



MEL CASAS
ICONIC REALITY



MEL CASAS
I C O N I C
R E A L I T Y

© **Ruiz-Healy Art, 2017**

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MELASIO (MEL) CASAS: THE PERMEABLE AND POROUS BORDERLANDS

BY CARLOS FRANCISCO JACKSON

Ruiz-Healy Art's exhibition of Mel Casas is a powerful moment to reflect upon the impact of a major American artist whose works continue to resonate during this current cultural moment. Mel Casas is a unique artist who remained relevant to his local and regional communities while impacting the national and international cultural landscape. This exhibition is an opportunity to posthumously reflect on and honor Casas' visual production and influence as a community member and cultural worker. Casas' impact as an educator and community extends beyond his paintings. This extended impact is what we should call the context in which Casas produced his paintings. *Context* is the place from which one stands, where a perspective is generated, where a position is carved out, and a foundation is built. Ruiz-Healy Art's exhibition of Mel Casa's work provides a window into his broad and impactful practice of challenging borders that create metaphorical, physical, and ideological divergences.

Mel Casas emerged as a professional artist in-between the Mexican American post-WW2 generation and what is referred to as the Chicano generation. He received his undergraduate degree from Texas Western College in El Paso in 1956 at the age of 27 and his MFA in 1958 from the University of the Americas in Mexico City. Like many Mexican Americans from this generation, Casas was able to attend college with support from the GI Bill after serving in the Korean War.¹ Mel Casas has been written about as a Chicano artist yet his practice predated the emergence of the Chicano Movement. By the time of the UFW Delano Grape Boycott of 1965 and the Mexican American student protests at schools in Texas and California between 1967-1969, Casas had been practicing professionally as an artist and painter for almost a decade. Between 1958-1965 Casas participated in numerous solo, 2-person, and group exhibitions at local community arts spaces, galleries, and museums in Texas and Mexico. In this regard the Chicano Movement did not generate Casas' artistic practice. Rather, his cultural work supported and coincided with the emergence of a broad civil rights movement.

As a result, Casas has been included within most Chicano/Latino art exhibitions of the past 30 years.² Most notable of the books and exhibition catalogues that engaged Casas work was Jacinto Quirarte's seminal 1969 text published by the University of Texas Press titled *Mexican American Artists*. Casas is a central artist featured in two chapters; one titled "Third Decade: 1926-1934" covering the artists who emerged in the 1950s and the second one titled "Mexican, Mexican American, Chicano Art: Two Views." Quirarte's book was significant because it was the first text to engage the category "Chicano Art," writing as it is just emerging within community. Quirarte's text attempts to grasp the sentiments, feelings, and intentions of an emerging Mexican American/Chicano

1 Gary D. Keller, Mary Erickson, Kaytie Johnson, and Joaquín Alvarado, *Contemporary Chicana and Chicano Art: Artists, Works, Culture, and Education*, Vol. 1, Tempe: Bilingual Press, 2002, p. 118.

2 Some of the major Chicano/Latino exhibitions that have featured Casas work are, *Chicano Art: Resistance and Affirmation (An interpretive exhibition of the Chicano Art Movement, 1965-1985)*, *The Latin American Spirit: Art and Artists in the United States, 1920-1970*, *Hispanic Art in the United States: Thirty Contemporary Painters and Sculptors*, *Contemporary Chicana and Chicano Art: Artists, Works, Culture, and Education* (Volume 1), *Chicano Visions: American Painters on the Verge*, and *Our America: The Latino Presence in American Art*.

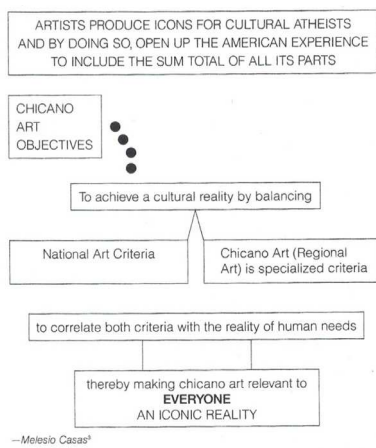


IMAGE 1: MEL CASAS' ENTRY TO THE CARA CATALOG EPILOGUE, PAGE 194.

generation while simultaneously historicizing Mexican American artists for the first time.

Quirarte in 1969 amplifies Casas, who was an active member of the Chicano Art Movement, as someone challenging an essentialist construction of the Mexican American experience. Responding to Quirarte's questioning Casas states, "You ask whether we paint because we are Mexican Americans. Well, we would paint whether we were Chinese, Anglo, or French, or what have you. Now my work does deal with my relation to the culture, the environment."³ As identity politics were emerging, Casas refused to essentialize his experiences or artistic practices. His quote makes clear that what defines his work is his engagement in the world in relationship to his *context*. What matters to Casas is not his national, racial, or ethnic background, but rather how he responds to his environment. His actions are the defining characteristic of an identity and category of cultural/visual politics.

Quirarte continues his interview with Casas asking, "Is there a movement or a group of Chicano artists in San Antonio?" Casas responds by saying that "efforts have been made in the past to start such movements. When I had a studio downtown I would invariably get involved with people who wanted to talk in those

terms. But what bothered me is that we were not talking about art, we were talking about its racial aspects. In other words, we happen to be Mexican Americans, let's form a group. But no one questioned the validity of such a position. It meant nothing and it sort of bothered me. Because I am of Mexican descent and I readily admit it. But that doesn't make me an artist. I am not a professional Mexican."⁴ Here Casas addresses the central problem with identity politics; focusing on the racial or inherent qualities of an artist object or practice rather than centering the productive quality of its engagement.⁵ As one knows, one's ethnic or racial background does not determine their politics. Casas, at the foremost moment of the Chicano Movement, argued for organizing and building based upon what one *does* not, what one *is*.⁶

This essay should not be interpreted as an argument that Mel Casas was an early post-identity artist. Rather, I am arguing that Casas was an artist, educator, and community member who was actively involved in creating a category of cultural politics that challenged racial and essentialist qualities and characteristics. Yet, Casas' practice was rooted in the Chicano ethos of social justice, bridging the cultural, political, and economic divides that define the borderlands. Ultimately, Casas was an artist who sought to build a frame of reference (*identity Chicano*) that was not limiting to the artist or to the community. Casas' ideas are centrally displayed in the seminal exhibition *Chicano Art: Resistance and Affirmation (CARA)*. This exhibition was the first nationally traveling museum exhibition organized by the Chicano community. There is an epilogue in the catalogue titled "El Futuro Chicano: Voices in Dialogue" where many of the major figures of the Chicano Art Movement provided a brief statement as to what the future of the Chicano Art Movement holds. Most of the statements included in this epilogue were narrative. Mel Casas' entry was the only one that was graphic, presented as a semiotic diagram (Image 1). The diagram outlines a process for bringing Chicano art, and by extension the community, into the center of the dominant culture. To

3 Jacinto Quirarte, *Mexican American Artists*, Austin: University of Texas Press, 1973, p. 133.

4 Ibid, 134.

5 In 1993 in the *Bronze Screen: Chicana and Chicano Film Culture*, Rosa Linda Fregoso states that "Chicano refers to a space where subjectivity is produced" and argues for basing the definition of Chicano identity and the category of Chicano cultural politics on the "productive quality" of its engagement.

6 See Josh Kun's LA Times Magazine article from 2005 titled "The New Chicano Movement" where emerging Mexican American artists are challenging essentialist constructions of Chicano identity and cultural politics.



