

**LATINO ART NOW!
16TH ANNUAL AUCTION + EXHIBITION**

MARCH 7—APRIL 26, 2014

COLLECTING ART PANEL: MARCH 25, 2014, 6:00 P.M.

AUCTION: APRIL 26, 2014, 6:00 P.M. DOORS OPEN

Image: Sam Rodriguez, Notes, 2013

LATINO ART NOW! 16TH ANNUAL AUCTION+EXHIBITION

MACLA/Movimiento de Arte y Cultura Latino Americana presents Latino Art Now! 16th Annual Art Auction + Exhibition, from March 7 through April 26, 2014. The auction includes work by established and emerging contemporary artists from the Bay Area and beyond. These and other artists have generously donated selections from their current work, including paintings, light installations, sculpture, collage, mixed-media work, and photography, reflecting the breadth of visual arts media for which MACLA is known.

The auction, hosted by musician El Vez, welcomes both experienced and first-time collectors and consists of a silent auction at the gallery and a live auction for selected work on April 26, 2014. Auction proceeds support MACLA's programs in the visual arts, performing & literary arts, youth arts education; and, community development through the arts, which reach over 30,000 people annually. Tickets may be purchased through MACLA's website or through its Eventbrite.com page.

Related Event: Collecting Art Panel

Tuesday, March 25, 2014, 6:00 p.m. Free

This discussion gives an overview of contemporary Latino art, the contemporary art market, and some perspectives for first-time art collectors. Moderated by MACLA, the panel includes Carmen Castellano (president of the Castellano Family Foundation); Todd Hosfelt (Todd Hosfelt Gallery, San Francisco), and artist Tino Rodriguez.

Exhibition Organization

This exhibition was organized by MACLA. Presentation is made possible by Arts Council Silicon Valley, in partnership with the County of Santa Clara, a Cultural Affairs grant from the City of San José, the David & Lucile Packard Foundation, the Castellano Family Foundation, the Institute of Museum and Library Services, Silicon Valley Community Foundation, the James Irvine Foundation, the William and Flora Hewlett Foundation, the Andy Warhol Foundation for the Visual Arts, and MACLA donors. MACLA is a participant in the grantee network of Leveraging Investments in Creativity, funded by the Ford Foundation.

About MACLA/Movimiento de Arte y Cultura Latino Americana

MACLA is an inclusive contemporary arts space grounded in the Chicana/o experience that incubates new visual, literary and performance art in order to engage people in civic dialogue and community transformation.

Gallery Information

Wednesday & Thursday, 12-7pm

Friday & Saturday, 12-5pm

And by special appointment

Free Admission

510 South First Street, San José, CA 95113

(408) 998-ARTE | info@maclaarte.org | www.maclaarte.org

Works for Bid

PILAR AGÜERO-ESPARZA

Slip/Skin, 2014

Glassine, graphite, thread, beeswax

Retail Value: \$1200

Pilar Agüero-Esparza's work has been exhibited in major institutions, including the Yerba Buena Center for the Arts, The Oakland Museum of California, The San José Museum of Art, Galería de la Raza, MACLA, and The Triton Museum of Art. She is the recipient of the SECA Art Award given by the San Francisco Museum of Modern Art and is several times a Eureka Fellowship Nominee. Agüero-Esparza holds a BA in Art from UC Santa Cruz and an MFA from San José State University. She worked as Director of Visual Art/Curator at MACLA for several years and now teaches art at the Harker School in San José. Her work was featured in a two-person exhibition, *Beyond Child's Play*, at MACLA in 2008 and *Xicana: Spiritual Reflections/Reflexiones Espirituales* at the Triton Museum of Art in 2010. Visit: pilaraguero.com

For the past three years, Agüero-Esparza has been working in leather and pattern making, specifically for making Mexican *huaraches*, her parent's material source of living. More recently, she has been exploring the leather's potential to represent skin and the human body. Shoe-making and clothing patterns used with beeswax and crayon wax create anthropomorphic sculptures. In *Slip/Skin*, Agüero-Esparza tests female forms as prototypes for rawhide leather sculptures and uses a slip pattern from the 1960s for its matronly shape and full-figure size 38. "The use of slips as undergarments for women seems outdated now but I want to tap into this form's rich references: a second skin, modesty, integrity to stand on its own, a surrogate for womanliness— wrinkly, glowing, and ephemeral."

PILAR AGÜERO-ESPARZA

Blue House (after Longosz), 2009/2014

Charcoal, conté, graphite on Canson paper

Retail Value: \$1,000

After collaborating with the photographer Michelle Longosz on a Zero1 project, *I Dream of Home*, Agüero-Esparza worked on a series of photographs and monotype prints with a blue house structure they had created for the project in 2009. She utilized the structure in a photograph to direct the placement of the blue house while editing and integrating it into the drawing process. For the drawings culled from these images, she pared down the environment influenced by the compositional structure of planes, color and value resulting in a sparse yet poetic and abstract environment.



RÉMY AMEZCUA

Untitled (from LOOK series), 2003

Chromogenic color print

Retail Value: \$350 each

Amezcuca was born and raised in Mexico City. He moved to New York City to pursue a Bachelor of Fine Arts in Photography at NYU and received the Creative Excellence Award for his senior graduation show, *City Walk/Nature Walk*, a freestanding eye-shaped photo sculpture installation. Amezcua has exhibited in 42 shows, including 9 solo exhibitions, in New York, Mexico City, Seattle, Beijing, and San Francisco. A former photography teacher at the New York Film Academy, he lives in New York and

is currently Associate Director at Gallery Sensei. Visit: remyamezcua.com

A series that started in 2003, *LOOK* is a change in Amezcua’s artistic practice, shifting to digital color photography after 20 years of shooting in black and white. Part street photography, part conceptual art, the work finds a balance between chance encounters and formal concerns. As always, the artist’s interests lie within the ephemeral side of existence: the human creations that represent us at our most fragile and transient form. This sociologically motivated project attempts to register our passing in the 21st century. These are moments that represent the texture of time, and urban flotsam at its most poetic and archetypal form.



JOSE ARENAS
***What is missing*, 2012**
 Oil on paper on wood
 Retail Value: \$500

José Arenas, born in San José, is a Brooklyn-based artist. He spent his childhood traveling between Northern California and Guadalajara, México. His experience navigating two cultures and constant negotiating of integration and assimilation is critical to his work. José received his BFA degree from the San Francisco Art Institute and his MFA degree from UC Davis, where he studied murals with noted Chicano artist Malaquias Montoya. He has exhibited at the Euphrat Museum, Balazo/Mission Badlands Gallery, Creative Arts Center Gallery, Ajax Gallery, Works Gallery, and Encantada Gallery. He was also featured in MACLA’s 2009 *Chicana/o Biennial*. In 2009, 1st Act Silicon Valley awarded him a mural commission. He currently teaches drawing at Parsons The New School for Design and is represented by Hang Art in San Francisco. Visit: Josearenas.com

What is Missing combines decorative motifs, representational forms, and culturally specific symbols that generate narrative connections. Sources used for this painting include postcards depicting Mexican decorative motifs, vintage street designs, and Talavera flower patterns.

