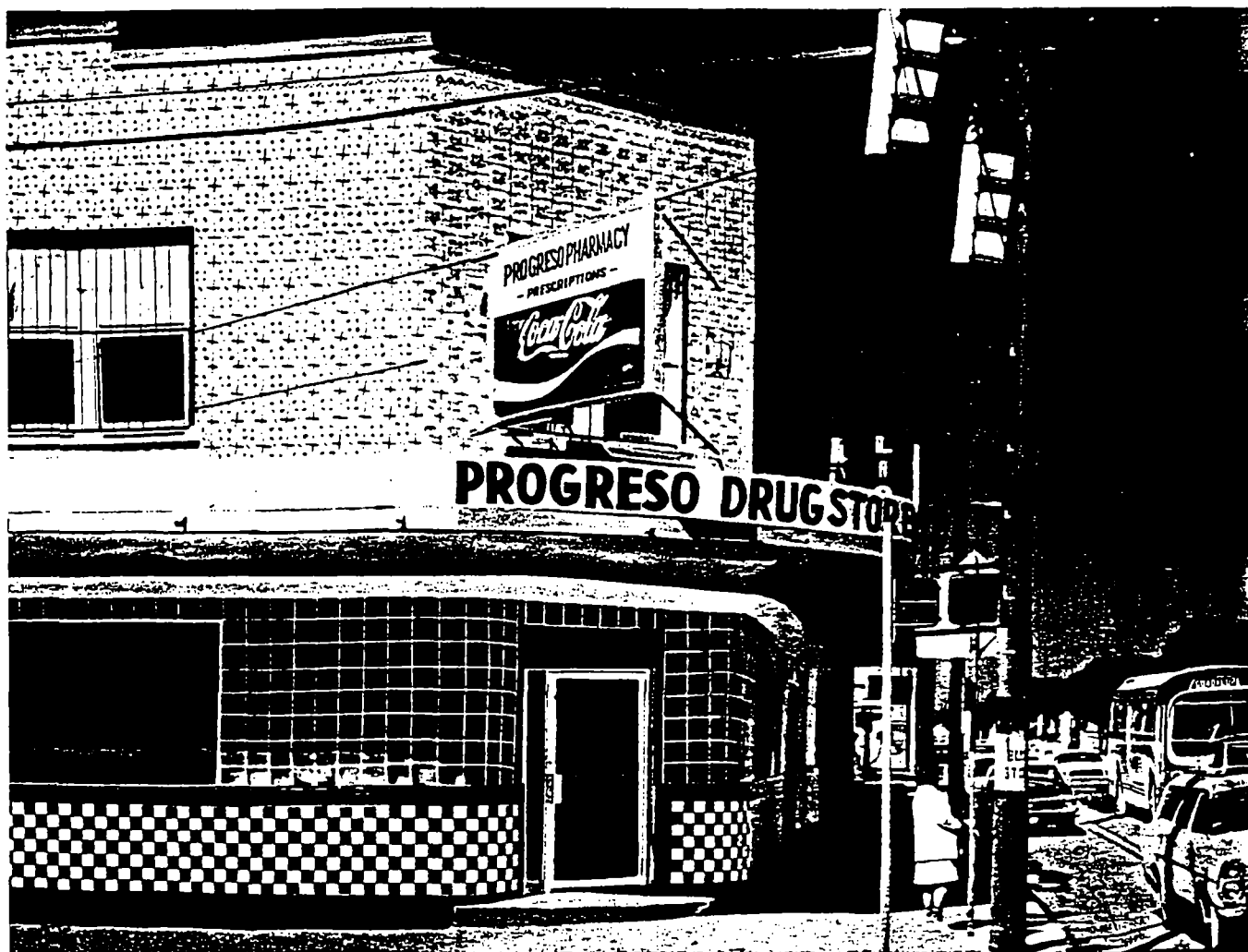
Treviño's community is the predominantly Mexican-American neighborhood of San Antonio's west side. His large-scale, realistic portraits of the people and places that compose that Texas community capture the texture, color and heart of life on the west side. Now a slice of that life has come to the National Museum of American Art in "Works by Jesse Treviño: New York, Vietnam, San Antonio," on display through January 3.