IMAGE 2: MEL CASAS, *HUMANSCAPE* 63, 1969.

Casas, the goals and future of the Chicano Art movement was to make “chicano art relevant to EVERYONE, AN ICONIC REALITY.”⁷ This goal is clearly displayed in Casas’ visual art.

Throughout the book Quirarte surveys Casas’ work and ideas. Casas makes clear to Quirarte that Chicano and Mexican Americans are outsiders in American culture. Echoing Chicano theory and practice, Casas states that “we’re neither Mexicans nor Anglos. We are in between.”⁸ To Casas, this in-between state, what Gloria Anzaldúa called *nepantla*⁹, is the experience of being an outsider living within the borderlands. In articulating his work and practice as a Mexican American artist in 1969, Casas states “What I’m trying to get at is this. We are truly outsiders. To me being an outsider is the next thing to being an artist. I think we are lucky to be born outsiders.”¹⁰ It was from this position that Casas’ practice flourished and can be clearly seen in a visual analysis of his iconic *Humanscape* painting series whereby over the span of 150 paintings the Chicano experience slowly moves from the periphery to the center.

E. Carmen Ramos in the catalogue to the Smithsonian’s exhibit, *Our America: The Latino Presence in American Art*, calls Casas’ *Humanscapes* “one of the longest painting

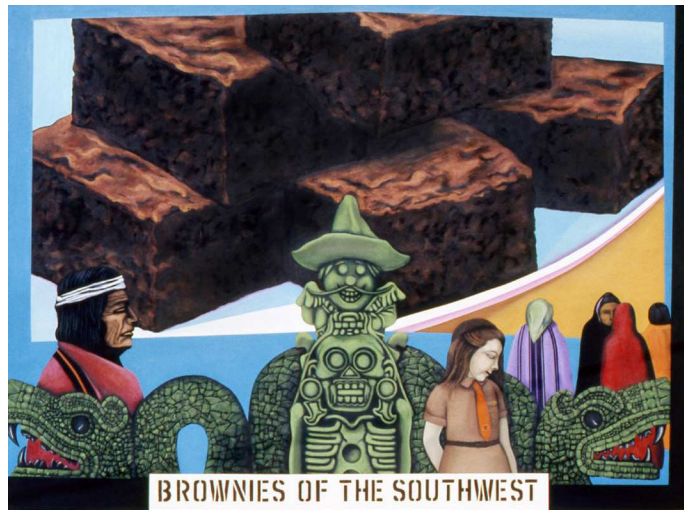


IMAGE 3: MEL CASAS, *HUMANSCAPE* 62, 1969.

series in the history of American Art.”¹¹ There are 150 *Humanscape* paintings. Each painting is titled “Humanscape xx.” The series began in 1965 with *Humanscape 1* and concludes in 1989 with *Humanscape 150*. Each painting in the series are sized 72” x 96” following a 35mm photographic landscape structure. Casas’ *Humanscapes* follow a consistent arrangement, whereby within the painting’s 6’ x 8’ two-dimensional surface, a cinematic landscape occupies 2/3rds of the canvas. In the earlier *Humanscape(s)* an image, usually a reference to cinema, advertisements, or popular culture occupies this 2/3rds space. A thin frame is painted around the top and sides of the cinematic landscape with a larger rectangular space at the bottom. This frame looks like a wider version of a 35mm slide case. In this regards, *Humanscape(s)* appear, structurally, very similar to a 35mm slide, which was a common tool used by artists for sharing and projecting artworks. Within the earlier *Humanscape(s)*, and periodically through the later ones, the outer frame that encapsulates the central cinematic space is a site where Casas often provides context. This context is usually a set of subversive images or signs that undermine or mock the representations within the center.

Two of the most widely reproduced *Humanscape(s)* within the literature on Chicano Art are numbers 62 and 63.

7 *Chicano Art: Resistance and Affirmation, 1965-1985*, eds. Richard Griswold Del Castillo, Teresa Mckenna, and Yvonne Yarbrow-Bejarano, Los Angeles: Wright Art Gallery, 1991, p. 194.

8 Quirarte, 134.

9 Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*, San Francisco: Aunt Lute Book Company, 1987, p. 78.

10 Quirarte, 134.

11 E. Carmen Ramos, *Our America: The Latino Presence in American Art*, Washington D.C.: Smithsonian Art Museum, 2014, p. 127

Humanscape 63 (Image 2) and *Humanscape 62* (Image 3) are clear examples of the insider/outsider structure of the *Humanscape* series. The central cinematic rectangular space in *Humanscape 63* provides a dual chromatic and graphic representation of Michelangelo's "The Creation of Adam," a fresco within the Sistine Chapel where God's outstretched hand is almost touching that of Adam's. The "Creation of Adam" is an iconic painting that signifies Western culture. Within the outer frame in *Humanscape 63*, Casas provides a context for addressing Western culture with an oppositional and contrarian "showing of hands." Along the bottom of the outer frame Casas paints a series of hands that signal peace, civil rights political power, dancing, music, and smoking cigarettes or marijuana. A blank green flag emerges from the lower left corner of the painting and the United Farm Worker's flag emerges from the lower right. Emerging from the bottom, reaching all the way to the middle of the painting is a shadow of a hand giving the middle finger. This middle finger can be viewed as challenging the Western cannon, both of modernity and of aesthetic American culture.

Within *Humanscape 63*, Michelangelo's "Creation of Adam" is in the center and the UFW, diverse hand signals, and middle finger are outside in the periphery. As Casas stated to Jacinto Quirarte in 1969, Chicano artists straddle two culture and like artists, are outsiders.¹² In this regard Casas' *Humanscape 62* is very similar to *Humanscape 63*. *Humanscape 62* is Casas' iconic "Brownies of the Southwest" painting whereby the central cinematic image is a close-up of a stack of brownies, referencing baked goods as they appear on advertising packaging. In the outer frame Casas paints images that undermine the dominant culture's advertising. Painted in 1969, *Humanscape 62* challenges the center/dominant culture with oppositional references to "brownies." Casas' oppositional references manifest as indigenous community members, sculptural representations of Quetzalcoatl, and a girl who is a "brownie" or future brown beret. While the dominant culture is selling brownies, Casas is reminding the viewer that there is a brown community that is indigenous to this continent that cannot be sold or tokenized by the center. To Casas, the Chicano/Latino community is outside the dominant culture's frame of reference.

The 39 paintings in this exhibition demonstrate Casas moving Mexican American and Chicano culture to the center. Ruiz-Healy Art is exhibiting three *Humanscape(s)*, numbers, 94 (1978), 95 (1978), and 135 (1984). The three *Humanscape(s)* on view follow Casas sizing for the series at 6' x 8.' The remaining 36 paintings are all 2' x 2' or smaller. In the three *Humanscape(s)* on view, Casas' outsider context no longer challenges or intervenes into the central cinematic space. Whereas the central cinematic space within the earlier *Humanscapes* were denoted by a strong visual border, the three on view in this exhibition have a central cinematic space that is hardly denoted from the outer frame. The outer frame in these works penetrate the central cinematic border. Within this exhibition, the borders that have structured a dichotomy of center/periphery have become porous and permeable.

