

Enrique Chagoya

Aliens Sans Frontières



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Enrique Chagoya



↑ *Aliens Sans Frontières / Extranjeros sin fronteras*, 2016, lithograph on Amate paper, edition 30, 24" x 28".



Este catálogo fue publicado con ocasión de la exposición *Aliens Sans Frontières: Enrique Chagoya*, organizada por la Cathy and Jesse Marion Art Gallery.

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Cathy and Jesse Marion Art Gallery
Rockefeller Arts Center
State University of New York at Fredonia
280 Central Avenue
Fredonia, New York 14063
716-673-4897
www.fredonia.edu/academicaffairs/cvpa/artgallery/

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Exhibition Curator and Interviewer: Barbara Racker, Director, Marion Art Gallery

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Cover Image: *The Ghosts of Borderlandia / Fantasmas de Borderlandia*, 2017, lithograph with chine collé, edition 30, 15" x 80".

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Introducción

Para mí, la inmigración no es un pasaporte ni un trozo de papel. Es un cambio interior. Las personas cambian con el lugar donde viven, la cultura que los rodea, y alguien puede tardar muchos años... en aterrizar. En mi trabajo, intento abordar esos asuntos. Y prefiero reír que llorar. —Enrique Chagoya¹

La Marion Art Gallery inauguró la exposición *Aliens Sans Frontières* de Enrique Chagoya el 19 de enero de 2018 -364 días después de la ceremonia inaugural de nuestro presidente número 45. Cuando planeábamos nuestro programa en otoño de 2016, dudo que ninguno de nosotros anticipáramos lo relevante y necesaria que sería esta exposición. América ha experimentado un cambio vertiginoso de... bueno, digamos que un cambio vertiginoso y dejémoslo así.

El trabajo de Chagoya nos desafía a entender la cultura que nos rodea cuestionándola. Su método de cuestionar —dentro de la mejor tradición de las artes visuales— es mostrarnos algo inesperado. El trabajo nos obliga a cambiar nuestra perspectiva porque lo que era familiar aparece ahora extraño, lo que debería ser extraño aparece ahora normal, y tenemos que descifrar el significado por nosotros mismos. Chagoya es un artista del mayor calibre, que utiliza con maestría las técnicas del dibujo, la pintura y la obra gráfica. Es también un antropólogo cultural y un crítico social, usando imágenes desde los aztecas

a las tiras cómicas dominicales para abordar nuestro forcejeo con la política, la religión y la justicia. Y entre todo ello, el experimentar con su trabajo resulta (¿me atrevo a decirlo?) divertido. Para mí, las obras son fascinantes, alegres, irónicas y subversivas. Se puede tardar un minuto en comprender la broma, y probablemente se comprende entonces que la broma es a nuestra propia costa. Fue una pequeña revelación descubrir que una de las influencias tempranas de Chagoya fue ir a la oficina de su padre, que trabajaba en el Banco de México investigando falsificaciones. El joven Enrique quedó fascinado por la exhibición que tenía su padre de dinero falsificado de todo el mundo. Como resultado, dice él, “siempre me gusta el desafío de hacer algo que podría parecer una falsificación —sin ser una falsificación”². Hoy, cuando tenemos el desafío de discernir entre lo que es verdad y real de lo que parece verdad y real, necesitamos toda la práctica posible. Gracias, profesor Chagoya, por compartir una parte de su patio de recreo con nosotros.

Introduction

For me, immigration is not a passport or a piece of paper. It's an internal change. People change based on where they live, the culture they are surrounded by, and it may take many years for someone . . . to land. . . . In my work, I try to address those issues. And I'd rather laugh than cry. —Enrique Chagoya¹

The Marion Art Gallery opened Enrique Chagoya's exhibition *Aliens Sans Frontières* on January 19, 2018—364 days after the inauguration of our 45th president. When we were planning our schedules in the fall of 2016, I doubt that any of us anticipated how much more relevant and necessary this exhibit would be. America has experienced a dizzying array of...well, let's just say a dizzying array, and leave it at that.

Chagoya's work challenges us to understand the culture that surrounds us by questioning it. His method of questioning—in the best tradition of the visual arts—is to show us something unexpected. The work forces us to change our perspective because what was familiar now appears strange, what should be strange now seems normal, and we have to sort out the meaning on our own. Chagoya is an artist of the highest caliber, masterfully using the techniques of drawing, painting, and printmaking. He is also a cultural anthropologist and social critic, using imagery from the

Aztecs through the Sunday comics to address our struggles with politics, religion, and justice. And through it all, to experience his work is (dare I say it?) fun. To me, the pieces are intriguing, playful, wry, sly, and subversive. It might take a minute to get the joke, and then I'm likely to find that the joke's on me. It was a bit of a revelation to discover that one of Chagoya's early influences was going to the office of his father, who worked for the Central Bank of Mexico investigating counterfeiters. Young Enrique was fascinated by his father's displays of fake money from all around the world. As a result, he says, "I always like the challenge of doing something that might look almost like a forgery—without being a forgery."² Today, as we are all challenged to sort out what is true and real from what looks like true and real, we need all the practice we can get. Thank you, Professor Chagoya, for sharing a part of your playground with us.

→ *When Paradise Arrived / Cuando llegó el paraíso*, 1988,
charcoal and pastel on paper, 80" x 80".



En nombre del College of Visual and Performing Arts, damos la bienvenida a *Aliens Sans Frontières*, de Enrique Chagoya. Mi agradecimiento personal a Cathy y Jesse Marion por su implicación generosa y constante con la galería, a su directora Barbara Racker y a su gabinete de asesores, al Department of Visual Arts and New Media, y a los Amigos del Rockefeller Arts Center por su apoyo continuo.

Por apoyo financiero adicional estamos extremadamente agradecidos al Carnahan Jackson Humanities Fund Committee por apoyar el proyecto y al Department of Art & Art History de la Stanford University por financiar el catálogo de la exposición.

Esta exposición y catálogo no habrían sido posibles sin la ayuda de Enrique Chagoya y de Shannon Trimble y Amy Tavern, de la Anglim Gilbert Gallery, y de su director Ed Gilbert. Ayudaron durante la selección de la exposición, reunieron y empaquetaron las obras y recopilaron imágenes en alta resolución para el catálogo.

Gracias especiales deben darse a varios profesores de Fredonia Megan Urban and Jason Dilworth, profesor asociado de Graphic Design, por su meditado diseño del catálogo y Juan De Urda, profesor

asociado de español y jefe del Department of World Languages and Cultures, por su diligencia traduciendo el catálogo a español.

Finalmente, gracias a la presidenta Virginia Horvath, a su gabinete, a la rectora y vicepresidenta de Academic Affairs Terry Brown, al Fredonia College Council, y a la Fredonia College Foundation por su reconocimiento de que las artes enriquecen las vidas de todos en Western New York.

Ralph J. Blasting

Decano, College of Visual and Performing Arts

1 "The Human Experience - Inside the Humanities at Stanford University: 'From Their Studios' with painter and printmaker Enrique Chagoya," rodado en noviembre de 2009 en el Cantor Arts Center, Stanford University, CA, vídeo, 5:25, <https://www.youtube.com/watch?v=5M21TmhotfI>.

2 "Contemporary Perspectives Lecture: Enrique Chagoya," rodado en noviembre de 2011 en la Boston University, MA, vídeo, 1:27:45, https://www.youtube.com/watch?v=jVXmqI_CrhM.

On behalf of the College of Visual and Performing Arts, we welcome Enrique Chagoya's *Aliens Sans Frontières*. My personal thanks also to Cathy and Jesse Marion for their generous and ongoing involvement in the gallery, to director Barbara Racker and her advisory board, to the Department of Visual Arts and New Media, and to the Friends of Rockefeller Arts Center for their continuous support.

For additional financial support we are extremely grateful to the Carnahan Jackson Humanities Fund Committee for supporting the project and Stanford University's Department of Art & Art History for funding the exhibition catalog.

This exhibition and catalog would not have been possible without the assistance of Enrique Chagoya and Anglim Gilbert Gallery staff Shannon Trimble and Amy Tavern, and director Ed Gilbert. They assisted with the exhibition curation, gathered and packed artwork, and collected high resolution images for the catalog.

Special thanks are due to several Fredonia faculty members—Megan Urban and Jason Dilworth, Associate Professors of Graphic Design, for the catalog design and Juan De Urda, Associate Professor

of Spanish and Chair of the Department of World Languages and Cultures, for his diligence in translating the catalog into Spanish.

Finally, thank you to President Virginia Horvath, her Cabinet, Provost and Vice President for Academic Affairs Terry Brown, the Fredonia College Council, and the Fredonia College Foundation for their recognition that the arts enrich the lives of all Western New Yorkers.

Ralph J. Blasting

Dean, College of Visual and Performing Arts

1. "The Human Experience - Inside the Humanities at Stanford University: 'From Their Studios' with painter and printmaker Enrique Chagoya," filmed November 2009 at Cantor Arts Center, Stanford University, CA, video, 5:25, <https://www.youtube.com/watch?v=5M21Tmhotfl>.

2. "Contemporary Perspectives Lecture: Enrique Chagoya," filmed November 2011 at Boston University, MA, video, 1:27:45, https://www.youtube.com/watch?v=jVXmqL_CrhM.



↑ *Dystopian Cannibals / Caníbales distópicos*, 2013, acrylic paint, oil, transfers, and decals on Amate paper, 12" x 107 ½".





Hacer el arte y no la guerra: Una conversación con Enrique Chagoya

Make Art, Not War: A Conversation with Enrique Chagoya

Barbara Rucker: A menudo, los estudiantes no comprenden al principio la importancia de la historia del arte en el arte contemporáneo o en la vida en general. Por eso, yo aprecio especialmente tu interés en conectar la historia del arte, sea para homenajear a un artista o para criticar la historia del arte occidental. Muchas personas conocen los grabados de Goya pero tu haces referencia a una amplia variedad de artistas, entre ellos Joseph Beuys, Jacques Callot, George Cruikshank, Edward Curtis, James Ensor, Philip Guston, Piet Mondrian, Claude Monet, Gustave Moreau, Pablo Picasso y Andy Warhol. **¿Por qué practicas la apropiación histórica del arte?**

Enrique Chagoya: Mis apropiaciones se basan en dos conceptos relacionados. Uno es lo que yo llamo “modernismo invertido” y el otro es “antropología invertida”. Funcionan en direcciones opuestas que la mayoría de las apropiaciones modernistas.

Barbara Rucker: Often students do not at first understand the relevance of art history to contemporary art or life in general. So I especially appreciate your interest in connecting with art history, whether to pay homage to an artist or critique Western art history. Many people are familiar with your Goya prints, but you reference a wide range of artists, among them: Joseph Beuys, Jacques Callot, George Cruikshank, Edward Curtis, James Ensor, Philip Guston, Piet Mondrian, Claude Monet, Gustave Moreau, Pablo Picasso, and Andy Warhol. **Why do you practice art historical appropriation?**

Enrique Chagoya: My appropriations are based on two related concepts. One is what I call “Reverse Modernism” and the other is “Reverse Anthropology.” They are done in opposite directions than most modernist appropriations.

Muchos artistas modernistas usaron la estrategia de apropiarse del arte de las antiguas colonias, y lo hacían normalmente desde una posición de poder. Mis ejemplos más comunes son artistas como Picasso apropiándose del estilo de las máscaras y las esculturas africanas para desarrollar su pintura y escultura cubista, Henry Moore que se apropió del estilo de las esculturas aztecas como la de Chac-mool para hacer muchas de sus esculturas sentadas desnudas, o Frank Lloyd Wright que basó su diseño en la arquitectura maya para hacer casas en Los Ángeles. A esos modernistas les encantaba de verdad el arte del que se estaban apropiando, incluso lo idealizaban, como el surrealista André Breton, en entrevistas radiofónicas publicadas en un libro que leí hace mucho tiempo, que dijo más o menos que las “culturas primitivas eran muy puras, como la infancia de la humanidad”. Así que me pregunté cómo sería si un artista “primitivo” se apropiara de artistas modernistas con el mismo interés, pero de alguna manera discriminado aunque crítico del colonialismo occidental. Muchas de mis obras son una respuesta a esa pregunta hipotética, como mis apropiaciones de las pinturas de Giverny de Monet o las latas de sopa de Andy Warhol. En pocas palabras, ese es el concepto tras mi “modernismo invertido”.

