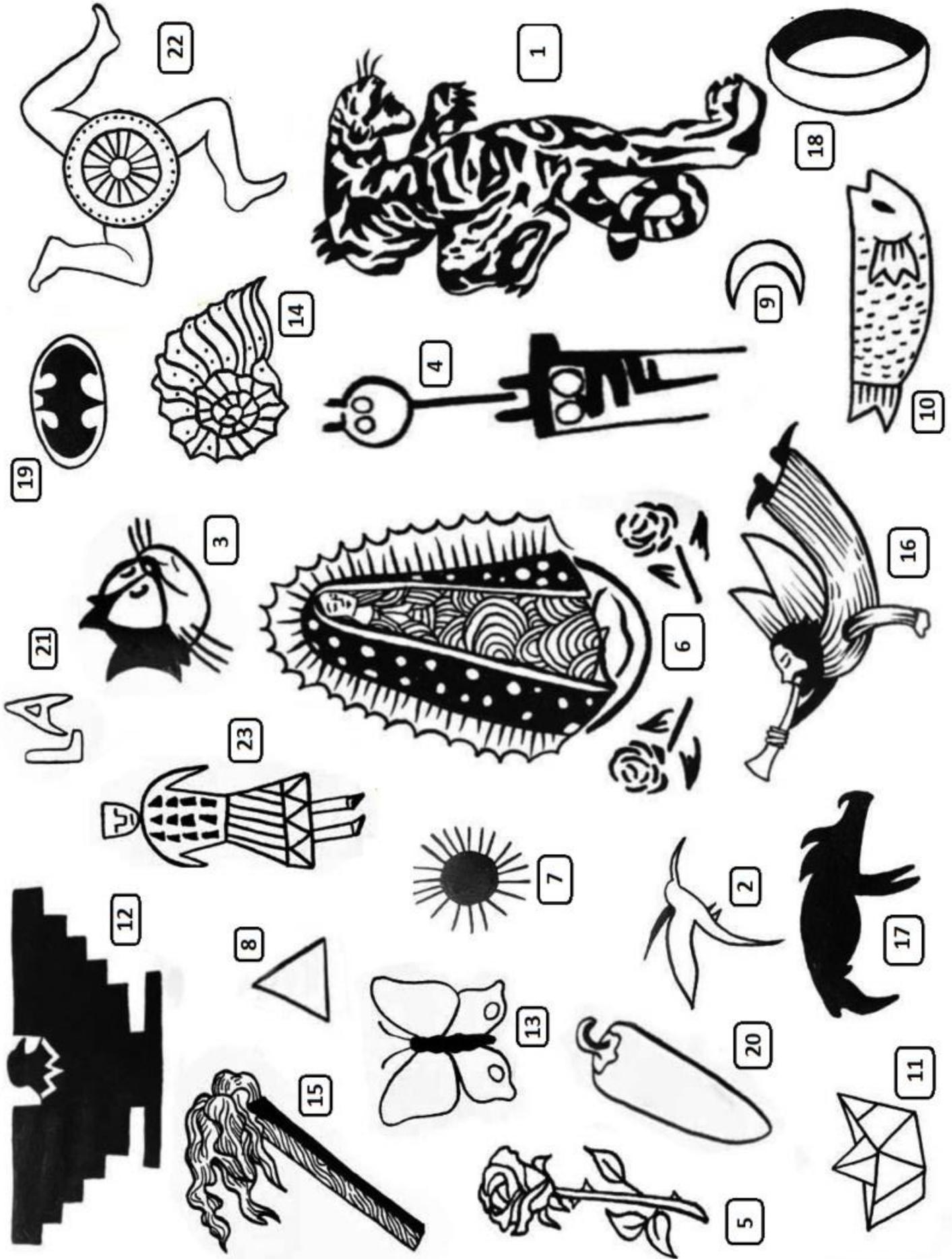




# TATTOO CATALOG

PLEASE CHOOSE  
ONE IMAGE  
FOR  
YOUR TATTOO





No. 1: *Tiger*



**Walter Goldfarb** (Brazil, b. 1964)  
*Dancing with the Tigers VII*, 2008  
embroidery, lacquer, pitch, acrylic, and aniline on raw canvas  
76 3/8 x 114 3/16 x 2 in.  
Gift of the Artist( In memory of Judith and Hazkel Goldfarb)



**No. 1: *Tiger***

### ***Tiger Symbol***

The artist, **Walter Goldfarb**, discovered from his tattoo research, that the tiger is a symbol of virility and most common among men in Brazil.