This porous border is evident in both *Humanscape(s) 94* and *95*. These two paintings are strikingly simple yet evocative. *Humanscape 94* is titled "BIRD WATCHING ART." It is a dual chromatic painting, black and blue, where silhouettes of birds fly through the central cinematic space. The outer context is denoted by a very thin line, separating outside from center. In this *Humanscape* birds move in-and-out of the central cinematic space. This painting is unusual, in that it has two points of view. With the central cinematic space it appears that one looks at the birds as if laying on your back, looking up at the sky. Yet, the outer frame provides a perspective whereby the viewer is standing, looking straight at birds resting or flying directly in front of their vision. In this *Humanscape*, there are two perspectives, which are no longer

¹² Quirarte, 134.

separated by strong visible borders. Perhaps this is Mel Casas' lasting intervention as an artist and one that continues to resonate within our current cultural and political climate: bridging various perspectives into a shared context or community.

Casas' initial inspiration for his *Humanscape(s)* was rooted in an outsider's perspective. *Humanscape(s)* emerged out of an unusual experience in the mid-1960s, which is gathered by Jacinto Quirarte. Quirarte's telling of Casas' inspiration for *Humanscape(s)* has been widely cited by subsequent scholars who engage Casas' work. Quirarte recounts Casas' initial inspiration for *Humanscape* by stating:

Several years ago as he was leaving a show of Marc Chagall's works at the San Antonio Jewish Community Center, he was struck by the projected images on a large drive-in screen. "I looked up and saw gigantic heads on the screen above the trees. Cars were passing below on the freeway [the San Pedro drive-in used to be right next to the expressway]. I stopped and just looked and it looked surreal! These were very powerful images. The few moments I sat there, I saw the head of a woman talking to someone hidden by the trees. She actually looked as if she were munching away at the tree tops, and cars were moving away. It was another reality. So I began to play with the idea and I began to refine it."¹³

The tree-line that Casas speaks of is the border that separated him from the images on the drive-in screen. The tree-line created distance and another context by which to look at the images that most likely were representations of the dominant culture. The tree-line, in this regard served as a metaphorical border that rendered Casas, in his words, an "outsider."¹⁴ In the early *Humanscapes*, Casas visualized this outsider status with very strong borders. The works in Ruiz-Healy Art's exhibition demonstrate a lesser known effort in Casas' oeuvre: The elimination of the outsider.

As in *Humanscape 95: BIRD WATCHING ART*, there no longer is an impenetrable border separating inside from outside. But, there are two perspectives. Casas, in his work never seems to abandon his perspective as a human being, artist, community member, and educator from Texas who is also a Chicano. In the 1991 exhibition catalogue to *Chicano Art: Resistance and Affirmation (An Interpretive Exhibition of the Chicano Art Movement, 1965-1985)*, Casas states that the future of the Chicano Art Movement is to make "Chicano art relevant to EVERYONE: AN ICONIC REALITY."¹⁵ The works in this exhibition demonstrate this goal. Casas visualizes his world with multiple perspectives, experiences, world-views, that are penetrated by one another. To view this exhibition is to see the efforts of a major American artist merging all parts of his self and that of his community into one "iconic reality" without ever losing the many diverse perspectives by which we engage this society and our communities.

¹³ Quirarte, 81.

¹⁴ Quirarte, 133.

¹⁵ CARA, 194.