Many modernist artists used the strategy of appropriating art from former colonies, and those were usually done from a position of power. My most common examples are artists like Picasso appropriating the style of African masks and sculptures to develop his Cubist paintings and sculptures, Henry Moore who appropriated the style of Aztec sculptures like the one of chacmool to make many of his seated nude sculptures, or Frank Lloyd Wright who based his design on Mayan architecture to make some homes in Los Angeles. Those modernists actually loved the art they were appropriating, even idealized it, like the Surrealist André Breton, during some radio interviews published in a book I read long time ago, who said more or less that the “Primitive cultures were very pure, like the childhood of humanity.” So I wondered what it would be like if a “primitive” artist appropriated modern art with the same interest but was still disenfranchised and critical of Western colonialism. Many of my works are an answer to this hypothetical question, like my appropriations of Monet’s Giverny paintings or Andy Warhol’s soup cans. In a few words that’s the concept behind my “Reverse Modernism.”



↑ *Auction House Blues / El blues de la casa de subastas*, 2009-2016, acrylic and water based oil on canvas, 60" x 80".

Mi idea de “antropología invertida” nació alrededor del quinto centenario de la llegada de Colón a las Américas en 1992. Me conmovió la historia de la destrucción de los libros precolombinos de América Central, en particular los de los aztecas en el centro de México, los de los mayas en el sur de México y Centro América y los de los mixteco-zapotecos en el istmo de Oaxaca. Todos los libros aztecas fueron destruidos entre 1419 y 1421 durante la conquista de la ciudad de México. La mayor biblioteca en la América pre hispana fue construida por el rey Nezahualcoyotl (coyote emplumado) o Neza en forma abreviada. Era un poeta que se oponía a los sacrificios humanos, creó festivales de poesía y era un arquitecto que construyó pirámides monumentales durante la cima del imperio azteca. Murió alrededor de 1490, justo antes de la llegada de Colón. Construyó su biblioteca en el cenotio azteca de Texcoco (al este de la ciudad de México). Según Fernando de Alva Ixtlilxóchitl (el nombre cristiano de un noble indígena que sobrevivió a la conquista), cuando los soldados españoles y un sacerdote la encontraron, apilaron miles de libros fuera del edificio y los quemaron en una hoguera gigantesca. Hubo un instantáneo suicidio en masa de los indígenas que fueron testigos de la tragedia. Los mayas tuvieron un destino similar. A un solo sacerdote, Fray Diego de Landa, se le atribuye la quema de prácticamente todos los libros de la tierra maya. Sólo tres libros mayas sobrevivieron (cuatro posiblemente si contamos los fragmentos de otro en la ciudad de México, pero no estoy seguro si este libro ha sido autenticado o si puede ser un fraude), y esos son el Código Dresden en Alemania, el Código Madrid en España y el Código París en Francia. Alrededor de 22 códigos de los mixteco-zapotecos sobrevivieron (muchos en el Vaticano y otras ciudades europeas).

My idea of “Reverse Anthropology” was born around the quincentenary of the arrival of Columbus to the Americas in 1992. I was touched by the story of the destruction of the pre-Columbian books from Mesoamerica, in particular those of the Aztecs in Central Mexico, the Mayans in Southern Mexico and Central America and the Mixtec-Zapotecs in the Isthmus of Oaxaca. All the Aztecs' books were destroyed between 1419-1421 during the conquest of Mexico City. The largest library in pre-Hispanic Americas was built by King Nezahualcoyotl (feathered coyote) or Neza for short. He was a poet who opposed human sacrifices, created poetry festivals, and was an architect who built monumental pyramids at the peak of the Aztec Empire. He died around 1490 right before Columbus arrived. He built his library in the Aztec kingdom of Texcoco (East Mexico City). According to Fernando de Alva Ixtlilxóchitl (the Christianized name of an indigenous noble man who survived the conquest), when the Spanish soldiers and priest found it, they piled up thousands of books outside the building and burned them in a giant bonfire. There was an instant mass suicide of the indigenous people who witnessed the tragedy. The Mayans had a very similar fate. Just one priest, Fray Diego de Landa, was credited for the burning of practically all the books in Mayan land. Only three Mayan books survived (possibly four if we count the fragments of another one in Mexico City, but I am not sure if this book has been authenticated or if it may be a hoax), and those are the Codex Dresden in Germany, the Codex Madrid in Spain, and the Codex Paris in France. About 22 codices from the Mixtec-Zapotec zone survived (many in the Vatican and other European cities).



← *La Temps Peut Passer Vite ou Lentement / Time Can Pass Fast or Slowly / El tiempo puede pasar rápida o lentamente*, 2009, mixed media with acrylic on gessoed Amate paper, edition 12, 40 ½" x 40 ¾".

→ *Le Cannibale Moderniste / El caníbal modernista*, 1999, mixed media on paper on linen, 48 1/8" x 96 1/8".



Canibal Modernista



coro not para Heredia





→ **Codex Finalis Cronos / Códice finalis cronos**, 2013, acrylic and water based oil on Amate paper mounted on canvas, 48" x 48".

Hay muchos libros aztecas de después de la conquista, pero ya no siguen el estilo antiguo porque estaban influenciados por la perspectiva renacentista. Son ilustrados bajo la supervisión de los sacerdotes españoles como Fray Bernardino de Sahagún y pintados sobre papel europeo. Se considera a Sahagún el primer antropólogo y compiló la historia oral de las costumbres y la vida de los aztecas en 12 volúmenes titulados *Historia general de las cosas de la Nueva España*, también conocido como el Código Florentino. El antropólogo cultural y experto en náhuatl Miguel León-Portilla documentó esta historia en muchos de sus libros. Es interesante que casi ninguna de estas historias es conocida popularmente en occidente gracias a los estereotipos de Hollywood e incluso en las publicaciones de los antropólogos occidentales que se centran en la naturaleza violenta de todas las culturas precolombinas de las Américas, como si occidente y las antiguas culturas occidentales no hubieran sido violentas.

Desde esta perspectiva, yo pensé que si la historia se escribe por los vencedores de la guerra entonces es más una construcción ideológica que una ciencia. Como artista, me siento con derecho a mi propia licencia creativa y presento mi versión imaginaria de los sucesos a través de mis propios códices o versiones de libros antiguos, y a través de muchas pinturas que realicé sobre papel Amate (el mismo papel usado en esos libros antiguos, hechos de la corteza de un árbol nativo del mismo nombre,

There are many post-conquest Aztec books, but they no longer follow the ancient style because they were influenced by the Renaissance perspective. They were painted under the supervision of Spanish priests like Fray Bernardino de Sahagún and are on European paper. Sahagún is considered the first anthropologist and compiled the oral history of the costumes and life of the Aztecs in 12 volumes titled *Historia general de las cosas de la Nueva España/General History of the Things of New Spain*, a.k.a. Codex Florentine. The cultural anthropologist and Nahua expert Miguel León-Portilla documented this history in many books. It is interesting that almost none of this history is popularly known in the West thanks to Hollywood stereotypes and even western anthropologists' publications which focus on the violent nature of all pre-Columbian cultures of the Americas, as if the West and ancient Western cultures were not as violent.

From this perspective I thought that if history is written by the victors of war then it is more of an ideological construction rather than a science. As an artist I feel entitled to my own artistic license and present my imaginary version of events through my own codices or versions of ancient books and through many paintings I have done on Amate paper (the same paper used in those ancient books made from the bark of a native tree with the same name, Amate). I wonder what



→ *Crossing I / El cruce I*, 1994, acrylic and water-based oil mounted on Amate paper, 47" x 60".



↓ The Uprising of the Spirit / Elevación del espíritu, 1994, acrylic and water-based oil on Amate paper, 48" x 72".



↑ *Illegal Alien's Meditations on el Ser y la Nada / Meditaciones de los extranjeros ilegales sobre el ser y la nada*, 2012, color lithograph with chine colle and gold metallic powder, edition 30, 14" x 88".





↑ *Untitled (After Yves St. Laurent) / Sin título (al modo de Yves St. Laurent)*, 2016, copper plate etching, edition 12, 22 ½" x 38 ¼".

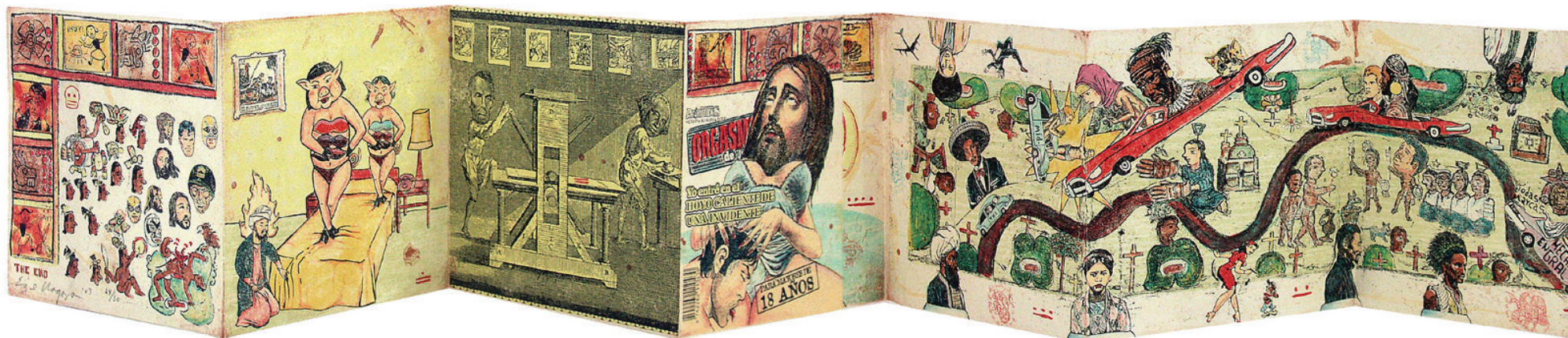
Amate). Me pregunto qué habría pasado si los aztecas o cualquiera de las otras culturas precolombinas como la Inca hubieran “descubierto” Europa antes de que los europeos “descubrieran” las Américas y hubieran conquistado Europa con el uso de mejor tecnología de guerra. Mi respuesta a esta pregunta imaginaria es que hubiera habido un resultado similar sólo que con la obvia mezcla cultural invertida, pirámides construidas sobre catedrales con las piedras de la catedral. En lugar de cristianismo, habría el culto a Quetzalcóatl (la serpiente emplumada), y podríamos estar hablando náhuatl, mixteco-zapoteco, maya o quechua en lugar de inglés, español, francés o alemán. Al final, mi idea de “antropología invertida” es más un espejo de nosotros mismos como especie.

Todos compartimos el mismo genoma humano, todos somos capaces de ser nuestros peores enemigos y también de ser nuestros mejores amigos. Somos una especie muy diversa y a menudo sentimos miedo de nuestras diferencias y reaccionamos violentamente a eso (especialmente en el contexto del nacionalismo de hoy en día y el tribalismo político). Pienso que deberíamos celebrar nuestras diferencias como un bien común que hace nuestras vidas más ricas. Es comprensible que debido a nuestra diversidad en términos de tener múltiples nacionalidades, lenguas, religiones, etnicidades, diferencias de clase social, diferencias de género, etc., que no podemos evitar el conflicto. Pero la violencia no resuelve el conflicto y, si acaso, sólo retrasa la resolución del conflicto. Al final, todas las personas en conflicto (violento o no) tienen que sentarse en una mesa de negociación y acordar un compromiso para vivir en paz. La resolución de cualquier conflicto crea progreso y eso debería ser un proceso natural que no necesita violencia. En mi arte espero humildemente que pueda ser capaz de crear alguna clase de diálogo a ese respecto, usando sentido del humor como protección contra el dolor.

it would have been like if the Aztecs, or any other pre-Columbian cultures like the Inca, had “discovered” Europe before the Europeans “discovered” the Americas and conquered Europe with the use of better war technology. My response to this imaginary question is that it would have been a very similar outcome just with the obvious cultural reversed mix, pyramids built on top of cathedrals out of cathedral stones. Instead of Christianity there would be the cult of Quetzalcoatl (feathered snake), and we may be speaking Nahuatl, Mixtec-Zapotec, Mayan, or Quechua instead of English, Spanish, French or German. Ultimately my idea of “Reverse Anthropology” is more of a mirror on us as a species.