MITSY ÁVILA OVALLES

***Clicka*, 2013**

Fiber

Retail Value: \$400

Ávila Ovalles was born in San José, where she still lives and works. She received a BFA from the local university. Since then she has shown widely across the Bay Area, including FIFTY24SF, White Walls and Galeria de la Raza in San Francisco, The Arsenal in San Jose and Amor Eterno in Oakland. Other gallery shows include those at Tropico de Nopal in Los Angeles and Lart23tres in México City. Ovalles has also created album artwork, logos and other designs. She creates detailed painted artifacts of Mexican, Chicano and American pop culture, drawing inspiration from imagery of b-list celebrities, sports, and pop music, as well as animal and consumer iconography. Her paintings are deeply layered, richly textured and often presented as part of larger murals and installations that include an array of narratives and personal artifacts, yet speak of a common cultural, generational and gender experience.

Clicka was created for the show *Homegirls* at Amor Eterno in Oakland. The exhibit and pieces celebrated and explored the aesthetics and history of *chola* culture. This piece includes knit *chola* bands worn in typical *chola* fashion, along with two Mexican *manualidades*-style bracelets displaying her hometowns.

JESUS BARRAZA

***Celebrando 20 Años de Zapatismo*, 2014**

Screenprint

Retail Value: \$250

Barraza is an activist printmaker based in San Leandro. He is the co-founder of Dignidad Rebelde, an activist artist collective committed to graphic art activism. Barraza uses bold color and high-contrast images; his prints reflect both his local and global communities and their resistance in a struggle to create a new world. He has worked closely with numerous community organizations to create prints that visualize struggles for a plethora of social issues. He has worked as a graphic designer for Mission Cultural Center/Mission Gráfica, where Calixto Robles, Juan R. Fuentes and Michael Roman mentored him in various screenprinting methods. He has exhibited at Galería de la Raza in San Francisco; Museo del Barrio; and many other important venues in the United States, Rome, Tokyo, and Mexico. Barraza was a 2005 artist-in-residence with Juan R. Fuentes at the De Young Museum, and received the “Art is a Hammer” award in 2005 from The Center for the Study of Political Graphics. In 2010, he was featured in MACLA’s group exhibition, *The Art of Politics: Three Generations of Political Printmaking in the Bay Area*. Visit: dignidadrebelde.com

The 1994 Zapatista uprising in Chiapas, Mexico, this year celebrating its 20th anniversary, is the inspiration for Barraza’s work. The indigenous uprising that challenged the Mexican government and forcefully shaped its community motivated and encouraged him in his pursuits. The path of these indigenous communities is encouraging for those like him who seek to live outside the confines of capitalism.

TESSIE BARRERA-SCHARAGA

***The Reward of Disobedience*, 2013**

Photographic transfer

Retail Value: \$400

Born in New York City of Colombian and Salvadorian parents, Barrera-Scharaga grew up in South, Central, and North America. She is attuned to the particulars of contemporary American life, but maintains a deep connection to her Latin American cultural roots. She received a BFA in Spatial Arts from San Jose State University, and an MFA in Studio Art from Mills College. She lives and works in San José, where she has shown her work extensively. In 2000, she was selected to participate in a residency with the artist Pepon Osorio. At MACLA, she was featured in the group show *Assembling the Pieces* (2013) and in the 13th Annual Auction. Her recent exhibitions include: *Breathed . . . Unsaid . . .* at SOMArts Cultural Center in San Francisco; *Seduction of Duchamp* at Los Gatos Museum and *Earth Bound* at the City Windows Gallery in San José. Visit: tbsartstudio.com

This piece is one of a series created under the tutelage of Gwen Mercado-Reyes during a painting class at MACLA. With MACLA’s recent exhibition, *Maize y Mas: From Mother to Monster?* in mind, Barrera-Scharaga presents the joy and horror that take place during the process of creation. For this occasion, creation with corn paste, represents a charged notion in Mesoamerica, where mythical tales humankind creation are associated corn paste as the primordial matter.

CAROLYN CASTAÑO

***Garden Head (Sleeping)*, 2013**

Watercolor and gouache on paper

Retail Value: \$1,500

Carolyn Castaño is a Los Angeles-based artist whose recent body of work *Narco Venus* explores the role of women in the male-dominated culture of narco-trafficking. She is a 2011 California Community Foundation Getty Fellow and recipient of the prestigious C.O.L.A. Individual Artist Fellowship 2011. Carolyn's work was featured in LACMA's critically acclaimed exhibition *Phantom Sightings: Art After the Chicano Movement*, which traveled to the Museo Del Barrio and the Museo de Arte Contemporaneo Rufino Tamayo in Mexico City, among other venues. Castaño has been featured in several group shows, including *LA Now: Emerging Artists* at the Galerie Dominique Fiat, Paris; *Liquid Los Angeles: Contemporary Watercolor Painting in Los Angeles* at the Pasadena Museum of California Art; *Semi-Precious* at The Public Art Fund; and, *International Paper*, an exhibition of drawings at the Hammer Museum. Most recently Castaño presented her work at MALCA in the exhibition *Pop to the Rescue* in 2013, she has had solo exhibitions at Walter Maciel Gallery and Kontainer Gallery in Los Angeles and Lombard-Fried Fine Art, New York. She is a graduate of the San Francisco Art Institute and UCLA's School of Art and Architecture. Visit: carolyncastano.com



VICTOR CARTAGENA

***Untitled*, 2011**

Unique print with ink drawing, edition 1/1

Retail Value: \$1,200



***Untitled*, 2011**

Unique print with ink drawing, edition 1/1

Retail Value: \$1,200

Salvadoran-born Victor Cartagena has been making art in the Bay Area since the late 80s. His work from the early to mid-1990's battled with memories of the violence in El Salvador and the pain of separation that he experienced in relocating to the U.S. During this time, he was a member of Tamoanchán, a collective of Latin American printmakers working out of KALA Institute in Berkeley, sponsored by the California Arts Council. Cartagena's work in the late 90s moved beyond the immigrant experience toward consumer culture, homelessness, the culture of violence, and material waste. His artistic palette has also branched out to include sculpture, audio and video installation and performance art work. The 1998 series *Mirando al Sur* presented at MALCA, and its continuation, *Anatomical Memories*, presented at Ampersand International Arts in 1999, signaled a major transition from the personal to the universal. This body of work led to the 1999 *Sin Casa* exhibit at Intersection for the Arts, which examined multiple notions of home and homelessness. Victor Cartagena's work is loosely autobiographical and combined with collective memory, leaving them open-ended and reflecting his strong, complex relationship with female figures. Visit: victorcartagena.net

MELANIE CERVANTES

Tejiendo el amor y la justicia, 2014

Screenprint, edition of 25

Retail Value: \$200

Drawing on a long tradition of Mexican, Chicano and Third World artist-activists, the bold graphics and vibrant color in Cervantes’ art function as an emancipatory exercise. Cervantes’ work allows her to declare that a peaceful, sustainable and just world is possible. Her political prints are created in solidarity with the struggles of communities marginalized by a global hegemonic culture which values profit over people. Cervantes’ work addresses self-determination for Indigenous communities, the revolutionary role of women in activism and the human cost of war. Cervantes has exhibited at Galería de la Raza (San Francisco); Woman Made Gallery and National Museum of Mexican Art (Chicago); Mexic-Arte and Guadalupe Cultural Arts Center (Austin, TX); and Crewest (Los Angeles). Her art has reached Mexico, Thailand, Slovenia, Palestine, Venezuela, Switzerland, Colombia, Africa, India and Guatemala; is in public collections at the Center for the Study of Political Graphics, the Latin American Collection of the Green Library at Stanford, and the Hispanic Research Center at the Arizona State University; and in private collections throughout the U.S.