PLATES

Top: *Blue Orange Basket*, 1993

Bottom: *Crabby*, 1991



Holy Mackerel!, 2006



Where is the Beef, 1993



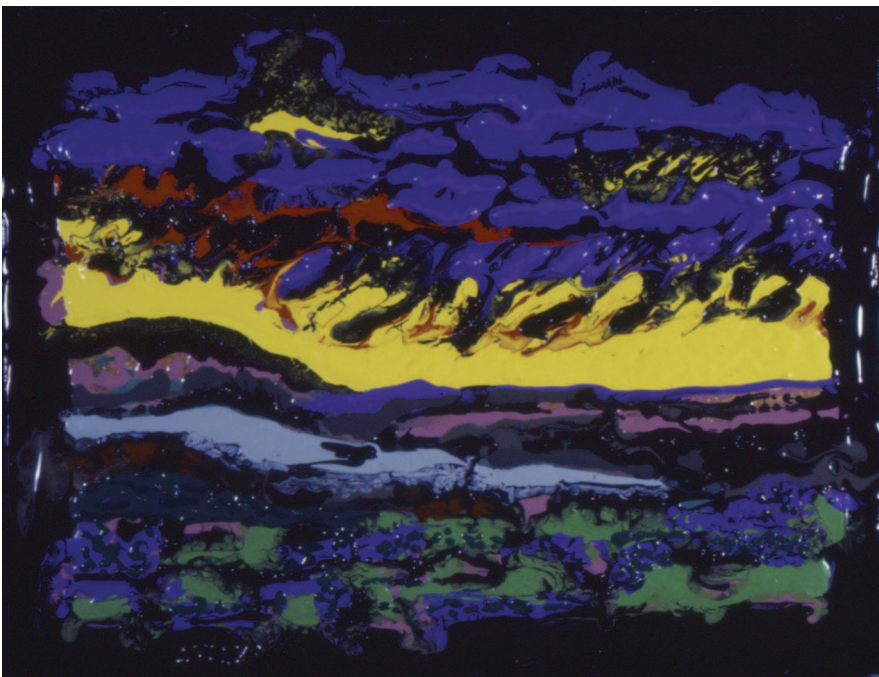
Top: *It was a Gay Day*, 1997

Bottom: *Forewarning*, 2003



Top: *Violin Crescendo*, 1993

Bottom: *Prelude: Hill Country Storm*, 1995



Galveston Nocturne, 1990

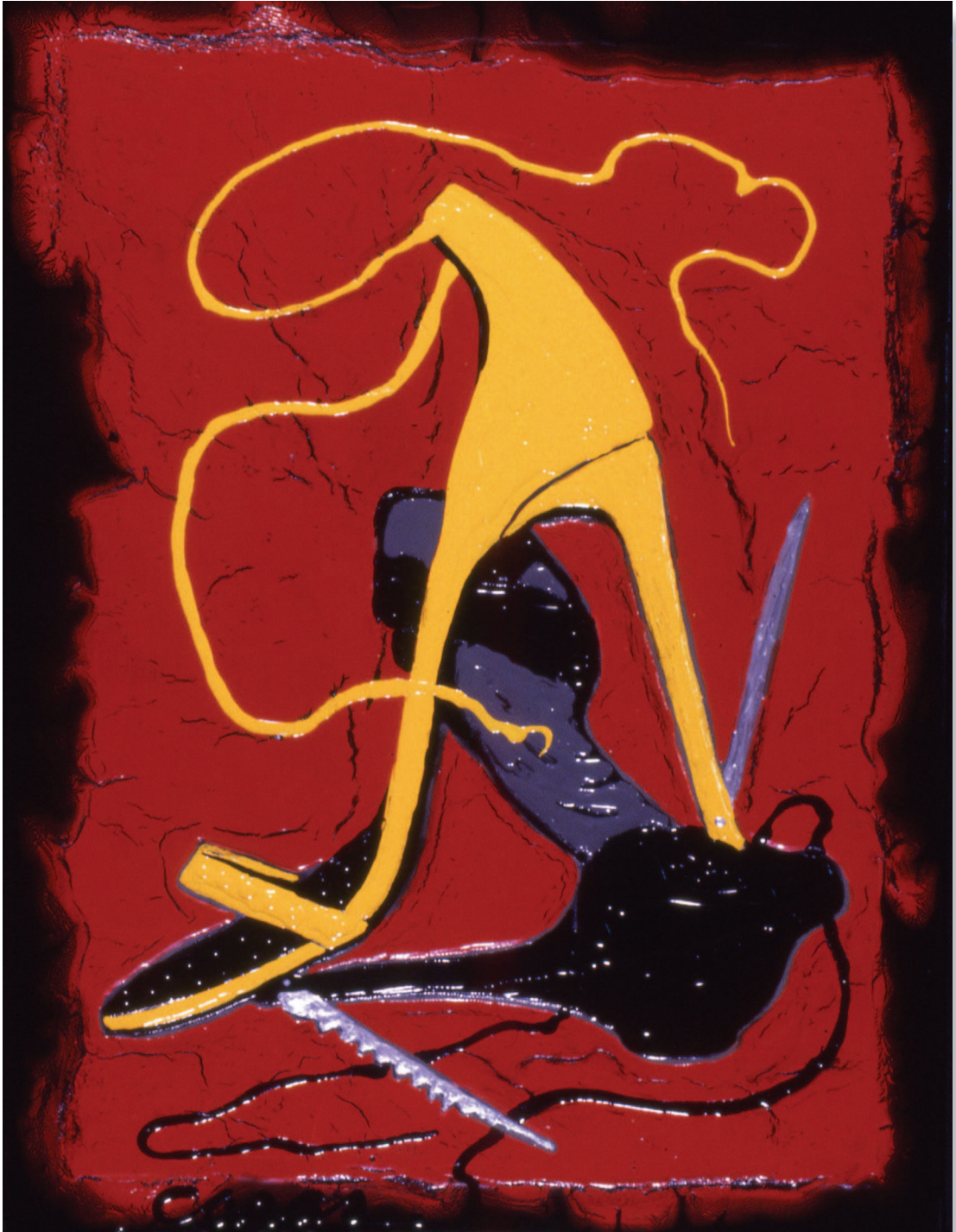


Top: *Are You or Were You Ever a Member of the Communist Party?*, 1993

Bottom: *Two Heel Mary's Litany*, 1995



Stiletto Confrontation, 2006



Top: *Visual Scent*, 1999

Bottom: *Roses Anyone?*, 1999



Glitzy Flowers, 2006



Captured Shadows, 1995



Top: *After Glow*, 2000

Bottom: *Coat of many Colors*, 1991



You Figure It, 1995



Top left: *One Easter Heel Mary*, 1995

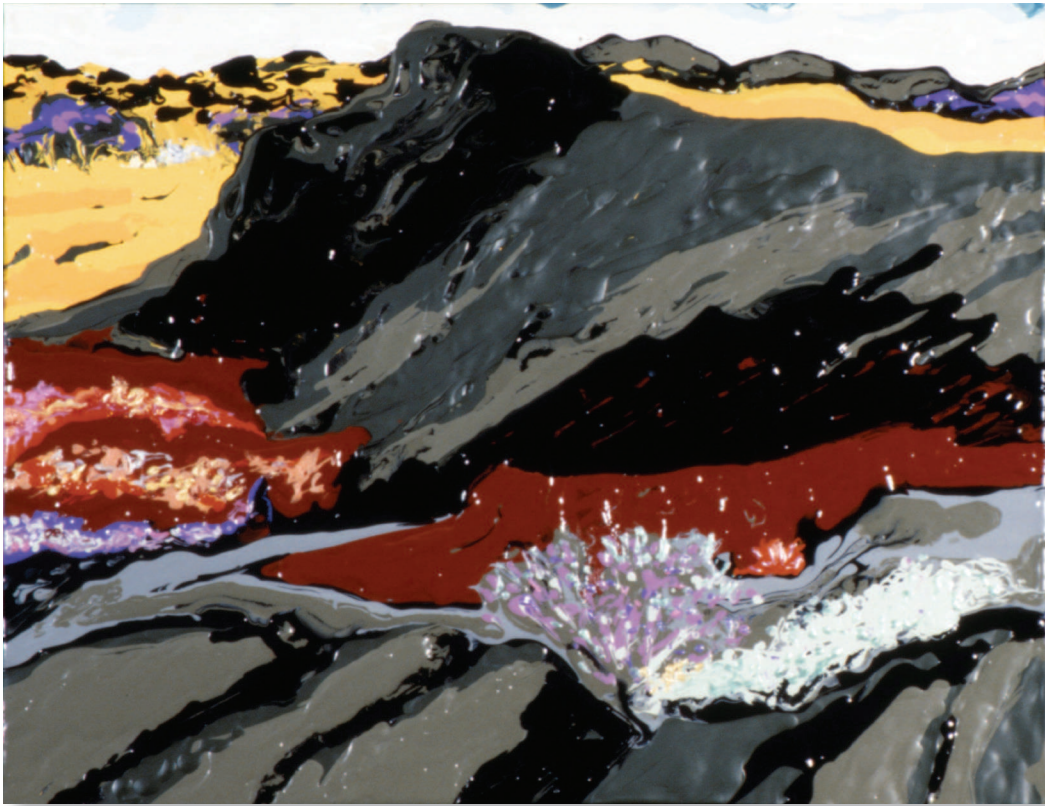
Top right: *Follow Me*, 1994

Bottom left: *Binding Promise*, 1995

Bottom right: *Soprano Opera Pump*, 1993



A Mountain of Paint, 1997

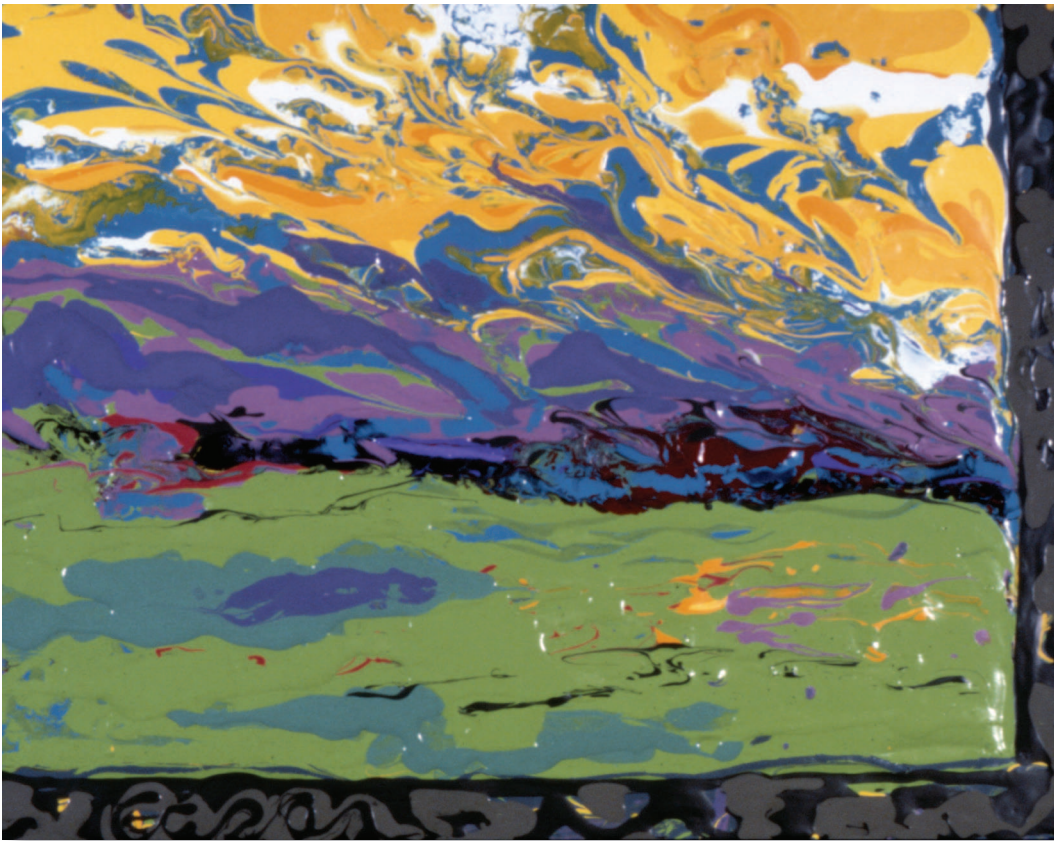


Top: *Bijou #11*, 2003

Bottom: *Bijou #8*, 2003



Mother Nature in Flux, 1995



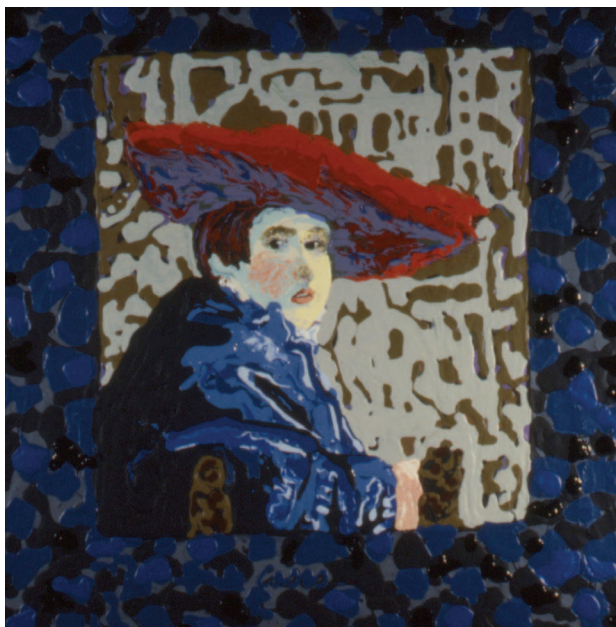
Top: *Hanging Garden*, 2005

Bottom: *Flower Triangle*, 1993



Top: *Nefertiti: Queen of Denial*, 1992

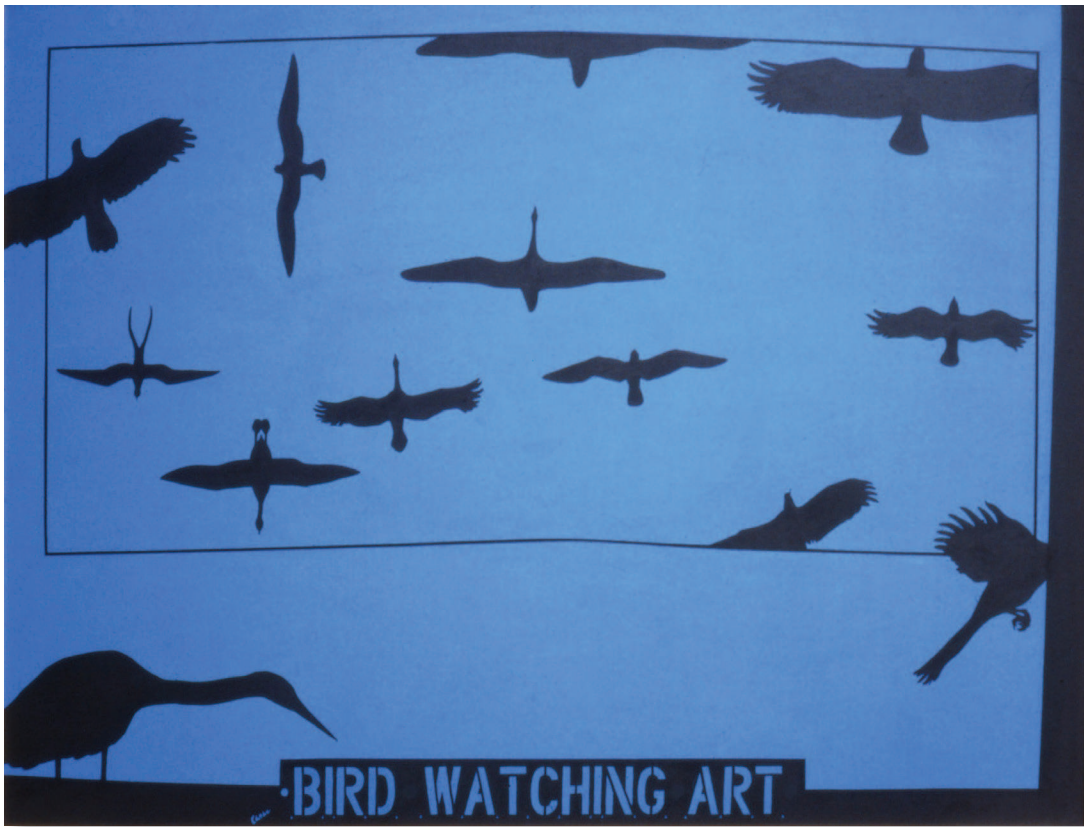
Bottom: *Vermeer Veneer*, 1993



The First Lemon, 1994