We all share the same human genome; we are all capable of being our worst enemies, and we are also equally capable of being our own best friends. We are a very diverse species, and we are often afraid of our differences and react violently to that (especially in today’s nationalist context and political tribalism). I think we should celebrate our differences as a commonwealth that makes our lives richer. It is understandable that due to our diversity in terms of having multiple nationalities, languages, religions, ethnicities, social class differences, gender differences, etc. that we cannot avoid conflict. But violence does not resolve conflict and, if anything, it only delays the resolution of conflict. In the end everybody in conflict (violent or not) has to sit at a negotiating table and agree to a compromise to live in peace. The resolution of any conflict creates progress and that should be a natural process that needs no violence. In my art I humbly hope I may be able to create some kind of dialogue in this regard, applying some sense of humor as a protection against pain.

Continued on page 35



↑ *The Misadventures of the Romantic Cannibals / Las desventuras de los caníbales románticos*, 2003, lithograph and woodcut, edition 30, 7 ½" x 90".



→ *Thinking of Ensor and My Cat Diego / Pensando en Ensor y mi gato Diego*, 2009, acrylic and water based oil on canvas, 60" x 80".

DÉMONS ME TURLUPINANT





↑ *Illegal Alien's Guide to the Concept of Relative Surplus Value / Guía para extranjeros ilegales sobre el concepto de la plusvalía relativa*, 2009, lithograph, edition 30, 15" x 80".



THE PRODUCTS OF THE MIND
ARE AS AUTOMATICALLY
PRODUCED WITH A LIFE OF
MIND AS OTHER THINGS
BOTH WITH EACH OTHER AND
WITH THE UNIVERSE.

RECALLS
CRUCIAL MOMENTS
OF HUMAN EXPERIENCE WHICH
SUBVERTING THE RELATION
BETWEEN FANTASY
AND REALITY.

NOTHING CAN HAVE AN
INFINITE VALUE.
THE VALUE OF A THING
IS JUST AS MUCH
AS IT WILL WING.

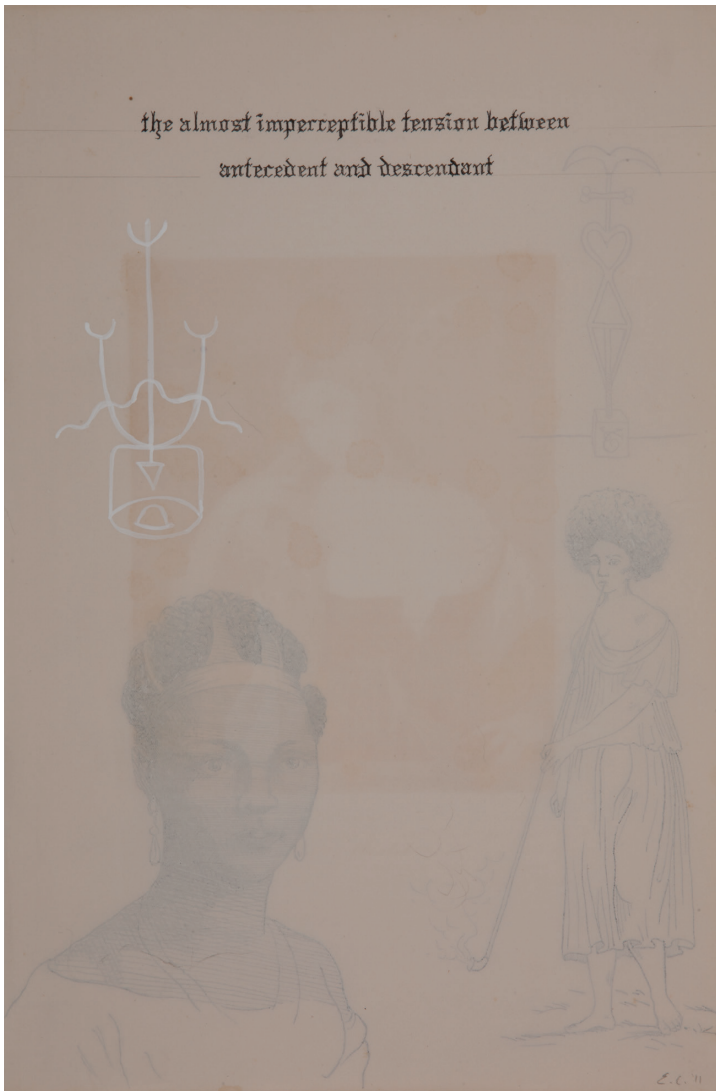
*Illegal Alien Guide to
the Concept of Relative Supply & Demand*





↑ *Codex Nothingness / Códice nada*, 2009, acrylic and water based oil on Amate paper, 12" x 82".





→ *The Almost Imperceptible Tension Between Antecedent and Descendant (from the Ghostly Meditations series) / La tensión casi imperceptible entre el antecedente y el descendiente (de la serie de Meditaciones fantasmiales)* 2011, India ink, pencil, and acrylic on de-acidified vintage paper, 14"x11"

BR: Tú vuelves a Goya una y otra vez (por ejemplo, en las dos series de *Los Disparates* y *Recurrent Goya* en esta exposición). **¿Qué te atrae al trabajo de Goya?**

EC: Goya es una categoría diferente dentro de mis apropiaciones. Comencé haciendo mis versiones de sus grabados *Los desastres de la guerra* antes de graduarme del San Francisco Art Institute. Es un homenaje a su visión social ya que sus estampas son todavía válidas en el contexto de hoy en día. Yo no había desarrollado mis conceptos de “antropología invertida” o “modernismo invertido” entonces. Si acaso, yo quería intentar algo cercano a la falsificación. Es quizá una influencia de mi visita durante mi infancia a la oficina de mi padre en el Banco de México (donde se imprimían los pesos mexicanos), allí su trabajo era encontrar falsificadores. Su oficina era un museo del crimen, lleno de muestras de falsificaciones de pesos y otras monedas internacionales, incluso billetes de dólar, junto a la correspondiente placa de grabado. Esto dejó una impresión profunda en mí, y creo que me entusiasmé con la idea de hacer mi versión casi idéntica de los grabados de Goya y conseguirlo cambiando sólo unos pocos elementos de las imágenes. La idea entonces era qué representaría Goya en sus grabados si viviera hoy. Esa idea no ha cambiado a mis ojos, así que sigo haciendo nuevas versiones. El contenido satírico de la mayoría de los grabados (*Los desastres de la guerra*, *Los caprichos* y *Los disparates/proverbios*) se puede aplicar al

BR: You come back to Goya again and again (for example in the exhibition’s two series *Los Disparates* and *Recurrent Goya*). **What attracted you to Goya’s work?**

EC: Goya is in a different category among my appropriations. I first started making my versions of his *Disasters of War* etchings in 1983 when I was still an undergraduate student at the San Francisco Art Institute. It is a tribute to his social vision that his prints are still valid in today’s context. I had not developed my concepts of “Reverse Anthropology” or “Reverse Modernism” then. If anything I wanted to try making something close to a forgery. This is perhaps influenced by my visit during my childhood to my father’s office in the Mexican Central Bank (Banco de México, or the mint that printed the Mexican pesos) where his job was to find counterfeiters. His office was a museum of crime full of counterfeit samples of pesos and other international, even dollar bills, next to a corresponding etching plate. This left a deep impression on me, and I believe this made me very excited about trying to do my version of Goya’s etchings and getting away with it by changing only a few elements in the images. The idea then was

mundo de hoy porque la sociedad no ha cambiado tanto. Por ejemplo, en mi versión de su estampa *El sueño de la razón produce monstruos* ya no hay murciélagos y búhos (son especies protegidas) sino monstruos reales como aviación militar y armamento que asegura la aniquilación nuclear (por no mencionar tantas calamidades sociales como el racismo, la misoginia, la xenofobia, la homofobia, la desigualdad social, la violencia armada, las guerras y el terrorismo, la contaminación medioambiental, etc.).

Estamos viviendo en tiempos irracionales y mis grabados basados en Goya son algo más que un homenaje a un artista visionario. Digo algo parecido sobre mi versión de los dibujos de Philip Guston satirizando Richard Nixon en su serie *Poor Richard*; en este caso yo cambié la cara de Nixon por la de George W. Bush y mi título es *Poor George*.

what would Goya portray in his etchings if he lived today? That idea has not changed in my eyes, so I keep making new versions. The satirical content in most of his etchings (*Los desastres de la guerra*, *Los caprichos* and *Los disparates/proverbios*) can be applied to today's world since society has not changed that much. For example, in my version of his print *The Sleep of Reason Produces Monsters*, the scary monsters are no longer bats and owls (they are endangered species) but real monsters like military aircraft and weaponry ensuring nuclear annihilation (not to mention so many social calamities like racism, misogyny, xenophobia, homophobia, economic inequality, gun violence, wars and terrorism, environmental pollution, etc.).

We are living in extremely irrational times, and my prints after Goya are not just a homage to a visionary artist. I say something similar about my version of Philip Guston's drawings satirizing Richard Nixon in his *Poor Richard* series; in this case I exchanged Nixon's face for that of George W. Bush and my title is *Poor George*.

→ *El sueño de la razón produce monstruos / The sleep of reason produces monsters*, 2012
intaglio with letterpress in 2 colors on Revere Ivory paper, edition 18, 14 3/4" x 11 1/8".



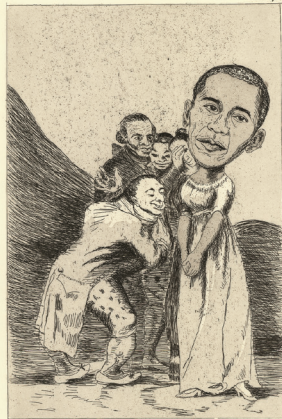


Aquellos polvos



A.P. 4/8

Eje Vago '12

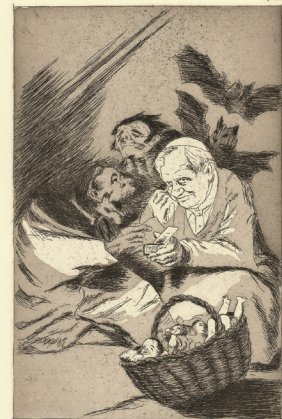


Que sacrificio!



A.P. 4/8

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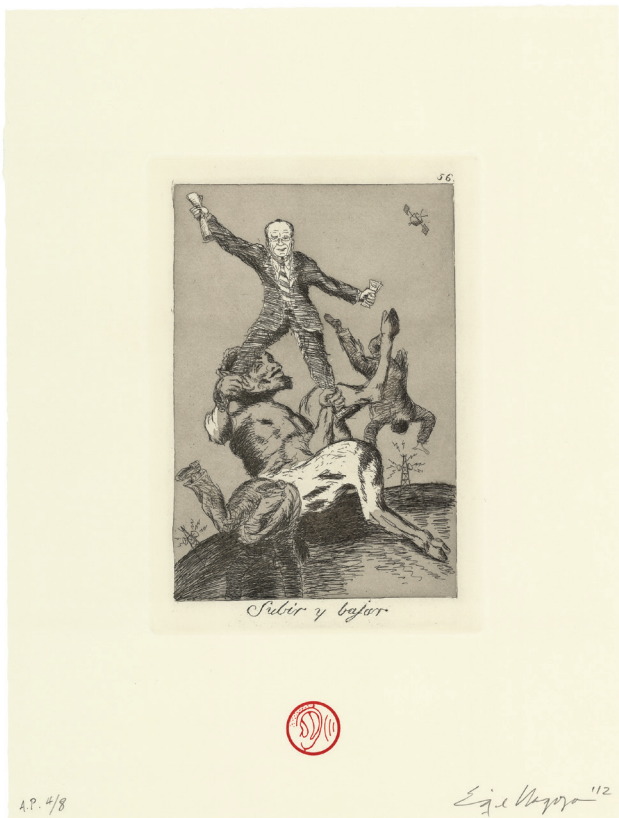


Mucho hay que chupar



A.P. 4/8

Eje Vago '12



← **Aquellos polvos / Those specks of dust**, 2012, intaglio with letterpress in 2 colors on Revere Ivory paper, edition 18, 14 5/8" x 11 1/8".