This print pays homage to her late friend Sam Coronado. Compañeros from Consejo Gráfico, a national network of Latino print houses, are contributing to a portfolio with the theme “Corazon” (Heart) that will be sold as a fundraiser to support the Series Project at Coronado Studios in Austin, Texas. This print is part of that portfolio. For more information visit: coronadostudio.com



PAZ DE LA CALZADA

Y Yo Con Estos Pelos, 2009

Digital print and ink

Retail Value: \$1200

Paz De La Calzada is interested in the conceptual possibilities of hair because of its flexibility and variety, and presents a dialogue between sophisticated digital techniques and technical hand drawing with this piece. Using a digital photograph of a hair roller with negative space in the middle, Calzada draws, with archival ballpoint pens, the object around which the hair would wrap.

This piece is part of a series that explores the idea of hair salons in the Mission district of San Francisco. The hair salon is as a cultural space where Calzada’s alter ego, “Estrellita Jones,” a Latina living in the United States, can question the concepts of beauty. These salons offer examples of how people from different cultures experiment with concepts of beauty. They are culturally distinct containers where women socialize and interact with each other. The beauty salon is more than a place to have a haircut; it also offers social interactions in a culturally defined and gendered space dedicated to personal expressions of beauty and culture.



VIC DE LA ROSA

Jump (2 panels), 2012

Woven textiles

Retail value: \$500 each

Vic De La Rosa explores the convergence and boundaries of technology, art, and design in the realm of textiles. His studio practice centers on computer interfaced

weaving and printing technology utilizing jacquard power looms and digital fabric printers. The U.S./Mexico border debate and his own experience with this territory is the inspiration and source material for his work. His recent exhibits include the *3rd European Textile* and *Fibre Art Triennial* in Riga, Latvia, in which De La Rosa was one of only three U.S. artists selected to participate. De La Rosa received a BA from San Francisco State University, an MFA from the University of California, and most recently, an MFA in Textiles from the Rhode Island School of Design where he was a President's Scholar and received the Award of Excellence. Visit: vicdelarosa.com

The *Jump* series depicts the struggle to overcome barriers in order to reach another state of being; conversely, it can also capture escape. The work encourages the viewer to reflect and consider one's values, beliefs and empathic core. The series consists of four scenes or "fragments" that can hang individually or in sets of two. In the light of the current global immigration debate, De La Rosa explores issues of geographic boundary and national identity. In the process, he questions the idea of provenance and considers the inevitability of change. He also questions whether humans can collectively and truly improve global living conditions and opportunity.

EINAR AND JAMEX DE LA TORRE

Anacronistas, 2001

Silkscreen print, edition of 50

Retail Value: \$ 1,500

Brothers Einar and Jamex de la Torre were born in Guadalajara in the 1960s and moved to California in 1972. Jamex received a BFA in Sculpture and Einar in Glass Art at CSU Long Beach. Both brothers studied at Pilchuck School of Glass. Their explorations in glass have gained them worldwide recognition; their work can be found in the permanent collections of Arizona State University, the Kanzu Museum in Japan, the Tucson Museum of Art, and the Mexican Fine Arts Center in Chicago. They also have works in the private collection of Cheech Marin, Elton John, Terry McMillan, Sandra Cisneros, and Quincy Troupe.

"This print was made during a residency at the Coronado Studio in Austin, TX, in 2001. It speaks to *consumerismo*, one of our favorite topics, and is relevant to the recent energy reform initiatives happening in México."

VERONICA FELIX

Untitled, 2013

Beeswax on wood panel

Retail value: \$250

Veronica Felix is an environmentalist artist who works primarily in beeswax provided by local farmers to honor the importance of the insect's role in the ecosystem and its sustenance of human life. Félix was born in Quito, Ecuador and currently resides in Los Gatos. She has worked with the Art Museum Palazzo Forti as an educator and had a solo exhibition in Quito in 2010. She has received a grant to create a short film about making art and hands-on experiences for blind people to touch, feel, and explore the tactile qualities of her work. She has a background in science and ecology, prompting her chosen use of beeswax and pigments of vegetable and mineral origin as her medium. She admires the dynamic work of the bee colony for its sense of identity, responsibility, and loyalty. The repetitiveness of the bees' meticulous and rhythmical work is also reflected in Veronica's work in which she layers color and carves in repeating patterns. Visit: vfelix.com

NEREIDA GARCÍA FERRAZ

Presencia, 2008

Oil on wood board

Live Auction item priced at \$2,000

An award-winning painter, photographer, and filmmaker, Nereida García-Ferraz is known for majestic narrative paintings that entice and intrigue. Born in Cuba, she came to the United States at age 15 and settled in Chicago. She studied painting at the School of the Art Institute in Chicago. She has exhibited widely in the United States, Europe, and Latin America and was awarded the Richard Diebenkorn fellowship at the San Francisco Art Institute, where she was a guest instructor in 2001. The Fort Lauderdale Museum recently purchased two of her photographs for their permanent collection. In 2008, she curated *Why Are We Here*, a multimedia installation exhibition in response to the commercialism of art fairs like Art Basel. Currently residing in Florida, García-Ferraz played a pivotal role in the creation of MACLA's photography program. Visit: nereidagarciaferraz.com

ELIZABETH GÓMEZ

Bloom, 2014

Acrylic on canvas

Retail Value: \$500

Gómez received her BFA from the San Francisco Art Institute and her MFA from San José State University. She also studied art at the Escuela Nacional de Artes Plásticas in her native México, and pursued cultural studies in Canada and Italy. Widely exhibited in the Bay Area and the recipient of several important awards in painting, her solo shows include those in Buenos Aires and at the Museo de Arte Contemporáneo in Durango, México. Her work was included in MACLA's 2003 exhibition, *Negotiated Innocence*, and in the 2007 exhibition *Día de los Muertos* at the Oakland Museum of California. In 2008, Elizabeth was chosen for the *Biennial de Chapingo-Raíz en la Tierra*, Texcoco, México and in 2009, her work was featured in *Women Artists on Immigration*, a juried exhibition by Alma Ruiz, in Los Angeles. Visit: elizabethgomezart.com

"I wanted to create a beautiful little piece to make somebody happy. This small flower is just a painting welcoming spring and the new cycle that begins. I was looking at still-lives with flowers from the past and wanted to paint a contemporary version of one."



JORGE GONZÁLEZ

Pomegranate Love, 2012

Digital photography

Retail Value: \$350

Born in México City, Jorge González has lived in the United States since 1959. His father was a photojournalist, and his mother and grandmother were also painters. With his camera he began documenting key images of the 1960s Chicano movement in San Diego. MACLA presented Jorge's work, with his daughter Rosa and Guatemalan painter Chema González Cox, for the 1999 exhibition *Inventing Guatemala*. González is a well-respected member of the local community for his advocacy in education and social justice. His poetry has appeared in several anthologies.