Humanscape 95: Bird Watching Art, 1978



Humanscape 135: #2 Mexican Plate, 1984



Humanscape 94: Art Lures, 1978



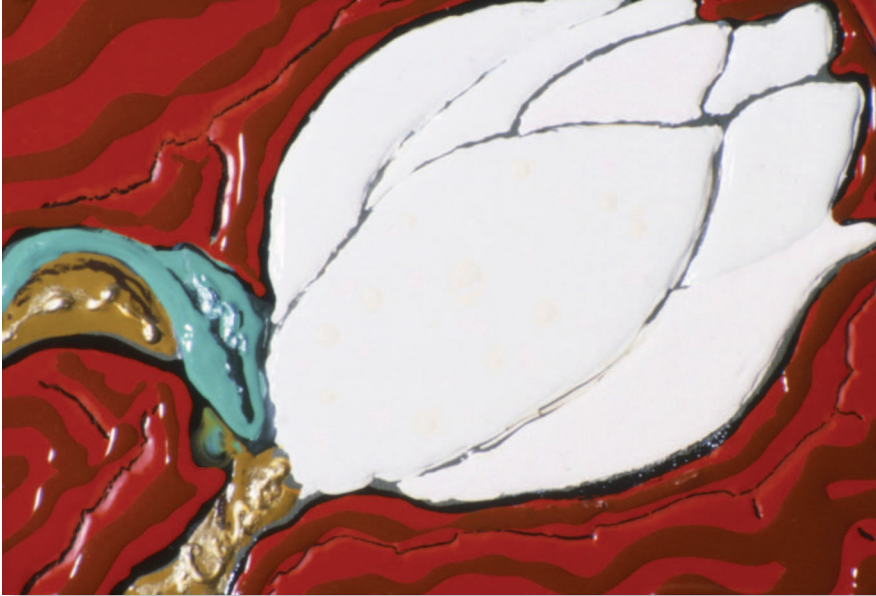
Top: *Window Greenhouse*, 1993

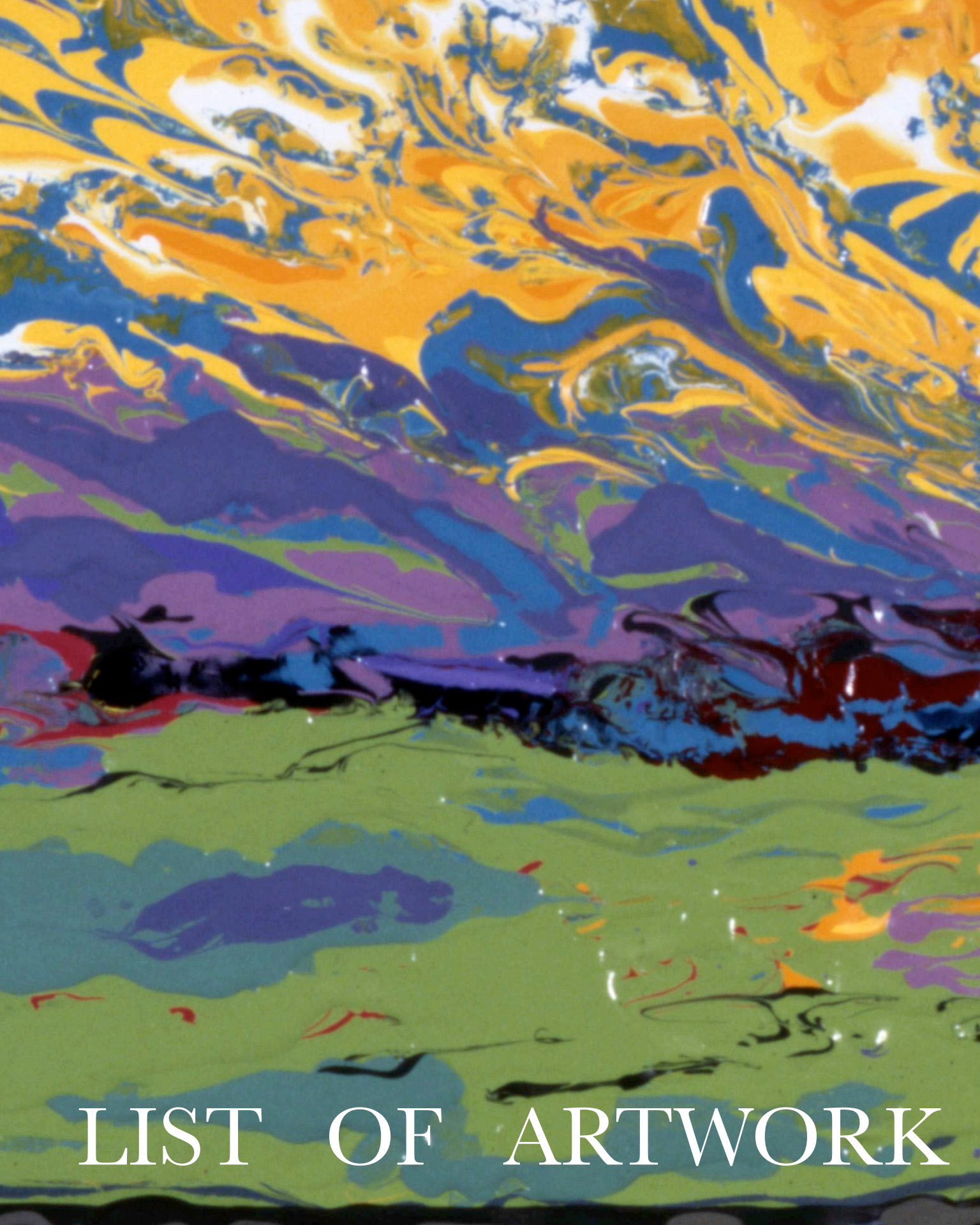
Bottom: *Bijou #10*, 2003



Top: *Magnolia*, 1997

Bottom: *Vitellina*, 1997





LIST OF ARTWORK

LIST OF ARTWORK

Humanscape 135: #2 Mexican Plate, 1984
acrylic on canvas
72 x 96"

Humanscape 95: Bird Watching Art, 1978
acrylic on canvas
72 x 96"

Humanscape 94: Art Lures,
acrylic on canvas
72 x 96"

The First Lemon, 1994
acrylic on canvas
11 x 14"

Holy Mackerell!, 2006
acrylic on canvas,
30 x 15"

Prelude: Hill Country Storm, 1995
acrylic on canvas
11 x 14"

Mother Nature in Flux, 1995
acrylic on canvas
11 x 14"

Glitzy Flowers, 1995
acrylic on canvas
11 x 14"

Violin Crescendo, 1993
acrylic on canvas
11 x 14"

Blue Orange Basket, 1993
acrylic on canvas
24 x 24"

Roses Anyone?, 1999
acrylic on canvas
24 x 24"

Where is the Beef, 1993
acrylic on canvas
24 x 24"

Crabby, 1991
acrylic on canvas
24 x 24"

It Was a Gay Day, 1997
acrylic on canvas
11 x 14"

Soprano Opera Pump, 1993
acrylic on canvas
14 x 11"

Are You or Were You Ever a Member of the Communist Party?, 1993
acrylic on canvas
11 x 14"

Follow Me, 1994
acrylic on canvas
14 x 11"