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."

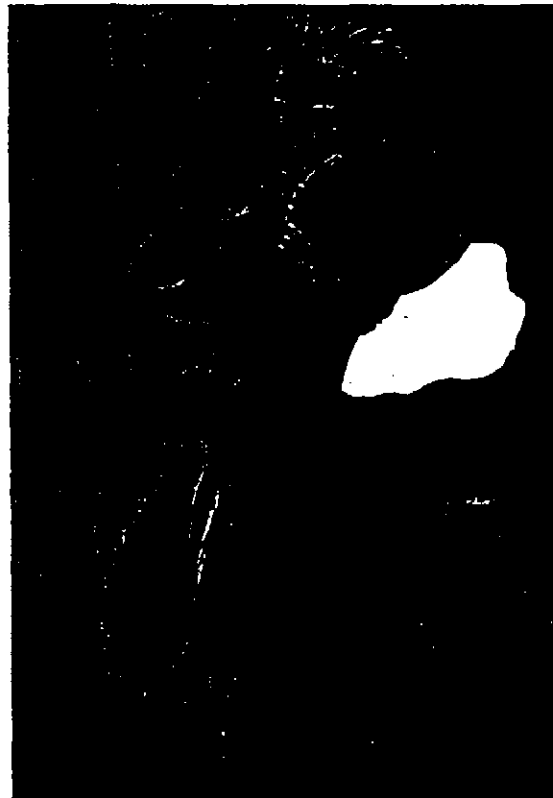


oil portrait *Los Trabajadores* (The Workers) was done in pencil on paper.

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 D. Dow

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 published.

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.

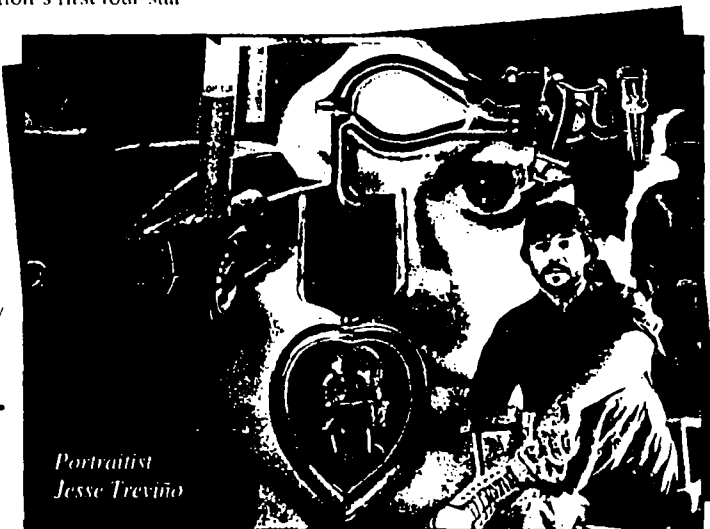
One of the most inspiring stories told is the portrait of an artist as a young Vietnam vet.

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 in three parts March 21, 28 & 29, 10:00 AM ET/PT on The History Channel.