"I like to photograph anything that moves and anything that doesn't," explains González, who enjoys taking straight shots of his subjects to enhance his photographs as little as possible. Since childhood, he has

always been interested in pomegranates (*granadas*) and their jewel-like seeds and blood-red juice. For him, *granadas* are a metaphor for the heart—the organ that gives us life and love. “Exploring a subject like the pomegranate is a meditation for me...this photo represents the oneness and connection we have with everything. I see part of my work as a photographer to have other people participate in this oneness.”



LUIS GONZALEZ-PALMA

Arráncame el miedo (Take Away My Fear), 1998

Hand-colored photogravure

Live Auction item priced at \$2,000

Born in Guatemala in 1957, Luis González-Palma lives and works in Cordoba, Argentina. His work is in the permanent collections of The Art Institute of Chicago; The Daros Foundation, Zurich; the Houston Museum of Fine Arts; Fondation pour l’Art Contemporain, Paris; Biblioteca Luis Ángel Arango, Bogotá; The Fogg Museum; The Minneapolis Institute of Art; and, the Kiyosato Museum of Photographic Arts, Japan.

His photographic festivals include Photofest in Houston and in Bratislava, Slovakia; Les Rencontres de Arles, France; and, PhotoEspaña, Madrid. He has participated in collective exhibitions such as the 49 and 51 Biennial in Venecia; Fotobeinal de Vigo; XXIII Biennial in Sao Paulo; V Biennial in Habana; Museo de Bellas Artes, Buenos Aires; Daros Foundation, Zurich, Switzerland; Palacio del Conde Duque, Madrid, Spain; and the Fargfabriken, Stockholm, Sweden. He received the Gran Premio PhotoEspaña *Baume et Mercier* in 1999 and collaborated in the staging of the opera production *Death and the Maiden* at the Malmö Opera House 2008. His monographs include *Poems of Sorrow* (Arena Editions), and *The Silence of the Gaze*.

Luis González-Palma sees his work as communicating uneasiness to what we call 'reality'. “My work is a reflection on perception expressed through a dialogue with various forms of representation in the history of art, especially painting. There are many processes I use and they all depend on the project that I am working on; themes, formal solutions and references, all vary from one project to another.”



YOLANDA GUERRA

Tamal Dulce, 2014

Textile

Retail Value: \$275

Yolanda Guerra was born and raised in San José and received a BFA from San José State University. Her work is inspired by simple pleasures and a keen observation of form and detail. She has exhibited her work throughout the Bay Area, most recently at Momentum Gallery, Art Object Gallery, and in the *Women Uprising* group show at the Citadel, San José. Yolanda received an encouragement grant from the Center for Cultural Innovation.

She is currently working on a project that honors her mother and others like her—Latina grandmothers, aunts, and other mothers who still make homemade flour tortillas for their families. *Tamal Dulce* is part of her *Miracle Tortilla* series, which pays homage to extraordinary women, and was shown at MACLA’s *Maize y Mas* exhibition in 2013-14.



ROGELIO GUTIERREZ

Abierto, 2013

Digital LED sign

Retail Value: \$700

Rogelio Gutierrez is an interdisciplinary artist whose work deals with his experience as a first generation Mexican-American. He received his BFA in printmaking from CSU-Long Beach and his MFA in Visual Art and Public Life, with an emphasis in printmaking, from Indiana University's Herron School of Art and Design. Gutierrez is currently an assistant professor of printmaking at the School of Art at Arizona State University. Visit: rogeliogutierrez.com

Abierto explores the idea of shared space and the cultural differences between different groups. "...I want my work to speak about contemporary life and different social structures that connect us, or separate us, as a society." Gutierrez was inspired by advertising and displays that target a specific type of look/audience and worked with a distribution company in downtown L.A. to manufacture the sign.



ERIKA HARRSCH

Inverted Sky, 2013

Mixed-media on canvas

Live Auction item priced at \$28,000

Born in Mexico City, Erika Harrsch has lived and worked in Mexico, Italy, and Germany and since 2001, in New York. Her multidisciplinary art practice includes drawing, painting, photography, video, animation, and installations using elements in both artificial and natural environments. Harrsch has participated in several art biennials including: 2013 Fokus Lodz Biennale (Poland); 2009 Beijing 798 Biennale; and, the 2008 International Media Art Biennale—Media City Seoul. Her work has been exhibited in solo and group exhibitions at galleries and museums in Mexico, USA, Brazil, Argentina, Korea, China, Belgium, Germany, Italy, Sweden, Spain, UK, Poland, Turkey and Syria and presented in museums such as the Whitney Museum of American Art, Bellevue Arts Museum, WA, the Göteborg Konstmuseum, the Musée de la Photographie a Charleroi, the Seoul Museum of Art and MACLA. Harrsch is a SOTA Series Artist-in-Residence at the University of Nevada, Reno, where she also teaches Art in Public Places and will lead the Visiting Artist MFA in Studio—interdisciplinary graduate students. Visit: erikaharrsch.com

Inverted Sky is part of a larger series in which Harrsch uses butterflies and currency to address matters of identity, gender, nationality, migration and the relationship of human beings with their own nature and fragility. For her, all these issues are related: globalization, the fleeting of money overseas, the outsourcing of jobs, climate change, migration and extinction, war, destruction and construction, all are components of the cycle our current era is whirling in.

ESTER HERNANDEZ

Homenaje a Cesar Chávez, 1993

Print, edition 90 of 101

Retail Value: \$1,200

Ester Hernandez graduated from UC Berkeley and is a San Francisco-based visual artist. Her work reflects political, social, ecological, and spiritual themes as well as profound depictions of Chicana/Latina women through pastels and prints. She is also known for illustrating Sandra Cisneros' book *Where is Marie* (2012)

and internationally renowned for her controversial print *Sun Mad* which depicts the Sun Maid raisins maiden as a skeleton. This print addressed Hernandez's concern for widely used pesticides that harm agricultural workers and their communities.

On this occasion, Hernandez pays homage to Cesar Chávez through a USA 29-cent commemorative postage stamp design, a national honor. Chávez founded the United Farm Workers of America in 1962 and his tireless work for human justice, and social and economic equality continues to make a difference for many working families today.



JANELLE IGLESIAS

***Rock constellation*, 2013**

Collage and graphite on panel

Retail value: \$500

Janelle Iglesias was born in New York City. She received her BA in Cultural Anthropology from Emory University in 2002, her MFA from Virginia Commonwealth University in 2006, and was a resident of Skowhegan School of Painting and Sculpture in 2009. Janelle maintains an individual practice as well as a frequent collaboration with her sister, Lisa, as Las Hermanas Iglesias. Her work has been featured in group shows at El Museo del Barrio, The Queens Museum, Socrates Sculpture Park and SmackMellon and MACLA. Her solo and two-person exhibitions include Galeria Isabel Hurley in Malaga, Spain, and Y Gallery and Larissa Goldston Gallery in New York. Janelle is the recipient of Joan Mitchell Foundation Grant, a NYFA Fellowship and a 2013 Jerome Foundation Travel Grant. Visit: lashermanasiglesias.com

Iglesias' work explores meaning in objects and materials, and our desire to find metaphor and order in the things around us. In general, and in *Rock constellation*, Iglesias communicates the interrelatedness of all things; images of rocks are connected with simple pencil lines. Further, *Rock constellation* is directly related to a series of sculptures where broken umbrellas are reconfigured into small lenticular constellations of various found and made objects.