You Figure It, 1995
acrylic on canvas
14 x 11"

Two Heel Mary's Litany, 1995
acrylic on canvas
11 x 14"

Captured Shadows, 1995
acrylic on canvas
14 x 11"

Binding Promise, 1995
acrylic on canvas
14 x 11"

One Easter Heel Mary, 1995
acrylic on canvas
14 x 11"

Vermeer Veneer, 1993
acrylic on canvas
24 x 24"

Nefertiti: Queen of Denial, 1992
acrylic on canvas
24 x 24"

Stilleto Confrontation, 2006
acrylic on canvas
24 x 18"

After Glow, 2000
acrylic on canvas
24 x 24"

LIST OF ARTWORK

A Mountain of Paint, 1997
acrylic on canvas
11 x 14"

Visual Scent, 1999
acrylic on canvas
24 x 24"

Coat of Many Colors, 1991
acrylic on canvas
24 x 24"

Bijou #8, 2003
acrylic on canvas
48 x 60"

Bijou #11, 2003
acrylic on canvas
48 x 60"

Galveston Nocturne, 1990
acrylic on canvas
24 x 24"

Window Greenhouse, 1993
acrylic on canvas
24 x 24"

Flower Triangle, 1993
acrylic on canvas
24 x 24"

Hanging Garden, 2005
acrylic on canvas
24 x 24"

Bijou #10, 2003
acrylic on canvas
60 x 48"

Vitellina, 1997
acrylic on canvas
5 x 7"

Magnolia, 1997
acrylic on canvas
5 x 7"

Forewarning, 2003
acrylic on canvas
5 x 7"



CURRICULUM
VITAE

MEL CASAS (1929-2014)

EDUCATION

- 1958 Master of Fine Arts, University of the Americas, Mexico City, Mexico
- 1956 Bachelor of Arts, Texas Western College, El Paso, TX