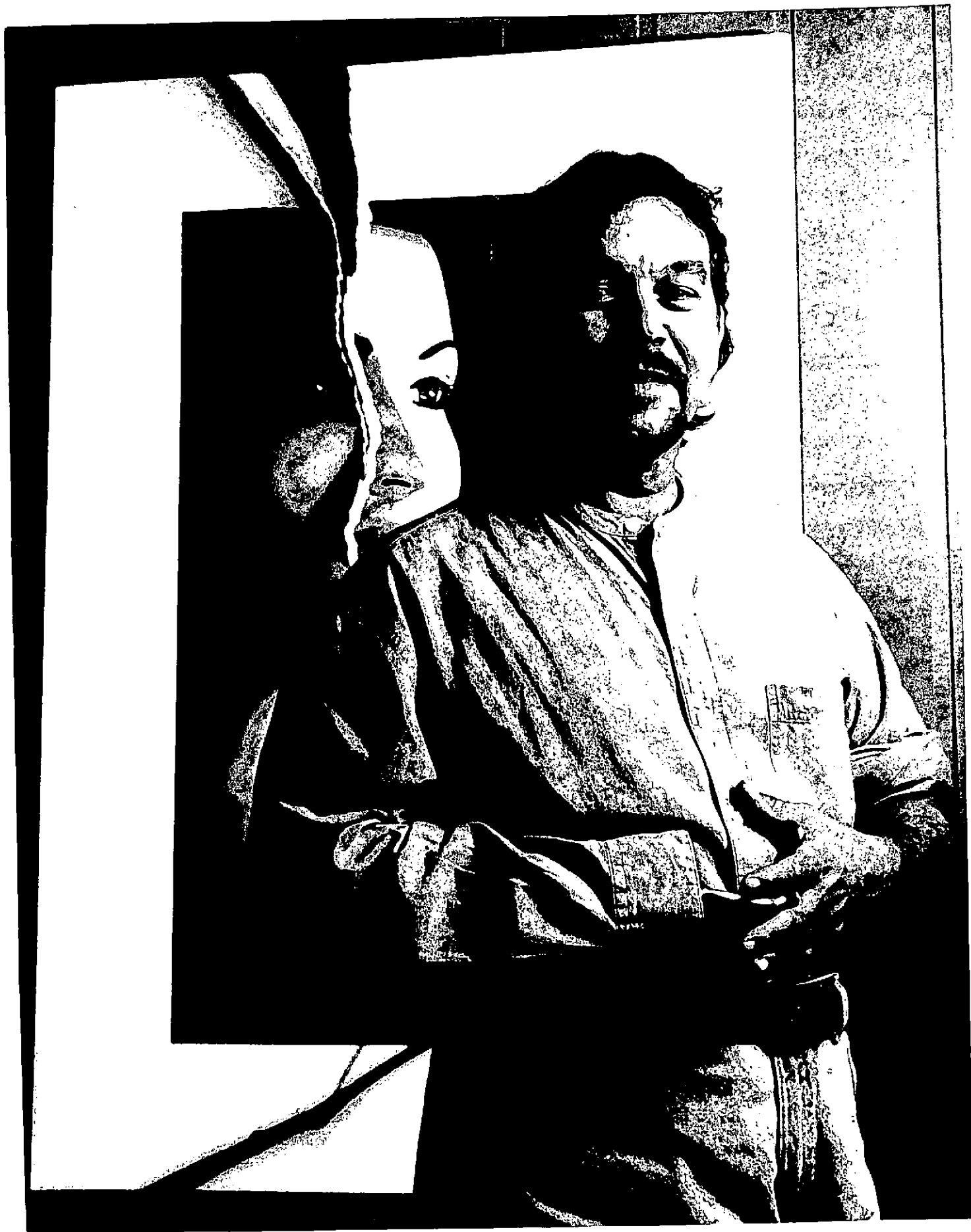
Portraitist
Jesse Treviño

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



Jesse Villareal and Alex Villareal assist the artist, Jesse Trevino (far right), in creating the tile mural, "Spirit of Healing."

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VALOR ★ LOYALTY ★ PRIDE

"Jesse Treviño - A Spirit Against All Odds"



"Valor, Loyalty, Pride - The Hispanic Veteran" by Jesse Treviño. © 1984 DuganBela Graphics, Inc. San Antonio, Texas

Jesse Treviño postponed a promising art career to serve his country in Viet Nam. Two months into his tour of duty, he was hit with an explosive which shattered his right leg, arm & hand - his painter's hand. After two years of rehabilitation & surgery, his leg was repaired but the hand that had painted the life & color of his people could not be saved. Today, Jesse Treviño is again painting his people with a new lust for art & a visual genius that transcends definition.

This film tells the story of a courageous man who, with determination, intensity and a spirit against all odds, overcame a tremendous handicap to become one of the leading Hispanic artists in the country today. Budweiser is proud to present this story, hoping that it will serve as an inspiration for people to pursue dreams and realize goals, regardless of the obstacles.



This poster made possible by a contribution from Anheuser-Busch, Inc.