LISA IGLESIAS

***Untitled*, 2013**

Collage, gesso and enamel on panel

Retail Value: \$500

Lisa Iglesias was born and raised in Queens, New York. A graduate of the State University of New York at Binghamton, she received her MFA from the University of Florida. She has held residencies at PS 122, Santa Fe Art Institute, Blue Mountain Center, CitéInternationale des Arts, Bemis Center for Contemporary Arts, and the Fine Arts Work Center. Her recent group shows include those at El Museo del Barrio, the Islip Art Museum, MACLA, and the MoCADA; she also held a solo exhibition at the Hudson D. Walker Gallery in Provincetown, Massachusetts and a collaborative two-person show at the No Foundation in Toronto. She is the recipient of an Urban Artists Initiative grant and a NYFA Fellowship in Printmaking/Drawing/Book Art. She teaches drawing at the University of Florida in Gainesville, Florida and divides her time between the Gainesville and New York. She works and exhibits both individually and collaboratively with her sister Janelle under the name Las Hermanas Iglesias. Visit: lashermanasiglesias.com

This piece is part of a recent body of work, *Mountain/Mountain*, which consists of small sculptures, collages, and drawings. Iglesias allows paint and/or cement to collect dust and particles to obscure, encrust and engulf triangular abstractions. The different works in the series function as singular pieces, but also accumulate and come together in conversation as a larger installation.



FRANCISCO “PANCHO” JIMENEZ

Crescent, 2012

Ceramic

Retail Value: \$525

Francisco “Pancho” Jiménez holds a BA in both Studio Art and History from Santa Clara University and an MFA from San Francisco State University. He is a lecturer in the SCU Art Department and a Project Manager for the university’s Center for Multicultural Learning. Jimenez’s work has been included in numerous group shows, including MACLA’s 2005 exhibition *Connecting Forms; Outta My Head* at Fire House Gallery in Grants Pass, Oregon (2010); and, the 2009-10 *Ceramic Sculpture* exhibition at Mohr Gallery in Mountain View. He was recently featured in *Conversations in Clay*, a two-person exhibition at Cuesta College Art Gallery and had a solo show at ROSCO gallery in Oakland. He is currently working on an installation at the San Jose Museum of Art and will have his work featured in *500 Figures in Clay* (published by Lark Books). Visit: _Jimenezart.com

The reflective work of Jiménez stems from his interest in form and his search for meaning in ancient art from México and around the world. His intention is to create work that renders itself simultaneously universal, timeless, and cross-cultural, through organic and geometrical motifs. *Crescent* is inspired by the moon and its significance in pre-Columbian culture. For him, the sun and moon shapes of the pyramids in Teotihuacan capture both meaning and beauty. Likewise, the shape of the crescent moon is beautiful, yet mysterious and wise.

CONSUELO JIMENEZ-UNDERWOOD

Flag #9, 2009

Fiber

Retail Value: \$800

Consuelo Jimenez-Underwood is well known for her textiles and installations. After being discouraged to weave as a graduate student in 1981 (the media was considered “craft, not art”), Jimenez-Underwood defied this notion. For her, textiles are a means to connect to her indigenous heritage and to support her philosophy that “every thread is important.” Further, she encourages her viewers to appreciate the incredible beauty of simple objects. Jimenez-Underwood’s work was recently featured in a solo exhibition at the Triton Museum of Art and the Nevada Art Museum. This spring she will lecture at CSU in Los Angeles, Kenyon College in Ohio, and Santa Clara University. Jimenez-Underwood will also work with Santa Clara University students to create a “border wall” to raise campus awareness of immigration rights.

Visit: consuelojimenezunderwood.com

Jimenez-Underwood has always been fascinated with the beauty, significance, and symbolism of flags. As a child of migrant worker parents, she grew up with three flags: American, Mexican, and her personal indigenous flag. She feels at odds with the United States flag’s representation of stars, as its “robs them of their celestial heights and are used instead to convey propaganda.” This piece was woven after Jimenez-Underwood’s parents passed away. *Flag #9* is a hybrid of the U.S and Mexican flag, woven with shimmering wire and cotton thread inherited from her grandmother. The stars are replaced with flowers to represent their hardiness and defiance of borders, or conversely, to suggest that the space occupied by the U.S/Mexico border will eventually become a wasteland.

KELVIN LOPEZ NIEVES

Floral Therapy, 2013

Acrylic on canvas and collage
Retail Value: \$300

Lopez Nieves is known for using different motives in his work while moving deftly between loose representation and abstraction, similar to the impressionist language. Kelvin paints flowers with different techniques and background ideas. Narrowing the subject matter to the theme of flowers presented a challenge in terms of their stereotypes. According to the artist this work is about an ongoing banal argument where depicted nature is always considered very decorative and with commercial objectives. “The challenge I find with doing this work is the possibility of conceiving a free-and-easy way, without taboos to readdress the whole decorative nature issue”. Lopez Nieves is constantly translating the banal into a restless energy that exhibits the creation process of an artist, which discloses the idea behind the work, and in some way, reveals the process as a therapeutic, investigative and experimental proposal.

JUAN LUNA-AVIN

Untitled (L.A.R.), 2011

Acrylic, latex paint, ink, pencil, pen, marker, whiteout and collage on paper
Retail Value: \$400

Born in Mexico City, Juan Luna-Avin is a multi-disciplinary artist whose work examines individual and collective identities through the lens of youth cultures and rock ‘n roll music. His current projects reflect a strong emphasis on researching the history of Latin American music, especially Mexican punk. His work has been shown at the Yerba Buena Center for the Arts, Queen’s Nails Projects, Galería de la Raza, El Museo del Barrio, and MOCA Los Angeles. His first international show was in 2010 in Quito, Ecuador. He is also a member of Club Unicornio, a San Francisco-based collective of artists and DJs who play underground, kitschy, and experimental music from Latin America. Luna-Avin holds a BFA in Painting from the San Francisco Art Institute, where he was an Osher Scholar and an MFA in Art Practice from Stanford University and was a recipient of a McNamara Family Creative Arts Grant from the Hispanic Scholarship Fund.

Before making this piece, Luna-Avin created several studies to explore formal strategies such as scale, color, and shape. This piece in particular refers to such studies and explores common phrases he randomly took from the Letters to the Editor section in a 1980s Mexican underground music publication, *Banda Rockera*. The Punk music timelines and accompanying preparatory studies, make for a highly stimulating visual and educational experience.

GWEN MERCADO-REYES

Malar Butterfly Season, 2012

Photographic print
Retail Value: \$350

Function Malfunction, 2014

Mixed Media on Paper
Retail Value: \$400

Born in Merced, Gwen Mercado-Reyes is of Mexican-American and Sicilian-Argentine heritage. Growing up in the 80’s, she became mesmerized by hip-hop and graffiti culture, which was making its way into mainstream media; she thus spent her teenage years painting street murals with other graffiti artists. She currently works in a variety of media, exploring material through collage, drawing, painting, and installation. She received her BFA from San José State University and her MFA from Syracuse University. She has

exhibited in The Mission Cultural Center for Latino Arts, Galería de la Raza, MACLA, and Dumbo Art Center in Brooklyn. Visit: gwenmercadoreyes.com

“My recent work has been an exploration of themes related to chronic illness. My inspiration derives from research related to Systemic Lupus Erythematosus, a disease that is so complex and difficult to diagnose due to the fact that it mimics many other diseases. The malar rash is a common symptom in lupus patients. It is also known as a Butterfly rash due to its shape.”