SOLO EXHIBITIONS

- 2017-18 *How to Read El Pato Pascual: Disney's Latin America and Latin America's Disney*, as part of *Pacific Standard Time: LA/LA*, founded by the Getty Foundation, MAK Center for Art and Architecture, West Hollywood, CA; curators: Jesse Lerner, Ruben Ortiz-Torres
- 2017 *Mel Casas: Iconic Reality*, Ruiz-Healy Art, San Antonio, TX (catalogue)
- 2015 *Getting the Big Picture: Mel Casas and the Politics of the 1960s and 1970s*, Guadalupe Cultural Arts Center, San Antonio, TX; curator: Ruben C. Cordova
- Sex and Cinema with Mel Casas, 1965-1968*, Flight Gallery, San Antonio, TX; curator: Ruben C. Cordova
- Mel Casas: The Southwestern Cliches, 1982-1989*, Texas A&M University-San Antonio, San Antonio, TX; curator: Ruben Cordova
- Mel Casas: Art about Art, 1975-1981*, San Antonio Public Library Central Library, San Antonio, TX
- 2014 *Mel Casas: Artist as Cultural Adjuster*, San Antonio College Visual Arts Center Gallery, San Antonio, TX (book)
- 2002 *Mel Casas: Scopophilia—Enjoying Looking*, Joan Groana Gallery, San Antonio, TX
- 1999 *Mel Casas Exhibition*, Georgia Southwestern, Department of Fine Arts, Americus, GA
- 1995 *I Am Talking To You*, Carrington/Gallagher Ltd., San Antonio, TX
- 1993 *A Focus on Mel Casas: One Man Show*, UTSA Gallery, San Antonio, TX
- 1989 *Mel Casas, 25 Year Retrospective*, Instituto Cultural Mexicano and the Arte Moderno Gallery, San Antonio, TX
- 1989 *One Man Show*, Beverly Gordon Gallery, Dallas, TX
- 1988 *S.W. Turf*, Arte Moderno Gallery, San Antonio, TX
- Mel Casas*, Laguna Gloria Museum, Austin, TX
- 1984 *Southwest Icons*, Koehler Cultural Center, San Antonio College, San Antonio, TX
- 1982 Koehler Cultural Center, San Antonio College, San Antonio, TX
- 1979 Koehler Cultural Center, San Antonio College, San Antonio, TX
- 1976 *Mel Casas: Humanscapes*, Contemporary Arts Museum, Houston, TX (catalogue)
- 1973 Boehm Gallery, Palomar College, San Marcos, CA
- 1968 Mexican Art Gallery, Mexican Consulate, San Antonio, TX
- 1967 Trinity University, San Antonio, TX
- Texas Lutheran College, Seguin, TX
- 1963 Mexican Art Gallery, Mexican Consulate, San Antonio, TX
- 1961 YWCA, El Paso, TX
- 1958 Galeria Genova, Mexico City, Mexico

GROUP EXHIBITIONS

- 2017 *Before the 45th | Action/Reaction in Chicano and Latino Art*, organized by the AltaMed Art Collection, Los Angeles, presented in partnership with the Mexican Cultural Institute of the Embassy of Mexico in Washington, D.C.; Mexican Cultural Institute; curator: Julian Bermudez
- 2014 *Contemporary Latino Art: El Corazón de San Antonio*, Texas A&M, San Antonio, TX; curators: Oscar Palacios, Alex Rubio, Rosario Torres-Raines, Ph. D. , Kathy Vargas, Alicia Viera, Pat Villeneuve, Ph. D.
- 2013-14 *Our America: The Latino Presence in American Art*, Organized by Smithsonian American Art Museum, Washington, D.C. (book). Traveling to Patricia and Phillip Frost Art Museum at Florida International University, Miami, Florida; Crocker Art Museum, Sacramento, California; Utah Museum of Fine Arts, Salt Lake City, Utah; Arkansas Art Center, Little Rock, Arkansas; Delaware Art Museum, Wilmington, Delaware; Allentown Art Museum, Allentown, Pennsylvania; Museum of Fine Arts, St. Petersburg, Florida; and Hunter Museum of American Art, Chattanooga, Tennessee; curator: Carmen E. Ramos
- 2007 Ft. Lauderdale Museum of Art, Ft. Lauderdale, FL
- 2006 May Hall Gallery at the St. Louis Science Center, St. Louis, MI
- 2005 Mexican Fine Arts Center Museum, Chicago, IL
- O'Kane Gallery and Willow Street Pump Station, Houston, TX

- 2004 *Fronteras*, ArtCar Museum, Houston, TX
Indiana State Museum, Indianapolis, IN
Museum of Contemporary Art San Diego, San Diego, CA
Weisman Museum of Art, Minneapolis, MN
- 2003 National Hispanic Cultural Center, Albuquerque, NM
El Paso Museum of Art, El Paso, TX
Pop Installation, McNay Art Museum, San Antonio, TX
- 2002 Smithsonian Institution, Arts & Industries Building, Washington, D.C.
El Grupo Tejano, Middle Tennessee State University, Murfreesboro, TN
- 2001 *Chicano Visions: American Painters on the Verge*, Traveling to San Antonio Museum of Art, San Antonio, Texas, Smithsonian Institution, Washington, D.C., National Hispanic Cultural Center, Albuquerque, New Mexico, El Paso Museum of Art, Texas, Indiana State Museum, Indianapolis, Museum of Contemporary Art- La Jolla, California, Museum of Contemporary Art- San Diego, California, Weisman Art Museum, Minneapolis, Minnesota Museum of American Art, St. Paul, Minnesota, O'Kane Gallery, Houston, Texas, Saint Louis Science Center, Saint Louis, Missouri, de Young Museum, San Francisco, California, Museum of Fine Art Fort Lauderdale; curator: René Yáñez (catalogue)
- 1995 *Latinos Tejanos*, Guadalupe Visual Arts Annex, San Antonio, TX
Made in Texas, Parchman Stremmel Gallery, San Antonio, TX
Gardens & Landscapes, Carrington/Gallagher Gallery, San Antonio, TX
Latino Tejanos, Guadalupe Cultural Arts Center, San Antonio, TX
Labors of Love, Parchman Stremmel Gallery, San Antonio, TX
State Of The State: Contemporary Art In Texas, San Antonio Museum of Art, San Antonio, TX
Celebrating Latino Artists 1995, Tobin Richter Estate, San Antonio, TX
Art Journeys, Art Museum of South Texas, Corpus Christi, TX
Men of Art Guild, Trinity University, San Antonio, TX
Blue Star, Blue Balls & Blue Art, Blue Star Complex, San Antonio, TX
- 1994 Scottsdale Center for the Arts, Scottsdale, AZ
Neuberger Museum, State University, New York City, NY
San José Museum of Art, San José, CA
- 1993 Bronx Museum of the Arts, New York City, NY
San Antonio Museum of Art, San Antonio, TX
Field Museum of Art
Chicano Social Revolution, Centro Cultural Aztlan, San Antonio, TX
Then & Now: Chicano Art After CARA II, Jansen-Perez Gallery, San Antonio, TX
La Frontera/The Border, Museum of Contemporary Art, San Diego, CA
Centro Cultural, Tijuana, Mexico
Tacoma Art Museum, Tacoma, WA
- 1992 Tucson Museum of Art
National Museum of American Art, Washington D.C.
El Paso Museum of Art, El Paso, TX
- 1991 *Tejanos*, University of Texas at San Antonio, San Antonio, TX
3 Artists, Jansen-Perez Gallery, San Antonio, TX
- 1990-93 *Chicano Art: Resistance and Affirmation, 1965-1985*, Traveling to Museums: Bronx Museum of the Arts New York, The San Antonio Museum of Art, El Paso Museum of Art, Mexico City Modern Art Museum, Denver Art Museum, Albuquerque Museum of Art, San Francisco Museum of Modern Art, Fresno Art Museum, Tucson Museum of Art, National Museum of American Art, Wright Art Gallery at UCLA, Museo de America, Spain; Fresno Art Museum, California
- 1990 *15 Pintores y 3 Escultores Tejanos*, Museo de Arte Alvar y Carmen T. Carrillo Gil, Mexico City, Mexico
Center for the Arts, Vero Beach, FL
Casas and Martinez, Jansen-Perez Gallery, San Antonio, TX
- 1989 *The Latin American Spirit: Art and Artists in the United States, 1920-1970*, The Bronx Museum of the Art, NY
El Paso Museum of Art, TX
San Diego Museum of Art, CA
Instituto de Cultura Puertorriquena, San Juan, Puerto Rico
Celebracion Hispanica, Didactic Gallery, Plano, TX; curator: June Mattingly
Hispanic Art in The United States, The Brooklyn Museum, Brooklyn, NY