Qué sacrificio! / What a sacrifice!, 2012, intaglio with letterpress in 2 colors on Revere Ivory paper, edition 18, 14 5/8" x 11 1/8".

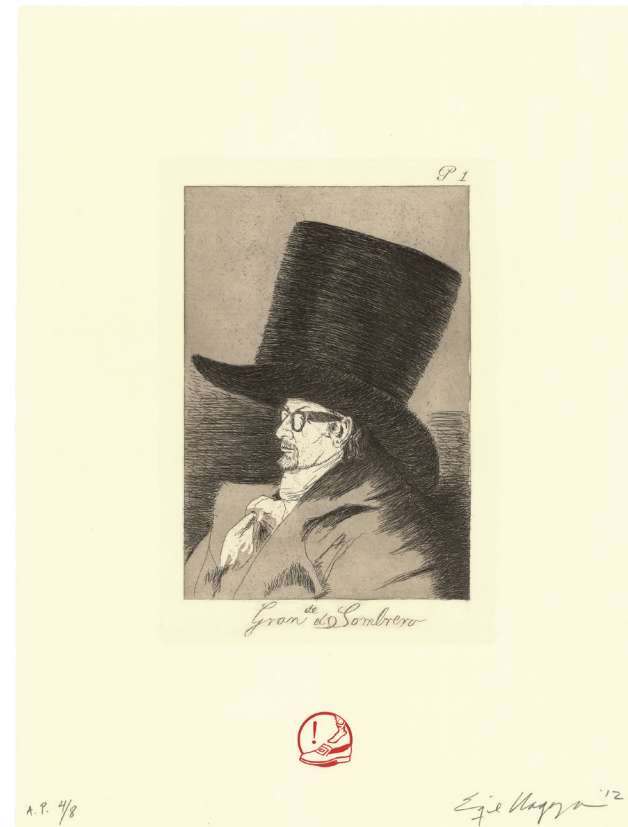
Mucho hay que chupar / There is plenty to suck, 2012, intaglio with letterpress in 2 colors on Revere Ivory paper, edition 18, 14 5/8" x 11 1/8".



↑ **Subir y bajar / To rise and to fall**, 2012, intaglio with letterpress in 2 colors on Revere Ivory paper, edition 18, 14 5/8" x 11 1/8".

Tú que no puedes / Thou who canst not, 2012, intaglio with letterpress in 2 colors on Revere Ivory paper, edition 18, 14 5/8" x 11 1/8".

Grande el sombrero / Hat's too big, 2012, intaglio with letterpress in 2 colors on Revere Ivory paper, edition 18, 14 5/8" x 11 1/8".





↑ *La oración en el bosque / The Prayer in the Forest*, 1997, acrylic and water based oil on 19th century engraving and book page, 14" x 22".

BR: Dijiste durante una conferencia en el Sheldon Art Museum que tu estancia en Francia cambió tu perspectiva. Anteriormente, te concentrabas en el choque de culturas entre Estados Unidos y México. **¿Cómo fue que vivir en Europa cambió tu perspectiva y tu trabajo artístico? ¿Comenzaste a pensar en las fronteras de una manera diferente?**

EC: Sí, empecé a dejar de ver conflictos en términos de diferencias raciales o incluso de diferencias nacionales. Como muchas personas pueden haber experimentado, la discriminación y los malentendidos culturales no sólo suceden entre negros/personas de color y blancos. Es parte de una historia mundial de imperios que conquistan y oprimen pueblos a través de continentes, etnicidades y periodos de tiempo. Los aztecas conquistaron casi todas las culturas a su alrededor, las explotaron e incluso quemaron sus libros (como los españoles hicieron con ellos). El antiguo Egipto persiguió al pueblo judío. Actualmente hay mucha discriminación contra los pueblos indígenas en México y por todo el continente. En India hay todavía discriminación de castas (“los intocables”) y en Myanmar están generalizadas la limpieza étnica y la persecución religiosa.

BR: You said during a lecture at Sheldon Art Museum that your stay in France changed your perspective. Prior to that you focused on the clash of cultures between the United States and Mexico. **How did living in Europe change your perspective and your artwork? Did you start thinking about borders in a different way?**

EC: Yes, I began to move away from just seeing conflicts in terms of racial differences or even national differences. As many people may have experienced, discrimination and cultural misunderstanding do not happen just between people of color and white people. It is part of a world history of empires that conquer and oppress people across continents, ethnicities, and time periods. The Aztecs conquered almost every other culture around them, exploited them, and even burned their books (like the Spaniards did to them). The ancient Egyptian persecuted Jewish people. Currently there is plenty of discrimination against indigenous people in Mexico and all over the continent. In India there is still discrimination of caste (“the untouchables”), and in Myanmar ethnic cleansing and religious persecution is widespread.



↑ *Illegal Alien's Guide to the Theory of Everything (Cocos Locos) / Guía para Extranjeros ilegales sobre la teoría de todo (Cocos Locos)*, 2006-2012, acrylic and water based oil on stretched canvas, 60" x 80".



↑ *Somewhere Yesterday (Here and Now) / En algún lugar ayer (aquí ahora)*, 2016, acrylic and water based oil on Amate paper mounted on canvas, 60" x 80".



↑ *The Thing Itself / La cosa misma*, 2013, acrylic and water based oil on Amate paper mounted to canvas, 60" x 80".



↑ *The Ongoing Escape from Fantasylandia (The Thingness of the Thing) / La fuga en curso de Fantasylandia (La objetividad del objeto)*, 2013, acrylic and water based oil on Amate paper mounted on canvas, 60" x 80".

La discriminación y apropiación cultural han ocurrido a través de culturas, naciones y etnicidades. No sólo la experiencia de vivir en Francia dos veces durante los años 90, sino también de crecer en México y mudarme a Estados Unidos han creado múltiples experiencias exponiéndome a diferentes lenguas, culturas, tensiones raciales y realidades económicas. Uno se influncia del contexto en el que vive (le guste o no). El filósofo español José Ortega y Gasset escribió que tú eres tú y tus circunstancias. Me siento originario de todos los lugares en los que he vivido en mi vida. La inmigración es un cambio interno y quizá, por falta de una palabra mejor, espiritual, no sólo un cambio de país o pasaporte (o cruzar una frontera con o sin documentos). Puedes mudarte a un país diferente e incluso si vivimos en el nuevo país durante muchos años no aterrizamos allí hasta mucho más tarde. Viviendo en diferentes países me di cuenta de que las personas tienen más fronteras que únicamente las geográficas o étnicas; tenemos fronteras en términos de religión, clase social, lengua, género, identidad sexual, culturas, etc. La mayoría de las fronteras son invisibles pero reales. Las fronteras no permiten a las personas verse las unas a las otras; es por eso que yo he hecho a menudo obras que representan frentes de personas con sus ojos ocultos detrás de muros. La exposición a múltiples culturas me ha hecho pensar que, a pesar de todas nuestras diferencias, somos iguales, con cualidades y defectos y sentimientos similares como seres humanos. De repente, cuando estaba viviendo en París sentí que yo era de ningún lugar y de todos los lugares, un ciudadano de un país sin fronteras y, curiosamente, he encontrado muchos otros ciudadanos de este país imaginario sin fronteras en todas partes.

Discrimination and cultural appropriation have happened across cultures, nations, and ethnicities. Not only the experience of living in France twice in the 1990s, but also growing up in Mexico and moving to the United States in my mid-twenties have created multiple experiences of different languages, cultures, racial tensions, and economic realities. One becomes influenced by the context one lives in (like it or not). The Spanish philosopher José Ortega y Gasset wrote that one is oneself and one's circumstances. I feel like I am from all the places I have lived in my life. Immigration is an internal and perhaps, for lack of a better word, a spiritual change, not just a change of country or passports (or crossing any border with or without documents). One may move to a different country than our own, and even if we live in the new country for many years we may not land there until much later. Living in different countries I realized that people have more borders than just geographical or ethnic; we have borders also in terms of religion, social class, language, gender, sexual identity, culture, etc. Most borders are invisible but real. Borders do not let people see each other; that's why I often have done works that portray people's foreheads with their eyes hidden behind walls. This multiple cultural exposure has made me think that in spite of all of our differences we are the same, with similar qualities and defects and feelings as human beings. Suddenly when I was living in Paris I felt I was from nowhere and from everywhere, a citizen of a borderless country. And curiously enough, I have found many other citizens of this imaginary borderless country everywhere.

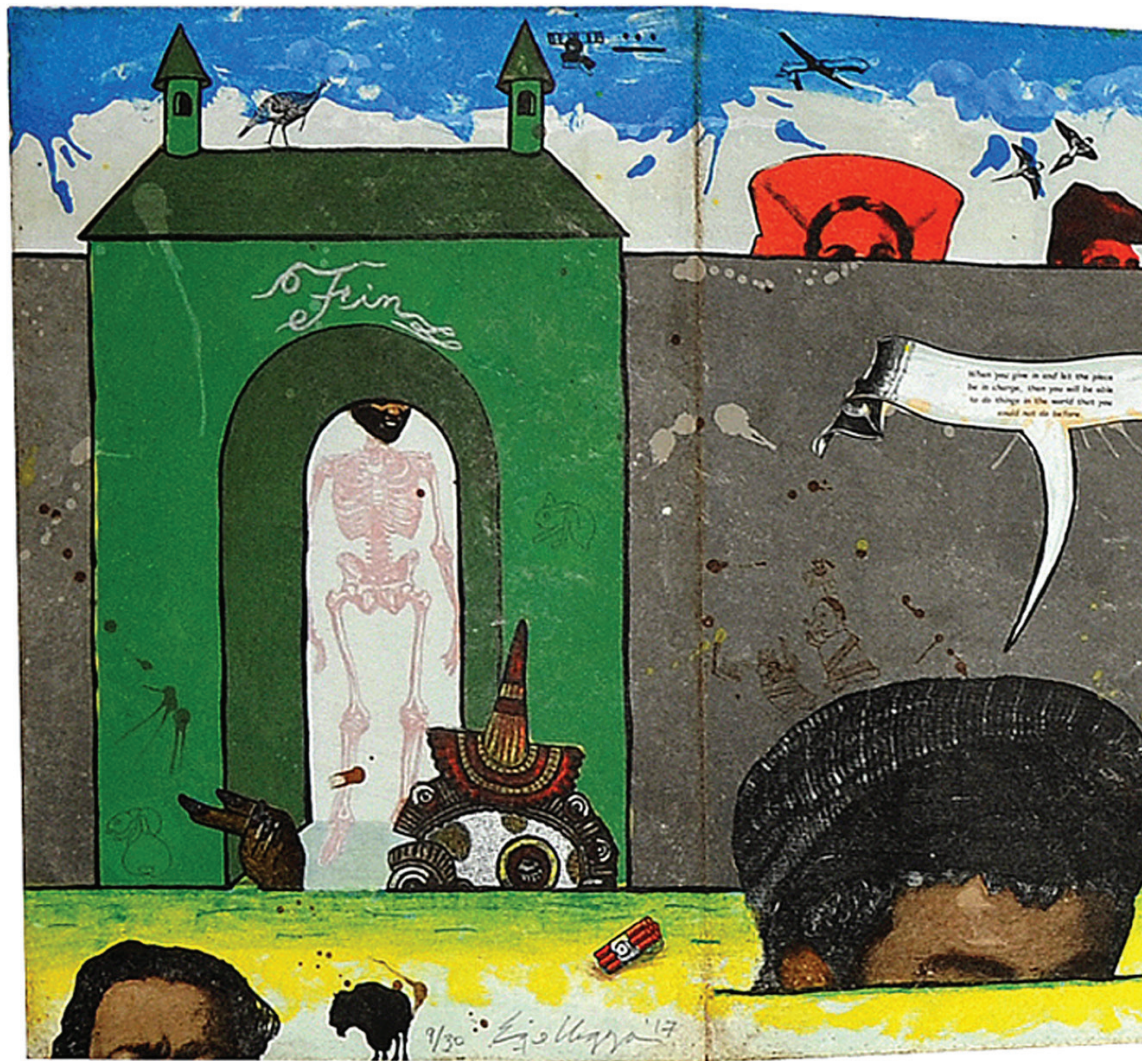
Continued on page 56



↑ *Art Historian with Noodles Soup / Historiador del arte con sopa de fideos*, 2014-2016, acrylic and water based oil on Amate paper mounted on canvas, 60" x 80".