ANGELICA MURO

From Policia de Narcoticos, 2010

Archival pigment print on watercolor paper

Retail Value: \$150



California (Cal-i-For-Nia), 2010

Archival pigment print on watercolor paper

Retail Value: \$150

Angelica Muro received an MFA degree from Mills College and a PA in Photography from San Jose State University. Recent exhibitions include *Packing Heat*, *Slanguage*, in Wilmington CA; *Better to Die on My Feet*, *Self-Help Graphics*, in Los Angeles, CA; *Interstice*, CAS Gallery Miami; and, *Chico & Chang*, at the Intersection for the Arts, San Francisco. She has been commissioned to create public artworks for MACLA, and the California Institute of Integral Studies, which included a public art campaign for the BART & Muni Metro Stations. Muro’s curatorial projects have been awarded grants from the Center for Cultural Innovation, James Irvine Foundation, and Adobe Youth Voices. She is co-founder, principal, and curator of Space 47 projects, which ran from 2007-09 in downtown San Jose’s SoFA district. Muro is an assistant professor of Integrated Media and Photography at CSU Monterey Bay in the department of Visual and Public Art.

Visit: angelicamuro.net

In *Policia de Narcoticos*, Muro examines the media representation of women that are deemed empowered and empowering, and yet that empowerment comes attached to violence and sexuality. *Policia de Narcoticos* explores the notions of the the female action heroine and the *femme fatale*, and plays into the “new math” of post-feminism (hotness = self-empowerment). These images evoke cinematic expressions and allegories that imply a culture of fear while, paradoxically, indulging romantic notions of gender empowerment, violence and equalization.

California (Cal-I-For-Nia) is part of a larger series based on EPA pamphlets that informed agricultural workers on how to protect themselves from pesticides. Muro argues that representations of the workers on the pamphlets are patronizing, and supporting common stereotypes of “brown” people. This hand drawing print is layered with collage and digitized in order to make more reproductions and poster prints.

ABRAHAM ORTEGA

Untitled, 2014

Acrylics

Retail Value: \$600

Abraham Ortega's work is influenced by cars, tattoos, and beautiful women. "Drawing was second nature for me; my brothers, my cousins, my mother, and even my grandmother knew how to draw. It was almost an everyday event to sit at the table while we talked and sketched." In addition to his fine arts pursuits, Ortega is currently a tattoo artist at Death Before Dishonor shop in downtown San José. His work was featured in MACLA's Busting Out, with critical reviews in Artweek and the San Jose Mercury News. Ortega's design concept for a low-rider table was selected by lead artist Mel Chin and the City of San Jose's Public Art Program to be fabricated as part of the joint SJSU/Public Library permanent collection.

VIVIANA PAREDES

***Divine Energy*, 2013**

Native corn in handmade glass vessel

Retail Value: \$900

Paredes earned her BFA with High Distinction from California College of the Arts. It was at CCA where she found her artistic voice through the use of organic materials and the creation of 3D forms. Her inspiration for art emerges from the state of Napanla, the world of in-between memory and longing. Her exhibitions at MACLA include *Occupied Space: The Sculpture*, work was the focus of an article in Arts Monthly San Francisco (Feb. 2003), *Occupied Space: The Sculpture*, 2007 & 2009 *Chicana/o Biennial*, and *Maize y Mas: From Mother to Monster?* in 2013. She was featured in a solo exhibition Tonogon Gallery, San Francisco in June 2009. Her other group exhibitions include *Xicana: Spiritual Reflections/Reflexiones Espiritual* at the Triton Museum of Art and *Latino/a Imaginary Intersection of Word and Image* in Albuquerque. Along with Hector Dio Mendoza, she was an artist-in-residence in 2004-05 at the Recycling Center in San Francisco. Visit: paredesarte.com

JUAN CARLOS QUINTANA

***Mambo without Swing Series #9*, 2011**

Oil on canvas, paper on wood

Live Auction item priced at \$1,200

Although he was born and raised in New Orleans, Juan Carlos Quintana is artistically influenced by Cuban artists Wifredo Lam and Ana Mendieta. Quintana received his education at St. Louis University in Madrid, Spain and at Tulane University in New Orleans. In 2006, he participated in the Djerassi Resident Program with a Phyllis C. Wattis Foundation Scholarship, following his 2002 Valparaiso Artist Residency. Quintana has also collaborated with Pilipino artists to form the collective AFKA/Artists Formerly Known As Friends. His work was featured in MACLA's 2011 *Cuban Connections: Near and Far*, and in the 2010 exhibition *Gone Adrift* at the Freies Museum in Berlin. He currently lives and works in Oakland and is represented by the Jack Fischer Gallery in San Francisco. Visit: juancarlosquintanaart.com

This piece was one of a series of fifty that was featured in MACLA's *Cuban Connections: Near and Far*. Quintana's series loosely echoes each year of the Cuban Revolution while exploring the ideology of power without a dogmatic point of view. It also references in a satirical way a parrot with the revolutionary figure Che Guevara.

ROBERTINO RAGAZZA

***Blue Wall, Guanajuato, Mexico*, 2010**

Color Coupler Print, 2 of 5 Edition

Retail Value: \$300

Prolific photographer and ceramic artist Robertino R. Ragazza, was born in the Philippines and raised in San José. He grew up embracing both the differences and commonalities across diverse cultures. Ragazza was recently featured in a solo photography show at Keeble & Shuchat Photography Gallery in Palo Alto, presenting *Buscando la Luz/Searching for Light*, 47 selenium-toned silver gelatins. He received an award for his large black & white African-inspired vessel for the Santa Clara City Hall juried show *The Art of Crafts*. “Light becomes my paintbrush and printing provides the meditative process that brings life to my subjects, giving me patience and a sense of peace,” says Ragazza. This piece is part of an ongoing series of photos he took while traveling in Mexico a trip that included a visit to the state of Guanajuato. Visit: thememoirist.tumblr.com



NORA RAGGIO

Los Colores Latinos del Mundial, 2014

Mixed Media, digitized and printed with archival ink on watercolor paper

Retail Value: \$600

Nora Raggio has recently exhibited in the Meridian Gallery in San Francisco and at the US Geological Service Headquarters in Reston, Virginia. In 2014, she exhibited her work in *100 Projects for the Hole* at SOMArts in San Francisco and in *XX-Factor* at the Martin Luther King Library in San José. She is participating in the Stanford University project *Mind Matters*, for which she is collaborating with a neuroscientist. Raggio is an alumna of the Djerassi Artists' Residency and currently has her residency at the Cubberley Artists Studio. She has also received a Silicon Valley Grant Award for the Arts. Visit: www.cubberleyartists.com.