- Arte Moderno Gallery, SoHotel, New York City, NY
- 1983 *Showdown: Perspectives on the Southwest*, Alternate Center for International Arts Inc, New York City, NY
- 1979 San Antonio College Faculty Exhibition, Koehler Cultural Center, San Antonio College, San Antonio, TX
Fire, Contemporary Arts Museum, Houston, TX
- 1978 Museum of Albuquerque, Albuquerque, NM
 El Paso Museum of Art, El Paso, TX
 Los Angeles Municipal Art Gallery, Los Angeles, CA
 Everson Museum of Art, Syracuse, NY
DaleGas-Chicano Art of Texas, Contemporary Arts Museum, Houston, TX
A Clean Well Lighted Place, Austin, TX
- 1977 *Ancient Roots New Vision*, Tucson Museum of Art, Tucson, AZ
 National Collection of Fine Arts & Fondo del Sol Spanish American Media Center, Washington D.C.
- 1975 *Biennial Exhibition of Contemporary American Art*, Whitney Museum of American Art, New York City, NY
Texas Tough Show, Witte Memorial Museum, San Antonio, TX
- 1974 *12 Texas Artists*, Contemporary Art Museum, Houston, TX
- 1973 *Mexican American Art Symposium*, Laurie Auditorium, Trinity University, San Antonio, TX
- 1972 The Museum, Texas Tech University, Lubbock, TX
- 1971 *Texas Paintings and Sculptures: 20th Century*, Pollock Galleries, Owens Art Center, Southern Methodist University, Dallas, TX
 San Antonio Museum Association, Witte Confluence Museum, Hemisfair Plaza, San Antonio, TX
 University Art Museum, The University of Texas at Austin, Austin, TX
 Amon Carter Museum of Western Art, Fort Worth, TX
 Louisiana Gallery, Houston, TX
A Blending of Culture - A Blending of Time, University of Texas at El Paso, El Paso, TX
- 1970 *Sweet South Texas Funk*, St. Edwards University, Austin, TX
- 1967 *Now and Beyond*, Witte Museum, San Antonio, TX
 Witte Memorial Museum, San Antonio, TX
- 1966 A.C. Gallery, Monterrey, Mexico
 Del Mar College, Corpus Christi, TX
 Texas College of Arts and Industries, Kingsville, TX
 Incarnate Word College, San Antonio, TX
 Contemporary Artists' Group Show, El Tropicana Motel Show
Paintings by Outstanding Southwestern Artists, Witte Museum, San Antonio, TX
Bright Shawl Invitational, San Antonio, TX
Men of Art Guild, Trinity University, San Antonio, TX
Contemporary Artists' Guild, San Antonio, TX
 South Plains College, Levellan, Texas, Arlington, TX
 Memorial Library, Port Arthur, TX
 P.I.C. Gallery, Mexico City, Today's Printing Exhibition
Bright Shawl Invitational, San Antonio, TX
15th Exhibition of Southwestern Prints and Drawings, Dallas Museum of Fine Arts, Dallas, TX
35th Annual Local Artists' Exhibition, Witte Memorial Museum, San Antonio, TX
Sixth Dixie Annual Exhibition, Montgomery Museum of Fine Arts
 Louisiana State Art Commission, Baton Rouge, LA
9th Annual Sun Carnival Exhibition, El Paso Museum of Art, El Paso, TX
Watercolor Society 16th Annual Exhibition, Witte Memorial Museum, San Antonio, TX,
 Houston Baptist College, Houston, TX
 St. Edwards University, Austin, TX
 Arts and Crafts Center, Ft. Still, OK
 Arts and Industries College, Kingsville, TX
 McAllen State Bank, McAllen, TX
 Sam Houston State Teachers College, Huntsville, TX
 Lubbock Art Association, Lubbock, TX
 Baylor University, Waco, TX
 Del Mar College, Corpus Christi, TX
- 1964 Two-Twenty Two Gallery, El Paso, TX
Men of Art Guild, San Antonio, TX

- San Antonio Public Library, San Antonio, TX
 S.A.A. Building, San Antonio, TX
 34th Annual Local Artist Exhibition, Witte Museum, San Antonio, TX
 Texas Watercolor Society 15th Annual Exhibitions, Witte Museum, San Antonio, TX
 Wichita Falls Art Association, Wichita Falls, TX
 Texas A&M University, College Station, TX
 Lubbock Art Association, Garden Art Center, Lubbock, TX
 Texas A&M University, Kingsville, TX
 Memorial Library, Port Arthur
 Beaumont Art Center, Beaumont, TX
 San Angelo College, San Angelo, TX
 Del Mar College, Corpus Christi, TX
 Laguna Gloria Museum, Austin, TX
 1963 Centennial Art Museum, Beaumont, TX
Men of Art Guild, San Antonio, TX
 7th Annual Sun Carnival Exhibition, El Paso, TX
 Twenty-Fourth Annual Texas Painting and Sculpture Exhibition, Witte Museum, San Antonio, TX
 Corpus Christi Art Foundation, Centennial Art Museum
 Beaumont Art Museum, Beaumont, TX
 Dallas Museum of Fine Arts, Dallas, TX
 33rd Annual Local Artists' Exhibition, Witte Museum, San Antonio, TX
 1962 Mexican Art Gallery, Mexican Consulate, San Antonio, TX
 1960 El Paso Museum of Art, El Paso, TX
 Chelmont, El Paso, TX
 Brockton Art Association, 3rd Annual Show, Brockton, MA
 1959 Maude Sullivan Gallery, EL Paso, TX
 1957 Saloncito Siete, Mexico City College, Mexico City, Mexico

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AWARDS

- 1989 Barbara Jordan Award, Texas Governor's Committee for Disabled Persons, San Antonio, TX
- 1988 Alamo Community College District, 25 year Service Award
- 1986 Seventh Annual Tribute to the Chicano Arts, Outstanding Service Award, Our Lady of the Lake College, San Antonio, TX
- 1984 Statue of Victory, World Culture Prize for 1984 in Letters, Arts, and Sciences
- 1979 Piper Professor Candidate
- 1977 Piper Professor Candidate
- 1976 Certificate of Appreciation for Distinguished Service in the Field of Art
- 1966 36th Annual Exhibition of San Antonio Art League, Witte Memorial Museum
- 1964 9th Annual Sun Carnival Exhibition, El Paso Art Museum
- 1956 National Society of Arts and Letters
- 1959 6th Annual Sun Carnival Exhibition, El Paso Art Museum, Purchase Prize
- 1958 Mexico City College Saloncito, 7th Exhibition

LECTURES

- 1999 A Series of Lectures, Georgia Southwestern, Department of Fine Arts, Americus Georgia
- 1990 College of the Mainland, Galveston, TX
- 1989 Chicano Art and the Museum, El Paso Museum of Art, El Paso, TX
- 1976 Humanities on the Border, U.T.El Paso, El Paso, TX
- Metropolitan State College, Denver, CO
- 1973 Trinity University, San Antonio, TX

COLLECTIONS

AT&T, San Antonio, TX

San Antonio Museum of Art, San Antonio, TX

Museum of Fine Arts, Houston, TX

Smithsonian American Art Museum, Washington, D.C.

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