↑ *Illegal Alien's Guide to Macroeconomic Theory / Guía para extranjeros ilegales sobre la teoría macroeconómica*, 2013, acrylic and water based oil on Amate paper mounted on canvas, 60" x 80".





and let the power
you will be able
world that you
to be here



The human condition is a
complex one, and it is one
that we must understand
if we are to survive.

The human condition is a
complex one, and it is one
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if we are to survive.





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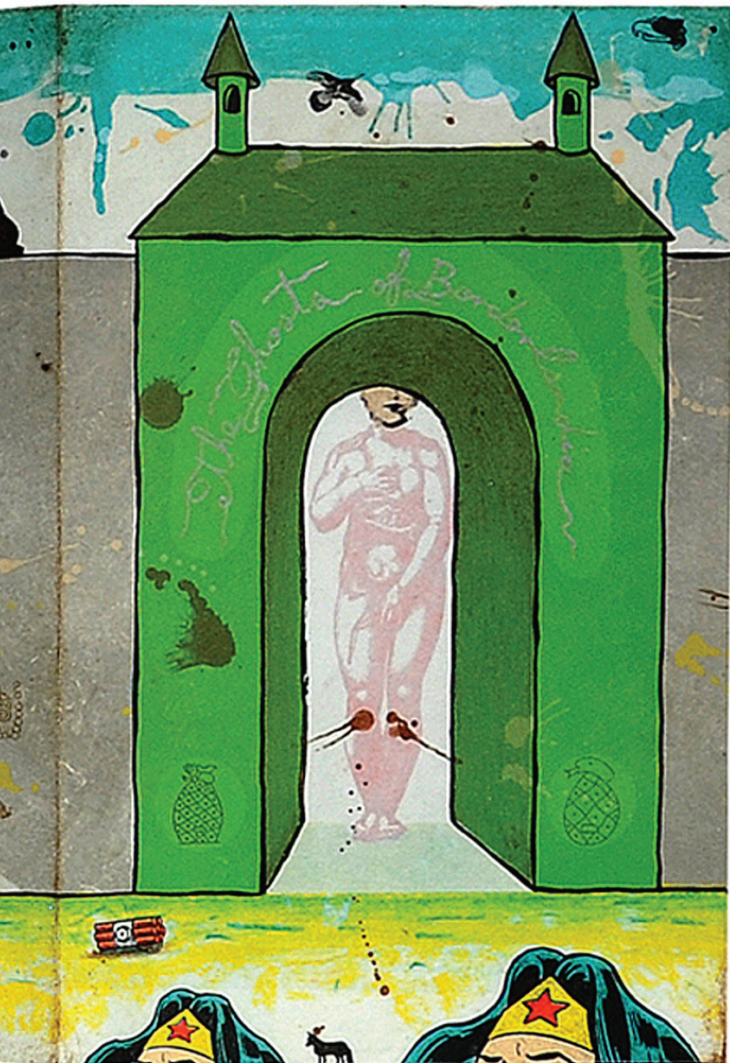
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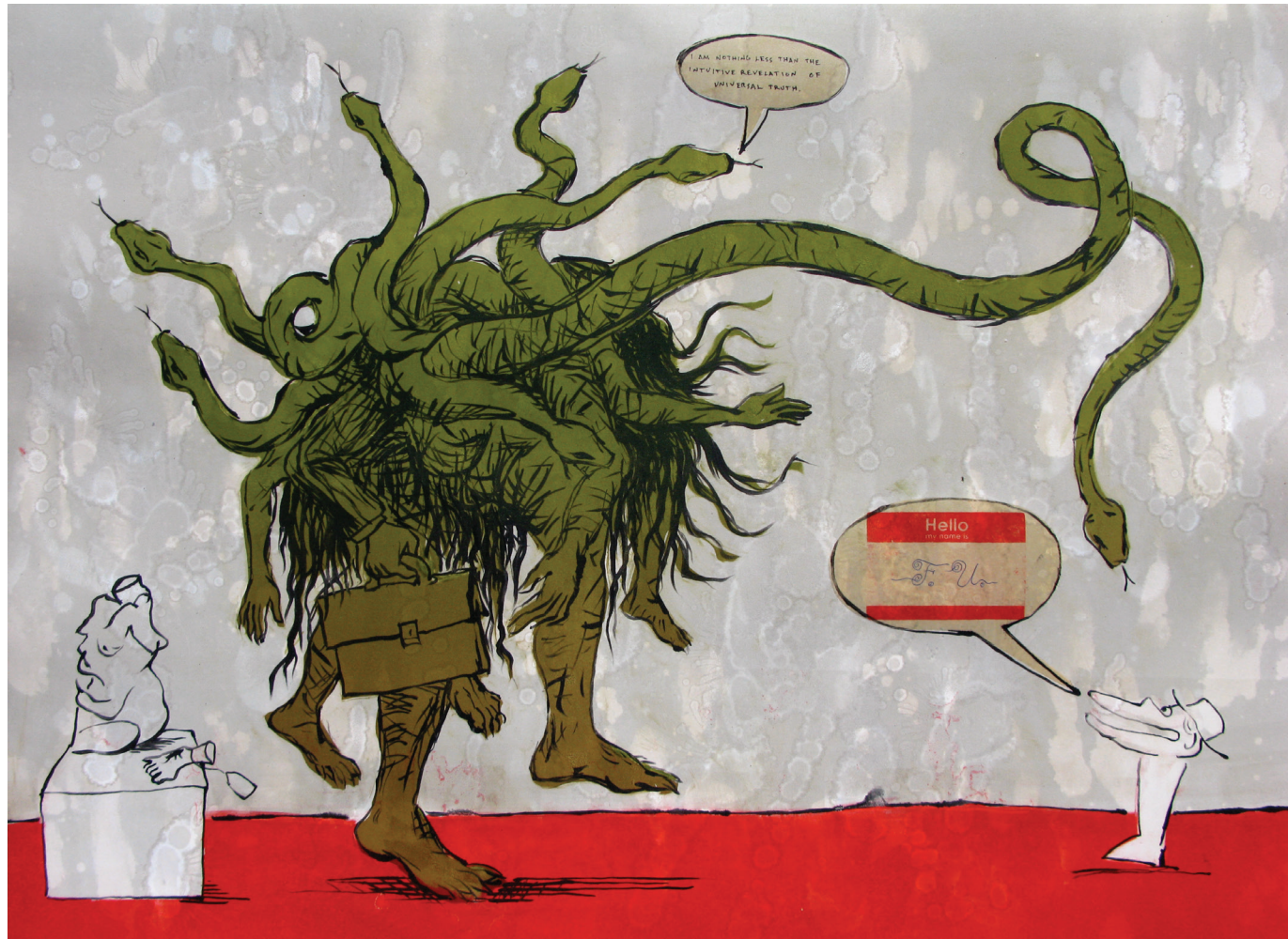




← *The Ghosts of Borderlandia / Fantasmas de Borderlandia*, 2017,
lithograph with chine collé, edition 30, 15" x 80".



↑ *Illegal Alien's Guide to the Theory of Surplus Value / Guía para extranjeros ilegales sobre la teoría de la plusvalía*, 2010, acrylic and water based oil on stretched canvas, 80" x 120".



↑ *Tribute to José Clemente Orozco / Homenaje a José Clemente Orozco*, 2009, monotype, 22" x 30".



← *Arcadian State / Estado Arcadio*, 2006, acrylic and water based oil on canvas, 60" x 80".

→ *Liberty Club #2: Illegal Alien's Guide to Assimilation / Club de la libertad*
#2: Guía para extranjeros ilegales sobre la asimilación, 2006-2012,
acrylic and water based oil on stretched canvas, 60" x 80".



→ *Minimalist Cannibals / Caníbal minimalista*, 2009, acrylic and water based oil on Amate paper mounted on canvas, 48" x 96".

BR: Los títulos de muchas de tus pinturas comienzan con un *Guía para inmigrantes ilegales sobre cómo...* **¿Quiénes son los inmigrantes ilegales?**

EC: Para mí, los supuestos "inmigrantes ilegales" son los peregrinos modernos en este país. Los conquistadores españoles y los peregrinos y el resto de los colonos europeos que llegaron a las Américas vinieron sin pasaporte y actuaron contra las leyes locales de muchas naciones nativo americanas por todo el continente. Ellos fueron los primeros "inmigrantes ilegales" en este continente y crearon América después de desplazar a las poblaciones nativas de su tierra y crear sus propias reglas y leyes. Algunos de ellos cometieron crímenes contra la humanidad y no hubo juicios. Aunque la mayoría de ellos estaba escapando de la censura religiosa y la persecución de las monarquías absolutas y trabajaron mucho en busca de una vida mejor, eran refugiados políticos o económicos. No hay diferencia entre los peregrinos y los inmigrantes indocumentados contemporáneos que cruzan fronteras, no sólo en los Estados Unidos sino por todo el mundo. Porque la mayoría buscan una vida mejor y están dispuestos a trabajar mucho. Proporcionan lo mejor de ellos mismos; yo diría que la inmensa mayoría son personas honradas de clase trabajadora con un gran entusiasmo y ética de trabajo. Pero, por supuesto, hay siempre algunos que cometen delitos o trafican con drogas. También son problemáticas las leyes de

BR: The titles of many of your paintings and prints begin with an Illegal Alien's Guide to... **Who are the illegal aliens?**

EC: For me the so called "illegal aliens" are the modern pilgrims in this country. The Spanish Conquistadors and the Pilgrims and the rest of early European settlers that arrived in the Americas came without passports and acted against the law of the land of many Native American nations all over the continent. They were the first "illegal aliens" in this continent and created America after displacing the native populations from their land and creating new rules and laws. Some of them committed crimes against humanity and got away with it. Although most of them were escaping religious censorship and persecution from absolutist monarchies and worked hard in search of a better life, they were political or economic refugees. There is no difference between the Pilgrims and the contemporary undocumented immigrants that cross borders, not only in the United States but all over the world. For the most part they are in search of a better life and are willing to work hard. They provide the best of themselves; I would say the vast majority are honest working class people with





→ *Life in Fantasylandia / La vida en Fantasylandia*, 2014-2016,
acrylic on canvas, 30" x 30".

inmigración clasistas; si alguien tiene una gran cantidad de dinero o capital, va a conseguir fácilmente una visa permanente de residencia (y eso no significa que todo su dinero haya sido ganado honradamente, especialmente si vienen de países llenos de corrupción). Hay mucha necesidad de una reforma amplia de la emigración, pero eso puede tardar mucho dado la actual ola de xenofobia.