Art! Sports! Technology! These elements build one the biggest events for many Latinos in 2014, La Copa Mundial de Fútbol (World Cup), and form the source of *Los Colores*. Further, the work uses the flag colors (often on the players' *camisetas* or T-shirts) of the top Latin American teams competing this year: Brazil, México, Argentina, Uruguay, Chile, Colombia, Ecuador, Honduras, Costa Rica.

MELINA ALEXA RAMIREZ

Inspiration Piece 1, 2009

Color pencil + glitter on paper

Retail Value: \$400

Growing up in San José, Melina Alexa Ramirez was exposed to an interesting mix of Mexican traditions, American popular culture, and complex social issues while she gravitated heavily towards fantastical narratives. Ramirez spent most of her teen years reimagining the likeness of her favorite fictional characters determined to put her own Latina twist on and to critique notions of beauty and worth within the patriarchal society she was born in. Ramirez is a MACLA alumna; she participated in their 2007 Youth Speaks digital photo exhibit and is currently a Program Assistant. She received her BFA from Santa Clara University, and plans to get her MFA in the future. Ramirez exhibited in *Before Us, After Us* at South First Billiards in San Jose.

Inspiration piece 1 was inspired by the film *Frida* (the life of Frida Kahlo) and its use of color, costume, and setting to bring the artist's experiences and artwork to life. Surrounded by theatrical draping, lighting, and props, Ramirez frames a female figure with skeletal makeup with ornate details. Always a fan of narrative and fantasy, Ramirez's aim with this piece is not to tell a specific person's story, but to inspire viewers to imagine. This is also Ramirez's first usage of glitter, which now she sporadically uses in her mixed-media work.

MELINA ALEXA RAMIREZ

Untitled, 2013

Mixed media collage on wood

Retail Value: \$350

Untitled was done under the tutelage of MACLA instructor Gwen Mercado-Reyes and was included in the end of semester exhibition *In the Making*. This is one of a series that explores the various roles that women take on. Here, Ramirez uses an image from 2008 of a protesting Disney hotel worker in costume being arrested by the LAPD. Ramirez was interested in the mixture of humor and sacrifice that the image evoked, and sought to honor the baffling struggles that women face. Isolating the figures from their original context, Ramirez layers delicate flower vine cutouts and lace stenciling to create a setting that demands attention.



DANIELLA A. RASCÓN

Phaedra Monroe-Phaded, 2013

Archival inkjet print

Retail Value: \$650



DANIELLA A. RASCÓN

Paulina Kahlo-Lubio, 2013

Archival inkjet print

Retail Value: \$650

Born and raised in El Paso, Texas, Daniella Rascón received her degrees in Psychology in Fort Lauderdale, Florida and her MA in Visual Journalism from the New England School of Photography in Boston. As a photographer, Rascón has been honored with many opportunities to take part in strangers' special birthdays anniversaries, love ceremonies and other special occasions that give her insight into others' lives, while capturing the moments' joys with a documentarian's eye. Visit: radskillz.com

Rascón's is inspired by queer communities. She is most fascinated by the processes that drag queens undergo to represent a variety of characters, ranging from campy (clown-like) queens, to fishy (femme-face) queens. Rascón argues that drag queens are universal and powerful: they can captivate a crowd and have facilitated the strides that the queer community has made today. These photographs are part of a documentary series from Boston's drag culture, shot at the night club The Machine. Rascón captures performers Phaedra Monroe-Phaded and Paulina Kahlo-Lubio, emphasizing their unique glamour while exhibiting similarities with artists from the past. With Phaedra, Rascón experimented with a different camera, the FujiX 100s, to recreate the classic mood of traditional black and white photographs. Paulina's photo, on the other hand, captures a more natural state of being. With just over a year of experience she has managed to become a successful drag queen bartender.

EUGENE RODRIGUEZ

Contesting Eden, 2014

Watercolor on paper

Retail Value: \$500

Rodriguez is a multi-media artist whose paintings, photos, videos, and films known for their exploration of cultural icons and archetypes. Particularly interested in gender roles, class and sexuality, his works are a hybrid of U.S. soap operas, prime-time TV, and Mexican *telenovelas* with a touch of theater and surrealism. Rodriguez holds a MFA from Mills College. His films and videos have been screened at several film festivals in San Francisco, Germany, Hungary, Italy, England and México. Rodriguez served as co-curator of the 2001

MACLA exhibition Gender, Genealogy, and Counter-Memory. He is a frequent artist at MACLA, with a solo show, *Another Country* (2009), and in the group show, *Shifting Dreams, Migrating Realities* (2007-08). Eugene also served on MACLA’s Board of Directors for four years. He teaches art at De Anza College in Cupertino. Visit: eugenerodriguez.com

Contesting Eden is from the drawing series Reality, based on political cartoons and graphics from the eighteenth century to date. Rodriguez explored entrenched class hostilities, religious bigotries, racism and gender roles and conventions. Rodriguez’s intention is “to interrogate the concept of history from a variety of perspectives in order to reveal prejudices and biases, uncover their overlaps and to lay bare the disciplinary practices of the camera lens. Equally important to my project is to emphasize that history is very much alive and breathing. The past is never past”.



FAVIANNA RODRIGUEZ

***West End Girls*, 2013**

Linoleum block print

Retail Value: \$425

Favianna Rodriguez is a transnational interdisciplinary artist and cultural organizer. Her art and collaborative projects deal with migration, global politics, economic injustice, patriarchy, and interdependence. Rodriguez lectures globally on the power of art, cultural organizing and technology to inspire social change, and leads art workshops at schools around the country. In addition to her fine arts and community work, Rodriguez partners with social movement groups around the world to create visionary, inspirational, radical and, most important, transformational art. When Favianna is not making art, she is directing CultureStrike, a national arts organization that engages artists, writers and performers in migrant rights. In 2009, she co-founded Presente.org, a national online organizing network dedicated to the political empowerment of Latino communities. Favianna showcased artwork at MACLA’s exhibition, *De Esperanza y de Locura/Of Hope and Madness* in 2013. Visit favianna.com

“In my linoleum block prints, I love to experiment with two colors, black and red. I created this piece during an artist in residency at University of Connecticut where I was teaching students about printmaking. I cut out my linoleum figure and used a very simple line approach to define the body. I carved this piece in less than three hours, since I was leaving to Boston on the day that I created this. The piece is named after the song by the Pet Shop Boys.”



SAMUEL RODRIGUEZ

***Notes*, 2013**

Wood, spray paint and ink

Live Auction item priced at \$2,000

Samuel Rodriguez works on public art, design collaborations, and personal art. His recent exhibitions include *Pow Wow Hawaii*, *Assembling the Pieces: Reconstructing Memory and Hybrid Identity* (MACLA, 2012) and the Oakland Museum of Art *Día de Los Muertos* group show. In creating public art, he collaborates with architects, governments, fabricators, and entire communities. Rodriguez explores notions of hybridity in ethnicities, races, and cultures. This is personally significant to him as he is considered “Mexican,” with the hybrid *mestizo* culture which it signifies. The artist himself has a daughter of Mexican and Vietnamese descent. Rodriguez questions ethnic, race, and cultural labels and associations through his

work, believing they are as abstract and relative as painting and composing on canvas. Visit: samrodriguezart.com

Notes is a wood collage and an experiment of his mixed-identity portraiture. It started as a sketch that became a loose digital mockup and finally the schematics for a mixed-media frenzy. Rodriguez combines his favorite elements: graphic design, portraiture, sketching, digital references, 3D architect modeling, patterns, and graffiti marks. In the process, Rodriguez noted its similarity to cooking. "I needed to prepare the 'ingredients' ahead of time which were the cuts and shapes that would later be applied to the final piece." Further, *Notes* is inspired by the different tones in music and mood. "One of my favorite forms of music is the art of mixing, which is the process by which multiple recorded sounds are combined into one or more channels. I try to do the visual form of this through my work."