Todas las culturas son una mezcla de otras culturas. No hay una raza, lengua, religión, etc. que sea pura, y todo es una mezcla rica de culturas como resultado de choques históricos. Los inmigrantes indocumentados no son diferentes del "Homo sapiens" cruzando el mundo sin documentos (para bien o para mal) y en mi trabajo intento mostrar que detrás de los estereotipos hay un ser humano real. En los Estados Unidos, los ataques contra los inmigrantes indocumentados son uno de los actos más anti-americanos. Es una autolesión, lo que puede decirse de casi todos los países que deben mucha de su riqueza a las contribuciones de la inmigración (legal o ilegal).

great enthusiasm and strong work ethics. But, of course, there are always some that commit crimes or traffic drugs. Also problematic are the classist immigration laws; if anyone has a large amount of money or capital they easily get a permanent residency visa (and that does not mean all their money is honestly earned, especially if they come from countries full of corruption). There is a big need for a comprehensive immigration reform but that may take a long time given the current wave of xenophobia.

All cultures are a mix of other cultures. There is no pure race, language, religion, etc., and everything is a rich mix of cultures resulting from historic collisions. Undocumented immigrants are no different than "Homo Sapiens" crossing the world without documents (for better or for worse), and in my work I try to show that behind the stereotypes there is a real human being. In the United States, attacks against the undocumented immigrants are one of the most anti-American acts. It is a self-inflicted wound, which can be said about almost any other country that owes much of its richness to the contributions of immigration (legal or illegal).



↑ *Illegal Alien's Guide to Mindfulness / Guía para Extranjeros ilegales sobre la conciencia*, 2016, UV acrylic and rust patina on steel, 12" x 90".



Illegal Along God To Mindfulness

→ Enrique Chagoya and Manuel Ocampo, *I dream of a colonizing consciousness incapable of conceiving how differences in others can actually exist, for everything can be seen as the self but in other guises... Thank God it was just a dream / Sueño sobre una conciencia colonizadora incapaz de concebir que puedan existir diferencias en otros, porque todo puede ser visto como uno mismo con diferente apariencia... Gracias a Dios era solo un sueño*, 2003, acrylic and water based oil on canvas, 8' x 12'.

BR: Tú has declarado que no eres un activista y que no piensas que el arte pueda salvar al mundo. También, has descrito tu arte como un reflejo de tus ansiedades más que declaraciones políticas o intentos de inculcar a los espectadores hacia una cierta perspectiva. **¿Qué intentas conseguir con tu arte entonces?**

EC: Creo que sería un poco arrogante para cualquier artista pensar que podemos cambiar el mundo con el arte. Ojalá que eso fuera posible; podríamos simplemente pintar un mundo bello. Cambiamos el mundo a través de acciones cívicas y de la participación de las personas en su contexto inmediato. No obstante, espero que con mi arte pueda crear situaciones que hagan pensar. Además de exorcizar mis miedos y ansiedades, he experimentado diálogo entre las personas fuera del mundo del arte, particularmente cuando he respondido a controversias que terminaron en puentes entre las personas que nunca pensé que cruzaría. Como mi amistad con personas religiosas que estuvieron de acuerdo con mi crítica de los problemas de la Iglesia Católica con la pedofilia a la cual ignora mientras que está en contra del matrimonio del mismo sexo o el control de la natalidad. Algunas de las mejores experiencias en mi carrera ocurrieron hablando con personas fuera de mi burbuja del arte.

BR: You have stated that you do not think of yourself as an activist and you do not believe art can save the world. You have also described your artwork as a reflection of your anxieties rather than political statements or attempts to indoctrinate viewers to a certain perspective. **So what are you trying to accomplish with your artwork?**

EC: I think it would be kind of arrogant for any artist to think that we could change the world with art. I wish that would be possible; we could just paint a beautiful world. We change the world through civic actions and active participation of people in their immediate context. However, I hope with my art I can create thought-provoking situations. Besides exorcising my fears and anxieties, I have experienced dialogue among people outside the art world, particularly when I have responded to controversies that ended in bridges among people I never thought I would cross. Like my friendship with religious people who agreed with my critique of the Catholic Church regarding issues of pedophilia while being against same sex marriage and militant against birth control. Some of the best experiences in my career were talking to people outside of my art bubble.



...CONSCIOUSNESS INCAPABLE OF CONCEIVING HOW DIFFERENTLY WE EXIST...

ES EL ESPEJO, QUE NO TIENGA

...FOR EVERYTHING CAN BE SEEN ONLY AS THE SELF... BUT IN OTHER CASES...

...THANK GOD IT WAS JUST A DREAM

Particular articulation of mythopoesis as a disruptive expose of the sublime

→ *The President's Xenophobic Nightmare in a Foreign Language / La pesadilla xenófoba del presidente en un idioma extranjero*, 2017, digital etching on copper, 22" x 30".

LAS MUJERES SE QUEDAN CON LAS TRIPAS... Nasty Women

Я хочу проснуться в ЭТОТ МОМЕНТ

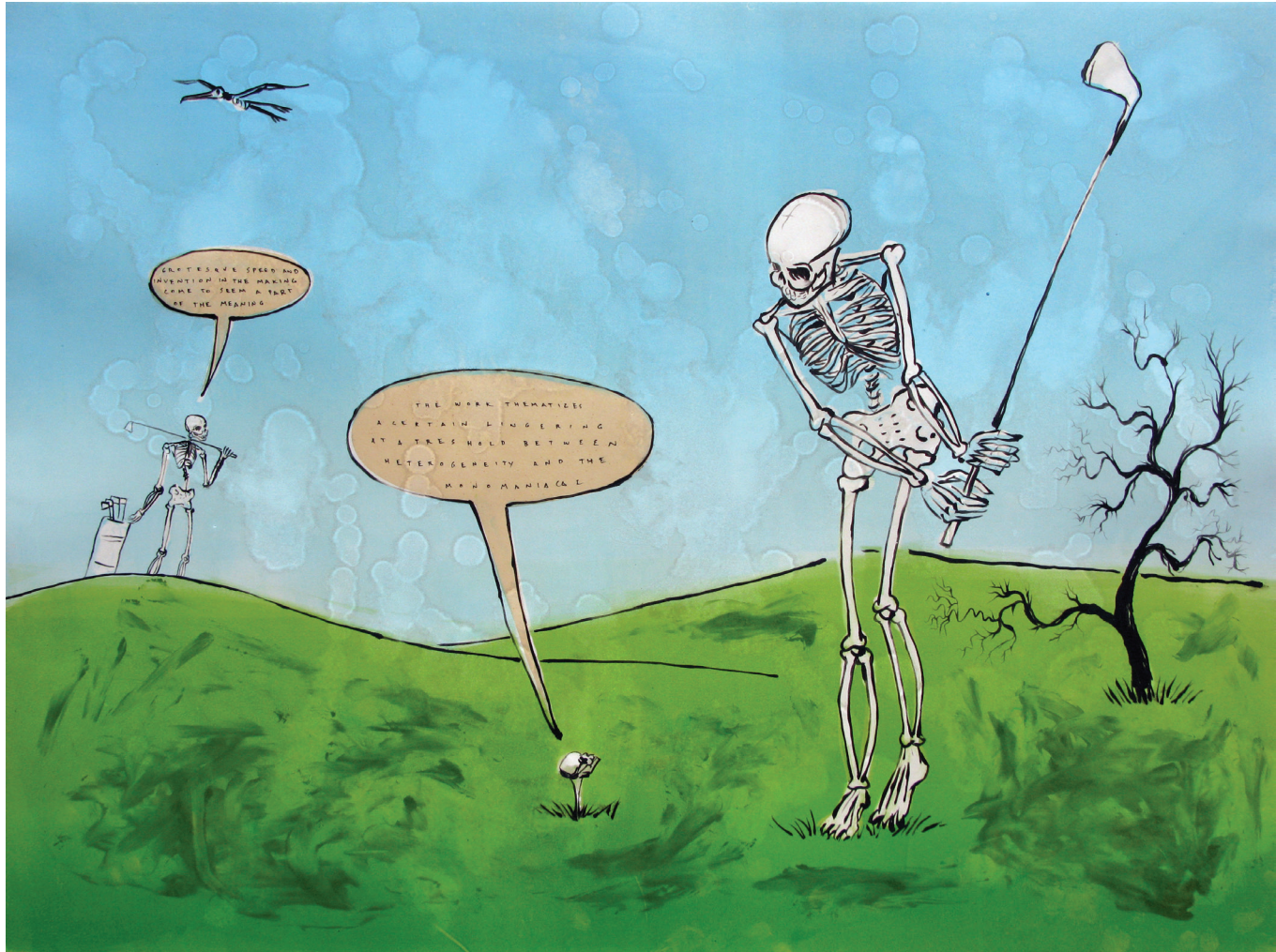


BR: ¿Alguna vez piensas en jubilarte?

EC: No, estamos viviendo tiempos extraordinariamente duros y el arte es una forma de mantenernos cuerdos. Yo llevaba una etiqueta en la defensa de mi auto que decía *Hacer el arte y no la guerra* y creo en ello. Solo podremos crear un mundo sostenible con imaginación y si dejamos de destruirlo. Necesitamos cambiar por necesidad, no por ideologías. La realidad es más terca que las negaciones del cambio climático a favor de lucro o los datos alternativos, y cuando nos alejamos de la realidad, nos estrellamos con ella...

BR: Do you ever think about retiring?

EC: Nope, we are living in extraordinarily hard times, and art is a way to keep us all sane. I used to have a bumper sticker that said *Make Art not War* and I believe in that. Let's create a sustainable world with imagination and stop destroying it. We need to change out of necessity, not out of ideologies. Reality is more stubborn than climate change, denials for profit, and alternative facts, and when we move away from reality it comes back to hurt us...



↑ Time Out / Se acabó el tiempo, 2010, charcoal and pastel on paper, 22" x 30".



↑ *Mindful Savage's Guide to Reverse Modernism / Guía consciente para salvajes para revertir el modernismo*, 2016, acrylic and water based oil on de-acidified vintage paper, 11" x 96".



Biografía

Basándose en sus experiencias viviendo a ambos lados de la frontera entre Estados Unidos y México en los años 70, y también en Europa durante los últimos 90, Enrique Chagoya juxtapone símbolos seculares, populares y religiosos para referirse a continuos choques culturales entre Estados Unidos y Latinoamérica, y alrededor del mundo. Usa íconos pop familiares para crear puntos de partida engañosamente amables para la discusión de asuntos complejos. A través de esos personajes que parecen inofensivos, Chagoya examina el recurrente sujeto del colonialismo y la opresión que sigue plagando la política exterior americana.

Chagoya nació y creció en la ciudad de México. Su padre, empleado del Banco de México durante el día y artista de noche, animó su interés en el arte enseñándole teoría del color y dibujo a una edad temprana. De joven, Chagoya asistió a la Universidad Nacional Autónoma de México, donde estudió economía política y contribuyó a boletines de sindicatos con

Biography

Drawing from his experiences living on both sides of the United States-Mexico border in the late 70s, and also in Europe in the late 90s, Enrique Chagoya juxtaposes secular, popular, and religious symbols in order to address ongoing cultural clashes between the United States and Latin America and around the world. He uses familiar pop icons to create deceptively friendly points of entry for the discussion of complex issues. Through these seemingly harmless characters Chagoya examines the recurring subject of colonialism and oppression that continues to riddle contemporary American foreign policy.

Chagoya was born and raised in Mexico City. His father, a Banco de Mexico employee by day and artist by night, encouraged his interest in art by teaching Chagoya color theory and drawing at a very early age. As a young adult, Chagoya enrolled in the Universidad Nacional Autónoma de México, where he studied political economy and contributed political cartoons

caricaturas políticas. Se mudó a Veracruz y dirigió un equipo dedicado a proyectos de desarrollo rural, un tiempo que él describe como “una increíble experiencia de madurez... (que) me hizo desarrollar opiniones firmes sobre lo que estaba pasando en el mundo”. Esta creciente conciencia política aparecería después en el arte de Chagoya. A los veintiséis años, Chagoya se mudó a Berkeley, en California, y comenzó a trabajar como ilustrador y diseñador gráfico autónomo. Desanimado por lo que él consideraba el alcance reducido de los programas de economía política en las universidades locales, Chagoya enfocó su interés al arte. Se registró en San Francisco Art Institute, donde obtuvo un BFA en gráfica múltiple en 1984. Entonces comenzó títulos de MA y MFA en la University of California, Berkeley, graduándose en 1987. En 2017, recibió un Doctorado Honoris Causa del San Francisco Art Institute.

Chagoya ha expuesto su obra nacional e internacionalmente durante más de dos décadas, incluyendo extensas exposiciones retrospectivas recientemente. En 2007, el Des Moines Art Center en Iowa organizó *Borderlandia*, que viajó al University of California’s Berkeley Art Museum y al Palm Springs Art Museum en 2008. En 2013, Artium, Centro-Museo Vasco de Arte Contemporáneo en Vitoria-Gasteiz, en España, organizó la primera gran panorámica itinerante de Chagoya en Europa. Titulada *Palimpsesto caníbal/Cannibal Palimpsest*, la exposición se inauguró en Artium en octubre de 2013 y en el Centro Atlántico de Arte Moderno, en Gran Canaria (Islas Canarias), en enero de 2015. Artium publicó un catálogo trilingüe (Inglés, Español y Euskera) de 236 páginas para la exposición.

En 2015, un componente itinerante de estampas de la retrospectiva *Palimpsesto caníbal* se inauguró en el Instituto de Artes Gráficas de Oaxaca y viajó al Museo Nacional de la Estampa en la ciudad de México en 2016. El mismo año, expuso en solitario pinturas y trabajos sobre papel en la Anglim Gilbert Gallery en San Francisco. En la primavera de 2017, el Museo Británico incluyó sus grabados en la importante exposición

to union newsletters. He relocated to Veracruz and directed a team focused on rural development projects, a time he describes as “an incredible growing experience...[that] made me form strong views on what was happening outside in the world.” This growing political awareness would later surface in Chagoya’s art. At age twenty-six Chagoya moved to Berkeley, California and began working as a freelance illustrator and graphic designer. Disheartened by what he considered to be the narrow political scope of economics programs in local colleges, Chagoya turned his interests to art. He enrolled in the San Francisco Art Institute, where he earned a BFA degree in printmaking in 1984. He then pursued MA and MFA degrees at the University of California, Berkeley, graduating in 1987. In 2017 he received an Honorary Doctorate degree from the San Francisco Art Institute.

Chagoya has been exhibiting his work nationally and internationally for over two decades including recent major retrospectives. In 2007 the Des Moines Art Center in Iowa organized *Borderlandia* which traveled to the University of California’s Berkeley Art Museum and the Palm Springs Art Museum in 2008. In 2013 Artium Basque Museum-Center of Contemporary Art in Vitoria-Gasteiz, Spain organized Chagoya’s first major traveling survey in Europe. Titled *Palimpsesto caníbal/Cannibal Palimpsest*, the exhibition opened at Artium October 2013 and at Centro Atlántico de Arte Moderno, Gran Canaria (Canary Islands) January 2015. Artium published a 236-page, trilingual (English, Spanish and Euskera) catalog for the exhibition.

In 2015 a traveling print component from Chagoya’s retrospective *Palimpsesto caníbal* opened at Instituto de Artes Gráficas de Oaxaca and traveled to the Museo Nacional de la Estampa in Mexico City in 2016. The same year he had a solo exhibition of paintings and works on paper at Anglim Gilbert Gallery in San Francisco. In the spring of 2017 the British Museum included his prints in their major exhibition



← *Enlightened Savage / El salvaje iluminado*, 2002, digital pigment prints on cans, silkscreened cardboard storage box, edition 40, cans 4" h x 2 ½" diameter each.

↑ *Enlightened Savage (detail) / El salvaje iluminado (detalle)*.

↓ *La Bestia's Guide to the Birth of Cool / Guía de La Bestia sobre el nacimiento de lo chido*, 2014, lithograph with chine collé and gold metallic powder, edition 30, 8 ¼" x 92".



The American Dream: pop to the present, y en el otoño la McIninch Art Gallery en la Southern New Hampshire University abrió una panorámica de sus estampas.

El trabajo artístico de Chagoya se pueden encontrar en muchas colecciones públicas; entre otras, en Nueva York, el Museum of Modern Art, Metropolitan Museum of Art y el Whitney Museum of American Art; en San Francisco, el San Francisco Museum of Modern Art y los Fine Arts Museums of San Francisco; en México, el Museo Nacional de la Estampa, el Instituto de Arte Gráficas de Oaxaca y la Fundación Televisa; y, en España, Artium, Centro-Museo Vasco de Arte Contemporáneo en Vitoria-Gasteiz. Ha recibido numerosos premios, incluyendo dos becas del National Endowment for the Arts, un premio de la American Academy of Arts y el premio Letters Visual Arts, residencias en Giverny (Lila Wallace Foundation/Foundation Monet) y la Cité Internationale des Arts en Francia, y una beca de la Louis Comfort Tiffany Foundation.

En 1995, Chagoya empezó a enseñar en el Department of Art and Art History en la Stanford University; recibió la titularidad en 2002 y ahora es catedrático. En el año 2000, obtuvo la doble ciudadanía de los Estados Unidos y México. Actualmente está representado por Anglim Gilbert Gallery en San Francisco, George Adams Gallery en Nueva York y Lisa Sette Gallery en Scottsdale, Arizona. Sus estampas son publicadas por Shark's Ink en Lyons, Colorado; Electric Works en San Francisco, Magnolia Editions en Oakland, Universal Limited Art Editions en Long Island, Segura Arts Studio at Notre Dame University, Trillium Press en Brisbane, California, Made in California en Oakland y Arion Press en San Francisco.



The American Dream: pop to the present, and in the fall the McIninch Art Gallery at Southern New Hampshire University opened a survey of his prints.

Chagoya's artwork can be found in many public collections, among them: in New York—the Museum of Modern Art, Metropolitan Museum of Art, and Whitney Museum of American Art; in San Francisco—the San Francisco Museum of Modern Art and Fine Arts Museums of San Francisco; in Mexico—the Museo Nacional de la Estampa, Instituto de Artes Gráficas de Oaxaca, and Fundación Televisa; and in Spain—Artium Basque Museum—Center of Contemporary Art in Vitoria-Gasteiz. He is the recipient of numerous awards including two National Endowment for the Arts fellowships, American Academy of Arts and Letters Visual Arts Award, residencies at Giverny (Lila Wallace Foundation/Foundation Monet) and Cité Internationale des Arts in France, and a Louis Comfort Tiffany Foundation fellowship.

In 1995 Chagoya began teaching in Stanford University's Department of Art and Art History; he received tenure there in 2002 and is now a full professor. In 2000 he became a dual citizen of the United States and Mexico. He is currently represented by Anglim Gilbert Gallery in San Francisco, George Adams Gallery in New York, and Lisa Sette Gallery in Scottsdale, Arizona. His prints are published by Shark's Ink in (Lyons) Colorado; Electric Works in San Francisco, Magnolia Editions in Oakland, Universal Limited Art Editions on Long Island, Segura Publishing at Notre Dame University, Trillium Press in (Brisbane) California, Made in California in Oakland, and Arion Press in San Francisco.

Publisher and Photo Credits

Aliens Sans Frontières / Extranjeros sin fronteras: Published by Shark's Ink, Lyons, CO. Photo courtesy of Shark's Ink.

When Paradise Arrived / Cuando llegó el paraíso: Collection of di Rosa Center for Contemporary Art, Napa, CA. Photo Wolfgang Dietze.

Dystopian Cannibals / Caníbales distópicos: Collection of the San Francisco Museum of Modern Art. Photo Eugenio Castro, courtesy of Anglim Gilbert Gallery, San Francisco.

Untitled (After Edward S. Curtis) / Sin título (al modo de Edward S. Curtis): Published by Magnolia Editions, Oakland, CA. Photo courtesy of Magnolia Editions.

Auction House Blues / El blues de la casa de subastas: Collection of The Battery, San Francisco. Photo: Eugenio Castro, courtesy of Anglim Gilbert Gallery, San Francisco.

La Temps Peut Passar Vite ou Lentement / Time Can Pass Fast or Slowly / El tiempo puede pasar rápida o lentamente: Published by Magnolia Editions, Oakland, CA. Photo courtesy of Magnolia Editions.

Le Cannibale Moderniste / El canibal modernista: Collection of the Sheldon Museum of Art, University of Nebraska, Lincoln. Photo courtesy of Sheldon Art Museum.

Codex Finalis Cronos / Códice finalis cronos: Private collection. Photo Eugenio Castro.

Crossing I / El cruce: Private collection. Photo Ruben Guzmán.

The Uprising of the Spirit / Elevación del espíritu: Collection the Los Angeles County Museum of Art. Photo Ruben Guzmán.

Illegal Alien's Meditations on el Ser y la Nada / Meditaciones de los extranjeros ilegales sobre el ser y la nada: Published by Shark's Ink, Lyons, CO. Photo courtesy of Shark's Ink.

Untitled (After Yves St. Laurent) / Sin título (al modo de Yves St. Laurent): Published by Magnolia Editions, Oakland, CA. Photo courtesy of Magnolia Editions.

The Misadventures of the Romantic Cannibals / Las desventuras de los caníbales románticos: Published by Shark's Ink, Lyons, CO. Photo courtesy of Shark's Ink.

Thinking of Ensor and My Cat Diego / Pensando en Ensor y mi gato Diego: Photo Eugenio Castro, courtesy of Anglim Gilbert Gallery, San Francisco.

Illegal Alien's Guide to the Concept of Relative Surplus Value / Guía para extranjeros ilegales sobre el concepto de la plusvalía relativa: Published by Shark's Ink, Lyons, CO. Photo courtesy of Shark's Ink.

Codex Nothingness / Códice nada: Private collection. Photo Eugenio Castro.

The Almost Imperceptible Tension Between Antecedent and Descendent (from the *Ghostly Meditations series*) / *La tensión casi imperceptible entre el antecedente y el descendiente* (de la serie de *Meditaciones fantasmales*): Photo Eugenio Castro.

El sueño de la razón produce monstruos / *The sleep of reason produces monsters*: Published by Universal Limited Art Editions, Bay Shore, NY. Photo courtesy of Universal Limited Art Editions.

Aquellos polvos / *Those specks of dust*: Published by Universal Limited Art Editions, Bay Shore, NY. Photo courtesy of Universal Limited Art Editions.

Qué sacrificio! / *What a sacrifice!*: Published by Universal Limited Art Editions, Bay Shore, NY. Photo courtesy of Universal Limited Art Editions.

Mucho hay que chupar / *There is plenty to suck*: Published by Universal Limited Art Editions, Bay Shore, NY. Photo courtesy of Universal Limited Art Editions.

Subir y bajar / *To rise and to fall*: Published by Universal Limited Art Editions, Bay Shore, NY. Photo courtesy of Universal Limited Art Editions.

Tú que no puedes / *Thou who canst not*: Published by Universal Limited Art Editions, Bay Shore, NY. Photo courtesy of Universal Limited Art Editions.

Grande el sombrero / *Hat's too big*: Published by Universal Limited Art Editions, Bay Shore, NY. Photo courtesy of Universal Limited Art Editions.

La oración en el bosque / *The Prayer in the Forest*: Photo Eugenio Castro.

Illegal Alien's Guide to the Theory of Everything (Cocos Locos) / *Guía para Extranjeros ilegales sobre la teoría de todo (Coco Locos)*: Photo Eugenio Castro, courtesy of Anglim Gilbert Gallery, San Francisco.

Somewhere Yesterday (Here and Now) / *En algún lugar ayer (aquí y ahora)*: Photo Eugenio Castro, courtesy of Anglim Gilbert Gallery, San Francisco.

The Thing Itself / *La cosa misma*: Photo Eugenio Castro, courtesy of Anglim Gilbert Gallery, San Francisco.

The Ongoing Escape from Fantasylandia (The Thingness of the Thing) / *La fuga en curso de Fantasylandia (La objetividad del objeto)*: Photo Eugenio Castro, courtesy of Anglim Gilbert Gallery, San Francisco.

Art Historian with Noodles Soup / *Historiador del arte con sopa de fideos*: Photo Eugenio Castro, courtesy of Anglim Gilbert Gallery, San Francisco.