ROBERTO ROMO

El Pájaro, 2013

Acrylic on illustration board

Retail Value: \$600

Born in Jalisco, México, Roberto Romo is a San Jose-based illustrator. He studied art and design at Evergreen Valley College and at the Academy of Art University in San Francisco where he received his BFA in Illustration.

El Pájaro is the first in a series of 54 paintings of *La Lotería Mexicana*—a traditional board game— scheduled for completion later this year. These very popular *Lotería* images have been reinterpreted and updated by Romo. Each painting presents a simple narrative and the subjects loosely relate to others in the rest of the series. Romo works from intuition, all his works are painted directly on the boards; he never plans ahead and never sketches: "My brush is my tracing pencil."

SANTOS SHELTON

Celestial Star, 2013

Acrylic, spray paint, enamel, ink

Retail Value: \$200

Dark Side of the Quadrant, 2013

Acrylic, spray paint, enamel, ink

Retail Value: \$400

Santos Shelton participated in an artists' residency for St. Vincent de Paul in Oakland. In 2013, he had a solo exhibition at the Betti Ono Gallery in Oakland. He is also involved in a mural project with artists David Polka and Ernest Doty. Visit: santossheltonart.com

Celestial Star and *Dark Side* are influenced by concepts of space, time, and ancient civilizations. Incorporating these concepts along with his imagination Santos Shelton has created a fictional universe that will have ever-changing narratives to express to the world and inspire viewers to question existence itself. These two particular pieces are Shelton's interpretation of what it would be like to travel through the vastness of space.



PABLO SOTO CAMPOAMOR

La Colada, 2014

Acrylic on canvas

Live Auction item priced at \$700

Originally a graffiti artist who later moved on to canvas, Pablo Soto Campoamor likes to take objects from everyday life and surround them with color, symbolism and pattern to broadcast a deeper, more complex identity. Visit: pablosotocampoamor.com

This piece is homage to the *colada*: a large serving of café Cubano, in a take-away Styrofoam cup, customary in workplace breaks in Cuban communities. Growing up in the cultural crossroads of Miami, *coladas* were a common sight for Campoamor. The drink united workers of all classes; teachers, bus drivers, cops, construction workers, politicians, drug dealers, and taxi drivers were all seen sipping, sharing stories, jokes, gossip, and hardships. “The coffee brings people together; sharing a colada transforms a public space into a Cuban living room, performing our version of the tea ceremony, portable and made to order.” Symbols, logos, text, song lyrics, tile motifs, religious iconography, and other random, contemporary, and ancient images are assembled like a quilt. The juxtaposition of black and white with bright, patterned, multi-layered backgrounds suggests an “eruption of meaning” and surrounds an object that has otherwise been forgotten or taken for granted. This forces viewers to look at the humble colada in a new way, and appreciate its unique marker of the immigrant experience.



ALBERTO TOSCANO

Untitled, 2013

Modeling clays

Retail Value: \$430

Alberto Toscano is well known for his innovative work and unique technique using modeling clay. Together with Chilean photographer/poet Alejandro Stuart, Toscano founded Collective Pena Sur, the first underground Latin American cultural center in San Francisco. His recent exhibitions include *Miniatures and More* at the Albuquerque Museum of Art; *Deconstructions of a Future Landscape* at the Paula Blaconá Gallery in San Francisco; and, *Future Culture* at Asterisk Gallery, San Francisco. Visit: albertotoscano.weebly.com

Toscano’s unconventional medium—a plastic base dough—allows him to create pieces in small, almost miniature, formats with extraordinary tactile and pictorial qualities that are similar to those found in oils, watercolor or encaustic. He creates industrial landscapes, suggested figures, invented zoomorphic elements and intricate structures embedded in fragile and remote scenarios and environments created with a combination of collage and low-relief techniques. The small format of his work, combined with its meticulous detailing, challenges the viewer to stop and look closer, creating a moment of intimacy and vulnerability. Toscano also uses colored modeling clay in different ways: thin layers of color and translucent clays are mixed to create the backgrounds, while other clay elements like the black/white stripes are built in advance. After the composition is finished, the piece is baked at a low temperature to cure the clays.



PAUL VALADEZ

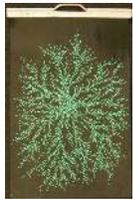
Untitled, 2013

Collage of mixed printed materials on heavy card with acrylic paint

Retail Value: \$150 each

Paul Valadez is a figurative painter, conceptual artist, and printmaker who works with mixed media, acrylics, metal, and text. He was born in San Francisco and raised in the Central Valley of California. He received his BFA in Interdisciplinary Art from the San Francisco Art Institute, and his MFA in Studio Art from the University of North Carolina at Chapel Hill where he was awarded a Weiss Urban Livability Fellowship. His work represents his bi-cultural (Mexican-American and Anglo) household and his childhood memories of life in the Central Valley. Visit: paris1920.com

Valadez describes himself an artist that “simply likes to make art that people will view,” and approaches his artistic process philosophically and holistically. To engage, rather than overwhelm the viewer, each work is subtle in composition and finish. Surfaces are unified and are given a used and devalued look by using layers of paint and finishes. Influenced by post-conceptual and modern art theorists, Valadez believes that his artwork is truly collaborative between the work and viewer. “My desire is to have my art function like a trigger or perhaps a Rorschach test. Whatever comes to mind when you view my artwork is as important as anything that I would have in my mind when I painted.”



CRISTINA VELÁZQUEZ

Green Coral, 2014

Sharpie on metal plates

Retail Value: \$400

Cristina Velázquez is known for repurposing discarded materials such as cardboard, clothing catalogs, and plastic bags to educate the public about the hazards of landfill trash. Velázquez was born in Michoacán, Mexico and moved to California in 1987. She earned a BFA from San José State University. Her latest exhibitions include the exhibition *Women’s History Month* at De Anza Foothill College; the *2012 Chicana/o Biennial* at MACLA; the *Cubberley Artists Studios* group exhibition at the Meridian Gallery in San Francisco; and a show at the Euphrat Museum at De Anza College. Her work is part of private collections in Palo Alto, Mountain View, and San José. Velázquez currently works at the Cubberley Artist Studios in Palo Alto. Visit: cristinavelazquez.com

Green Coral references pointillism, a technique most practiced at the end of the 19th century, where colored dots, rather than long strokes, created an image. With this technique, Velázquez loosely evokes cellular structures, constellations, and underwater creatures. This technique also allows her to be spontaneous and to create within a relaxing, meditative state. Mark-making on discarded photography slide plates (whose purpose is to shield a negative image from light) highlights their quality as a beautiful substrate, a blank canvas ready for new interpretations.

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