Illegal Alien's Guide to Macroeconomic Theory / *Guía para extranjeros ilegales sobre la teoría macroeconómica*: Photo Eugenio Castro, courtesy of Anglim Gilbert Gallery, San Francisco.

The Ghosts of Borderlandia / *Fantasmas de Borderlandia*: Published by Shark's Ink, Lyons, CO. Photo courtesy of Shark's Ink.

Illegal Alien's Guide to the Theory of Surplus Value / *Guía para extranjeros ilegales sobre la teoría de la plusvalía*: Photo Eugenio Castro, courtesy of Anglim Gilbert Gallery, San Francisco.

Tribute to José Clemente Orozco / *Homenaje a José Clemente Orozco*: Published by Smith Anderson Editions, Palo Alto, CA.

Arcadian State / *Estado Arcadio*: Private collection. Photo Eugenio Castro.

Liberty Club #2: Illegal Alien's Guide to Assimilation / *Club de la libertad #2: Guía para Extranjeros ilegales sobre la asimilación*: Photo Eugenio Castro, courtesy of Anglim Gilbert Gallery, San Francisco.

Minimalist Cannibals / *Canibal minimalista*: Private collection. Photo Eugenio Castro.

Life in Fantasylandia / *La vida en Fantasylandia*: Photo Eugenio Castro, courtesy of Anglim Gilbert Gallery, San Francisco.

Illegal Alien's Guide to Mindfulness / *Guía para Extranjeros ilegales sobre la conciencia*: Photo Eugenio Castro, courtesy of Anglim Gilbert Gallery, San Francisco.

Enrique Chagoya and Manuel Ocampo, *I dream of a colonizing consciousness incapable of conceiving how differences in others can actually exist, for everything can be seen as the self but in other guises... Thank God it was just a dream* / *Sueño sobre una conciencia colonizadora incapaz de concebir que puedan existir diferencias en otros, porque todo puede ser visto como uno mismo con diferente apariencia... Gracias a Dios era solo un sueño*: Private collection. Photo Eugenio Castro, courtesy of Anglim Gilbert Gallery, San Francisco.

The President's Xenophobic Nightmare in a Foreign Language / *La pesadilla xenófoba del presidente en un idioma extranjero*: Published by Magnolia Editions, Oakland, CA. Photo courtesy of Magnolia Editions.

Time Out / *Se acabó el tiempo*: Photo Eugenio Castro, courtesy of Anglim Gilbert Gallery, San Francisco.

Mindful Savage's Guide to Reverse Modernism / *Guía consciente para salvajes para revertir el modernismo*: Photo Eugenio Castro, courtesy of Anglim Gilbert Gallery, San Francisco.

Enlightened Savage / *El salvaje iluminado*: Published by SF Electric Works, San Francisco. Photo courtesy SF Electric Works.

Enlightened Savage (detail) / *El salvaje iluminado (detalle)*: Photo courtesy SF Electric Works.

La Bestia's Guide to the Birth of Cool / *Guía de La Bestia sobre el nacimiento de lo chido*: Published by Shark's Ink, Lyons, CO. Photo courtesy of Shark's Ink.

Exhibition Checklist

Paintings

Illegal Alien's Guide to the Theory of Everything (Cocos Locos), 2006-2012
Acrylic and water based oil on stretched canvas, 60 x 80 inches. Courtesy of the artist.

Liberty Club #2: Illegal Alien's Guide to Assimilation, 2006-2012
Acrylic and water based oil on stretched canvas, 60 x 80 inches. Courtesy of the artist.

Thinking of Ensor and My Cat Diego, 2009
Acrylic and water based oils on stretched canvas, 60 x 80 inches.
Courtesy of the artist.

Illegal Alien's Guide to the Theory of Surplus Value, 2010
Acrylic and water based oil on stretched canvas, 80 x 120 inches.
Courtesy of the artist.

Mindful Savage's Guide to Reverse Modernism, 2016
Acrylic and water based oil on de-acidified vintage paper, 11 x 96 inches.
Courtesy of Anglim Gilbert Gallery, San Francisco.

Somewhere Yesterday (Here and Now), 2016
Acrylic and water based oil on Amate paper mounted on stretched
canvas, 60 x 80 inches. Courtesy of Anglim Gilbert Gallery, San Francisco.

Lithographic Codices

The Misadventures of the Romantic Cannibals, 2003
Lithograph and woodcut, 15/30, 7 ½ x 90 inches. Published by Shark's Ink,
Lyons, CO. Courtesy of Anglim Gilbert Gallery, San Francisco.

Illegal Alien's Guide to the Concept of Relative Surplus Value, 2009
Lithograph, AP 1/6, edition 30, 15 x 80 inches. Published by Shark's Ink,
Lyons, CO. Courtesy of Anglim Gilbert Gallery, San Francisco.

Illegal Alien's Meditations on el Ser y la Nada, 2012
Lithograph with chine collé and gold metallic powder, 13/30, 14 x 88
inches. Published by Shark's Ink, Lyons, CO; collection of the artist.
Courtesy of the artist.

La Bestia's Guide to the Birth of Cool, 2014
Ten color lithograph with chine collé and gold metallic powder on
handmade Amate paper, AP 1/6, edition 30, 8 ¼ x 92 inches. Published by
Shark's Ink, Lyons, CO. Courtesy of Anglim Gilbert Gallery, San Francisco.

Aliens Sans Frontières, 2016
Lithograph on handmade Amate paper, AP 2/6, edition 30, 24 x 28 inches.
Published by Shark's Ink, Lyons, CO. Courtesy of the artist.

The Ghosts of Borderlandia, 2017
Lithograph with chine collé, AP 6/6, edition 30, 15 x 80 inches. Published
by Shark's Ink, Lyons, CO. Courtesy of the artist.

Recurrent Goya (Los Caprichos) Intaglios

Return to Goya No. 9 (No te escaparás / You will not escape), 2010
Intaglio with letterpress in 2 colors, AP 1/10, edition 50, 14 ⅝ x 11 ⅛
inches. Published by Universal Limited Art Editions, Bay Shore, NY.
Benefit for International Print Center New York. Courtesy of the artist.

Aquellos polvos / Those specks of dust, 2012
Intaglio with letterpress in 2 colors on Revere Ivory paper, AP 3/8, edition
18, 14 ⅝ x 11 ⅛ inches. Published by Universal Limited Art Editions, Bay
Shore, NY. Courtesy of the artist.

***El sueño de la razón produce monstruos / The sleep of reason produces
monsters***, 2012, Intaglio with letterpress in 2 colors on Revere Ivory
paper, AP 3/8, edition 18, 14 ⅝ x 11 ⅛ inches. Published by Universal
Limited Art Editions, Bay Shore, NY. Courtesy of the artist.

Grande el sombrero / Hat's too big, 2012
Intaglio with letterpress in 2 colors on Revere Ivory paper, AP 1/8, edition
18, 14 ⅝ x 11 ⅛ inches. Published by Universal Limited Art Editions, Bay
Shore, NY. Courtesy of the artist.

Mucho hay que chupar / There is plenty to suck, 2012
Intaglio with letterpress in 2 colors on Revere Ivory paper, AP 1/8, edition
18, 14 ⅝ x 11 ⅛ inches. Published by Universal Limited Art Editions, Bay
Shore, NY. Courtesy of the artist.

Porque esconderlos? / Why hide them?, 2012

Intaglio with letterpress in 2 colors on Revere Ivory paper, AP 3/8, edition 18, 14 5/8 x 11 1/16 inches. Published by Universal Limited Art Editions, Bay Shore, NY. Courtesy of the artist.

Que sacrificio! / What a sacrifice!, 2012

Intaglio with letterpress in 2 colors, AP 1/8, edition 18, 14 5/8 x 11 1/16 inches. Published by Universal Limited Art Editions, Bay Shore, NY. Courtesy of the artist.

Subir y bajar / To rise and to fall, 2012

Intaglio with letterpress in 2 colors, AP 1/8, edition 18, 14 5/8 x 11 1/16 inches. Published by Universal Limited Art Editions, Bay Shore, NY. Courtesy of the artist.

Tu que no puedes / Thou who canst not, 2012

Intaglio with letterpress in 2 colors on Revere Ivory paper, AP 1/8, edition 18, 14 5/8 x 11 1/16 inches. Published by Universal Limited Art Editions, Bay Shore, NY. Courtesy of the artist.

Bravísimo! / Bravissimo!, 2015

Intaglio with letterpress in 2 colors on Revere Ivory paper, AP 3/8, edition 18, 14 5/8 x 11 1/16 inches. Published by Universal Limited Art Editions, Bay Shore, NY. Courtesy of the artist.

Lo que puede un sastre! / Look what a tailor can do!, 2015

Intaglio with letterpress in 2 colors, AP 3/8, edition 18, 14 5/8 x 11 1/16 inches. Published by Universal Limited Art Editions, Bay Shore, NY. Courtesy of the artist.

Y se le quema la casa / And he's burning down the house, 2015

Intaglio with letterpress in 2 colors, AP 3/8, edition 18, 14 5/8 x 11 1/16 inches. Published by Universal Limited Art Editions, Bay Shore, NY. Courtesy of the artist.

Ya tienen asiento / Now they are sitting pretty, 2015

Intaglio with letterpress in 2 colors, AP 3/8, edition 18, 14 5/8 x 11 1/16 inches. Published by Universal Limited Art Editions, Bay Shore, NY. Courtesy of the artist.

Ya van desplumados / There they go plucked, 2015

Intaglio with letterpress in 2 colors, AP 3/8, edition 18, 14 5/8 x 11 1/16 inches. Published by Universal Limited Art Editions, Bay Shore, NY. Courtesy of the artist.

Los Disparates/Proverbios Intaglios

Bobalicón / Big booby, 2015

Intaglio and letterpress in 2 colors, 3/30, 16 x 19 1/4 inches. Published by Kala Art Institute, Berkeley, CA. Courtesy of the artist.

Disparate claro / Clear folly, 2015

Intaglio and letterpress in 2 colors, 3/30, 16 x 19 1/4 inches. Published by Kala Art Institute, Berkeley, CA. Courtesy of the artist.

Disparate debestia / Animal folly, 2015

Intaglio and letterpress in 2 colors, 3/30, 16 x 19 1/4 inches. Published by Kala Art Institute, Berkeley, CA. Courtesy of the artist.

Disparate de toritos / Folly of young bulls, 2015

Intaglio and letterpress in 2 colors, 3/30, 16 x 19 1/4 inches. Published by Kala Art Institute, Berkeley, CA. Courtesy of the artist.

Disparate femenino / Feminine folly, 2015

Intaglio and letterpress in 2 colors, 3/30, 16 x 19 1/4 inches. Published by Kala Art Institute, Berkeley, CA. Courtesy of the artist.

Disparate ridículo / Ridiculous folly, 2015

Intaglio and letterpress in 2 colors, 3/30, 16 x 19 1/4 inches. Published by Kala Art Institute, Berkeley, CA. Courtesy of the artist.

Other Prints

Thinking of Ensor and My Cat Diego, 2007

Intaglio with etching and acrylic paint on Somerset Velvet soft white, AP 1/6, edition 22, 17 13/16 x 19 15/16 inches. Published by Universal Limited Art Editions, Bay Shore, NY. Courtesy of the artist.

Untitled (After Edward S. Curtis), 2016

Copper plate etching, BAT, edition 12, 22 1/2 x 29 inches. Published by Magnolia Editions, Oakland, CA. Courtesy of Anglim Gilbert Gallery, San Francisco.

Untitled (After Yves St. Laurent), 2016

Copper plate etching, BAT, edition 12, 22 1/2 x 38 1/4 inches. Published by Magnolia Editions, Oakland, CA. Courtesy of Anglim Gilbert Gallery, San Francisco.



↑ *Then and Now: Aliens Sans Frontières / Aquí y ahora: Extranjeros sin fronteras*, 2018, acrylic, water base oil, wood, solvent transfers, decal, glass eyes and Letraset in Farsi that translates "I am in love with everybody" on sky center pages and "I love everybody" on face silhouette on left side image (or last page if read right to left), 15 ½ x 109".









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