### ***Art Piece***

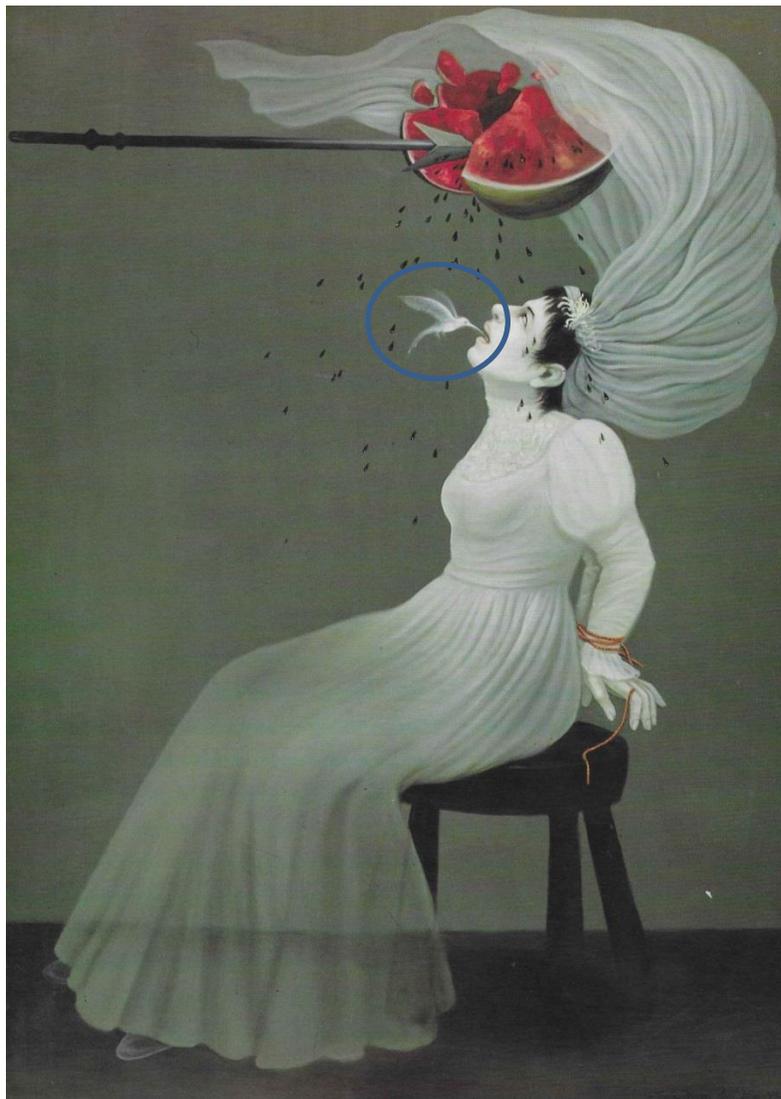
Tigers dance around a delicately feminine orchid flower as a symbolic metaphor representing the never-ending struggle between masculine and feminine.

### ***Biography***

**Walter Goldfarb** was born in 1964 in Rio De Janeiro, Brazil where he lives and works. He teaches at the School of Visual Arts do Parque Lagé. He studied architecture at St. Ursula University. Goldfarb's very first US exhibition was in 2007 at MOLAA



No. 2: *Hummingbird*



**Lucía Maya** (USA, b. 1953)

*Elixir del Olvido*, 1955

oil on canvas

65 x 50 in.

Gift of Ana Iturralde (in memory of Jose Maria Iturralde)



## No. 2: *Hummingbird*

### ***Hummingbird Symbol***

**Lucía Maya** uses the mystically magical Hummingbird as a symbol. All the myths and folklore come from ancient civilizations from the Americas:

- The Mayans believed that the first wedding ever performed was between two hummingbirds.
- Aztec god, *Hitzilopochtli*, which means “*hummingbird on the south*,” was believed to be a symbol of rebirth, and if a warrior died in battle, he was believed to return as the tiny bird, a symbol of peace and protection.
- The Taino indigenous of the Caribbean islands, also saw the hummingbird, the *Calibi*, as a symbol of rebirth and as a symbol for the one who spread life across the world.
- Among Native American legends, the *hummingbird* symbolized a healer, helping people in need.
- In today’s Mexican culture the hummingbird brings love as well as joy.

### ***Art Piece***

***Elixir del Olvido/Elixir of Oblivion*** is filled with surreal dreamlike images of solitude and anxiety. A partially transparent bride is bound on a stool dressed in a traditional white wedding gown with a floating-away veil. Above her head is a cut watermelon being pierced by a spear, shattering into pieces. The red juice of the melon is dripping as if weeping, onto her head and shoulders. A hummingbird hovers close to her mouth. For Maya the watermelon with its extraordinary shape signifies not only the rich fertility of Mexico, signified by the red white and green, but also symbolizes feelings of sweet passion, affection and sentimentality. The hummingbird hovering close to her mouth symbolized the protection from life’s challenges and the ever-present possibility of oblivion.

### ***Biography***

**Lucía Maya** was born on Santa Catalina Island in California, 1953, but moved with her family to San Pedro Tlaquepaque, Jalisco, Mexico in 1957. Maya is a painter, sculptor and lithographer.



**No. 3: *Felix the Cat***



**Irene Pressner (Venezuela, b. 1952)**

*Felix The Cat*, 2006

ink and encaustic wax on wood

39 1/2 x 39 7/16 in.

Gift of the artist



### No. 3: *Felix the Cat*

#### ***Felix the Cat Symbol***

*Felix the Cat* is an iconic cartoon character which the artist uses to symbolize humor in difficult, challenging and desperate times. The cat's name, "Felix," originated from the Latin words felis (cat) and felix (happy). Felix could get out of any situation with his magic bag of tricks. *Felix the Cat* was first produced as an animated cartoon from the silent film era in 1919 and popularized in the 1950's TV cartoon series.

#### ***Art piece***

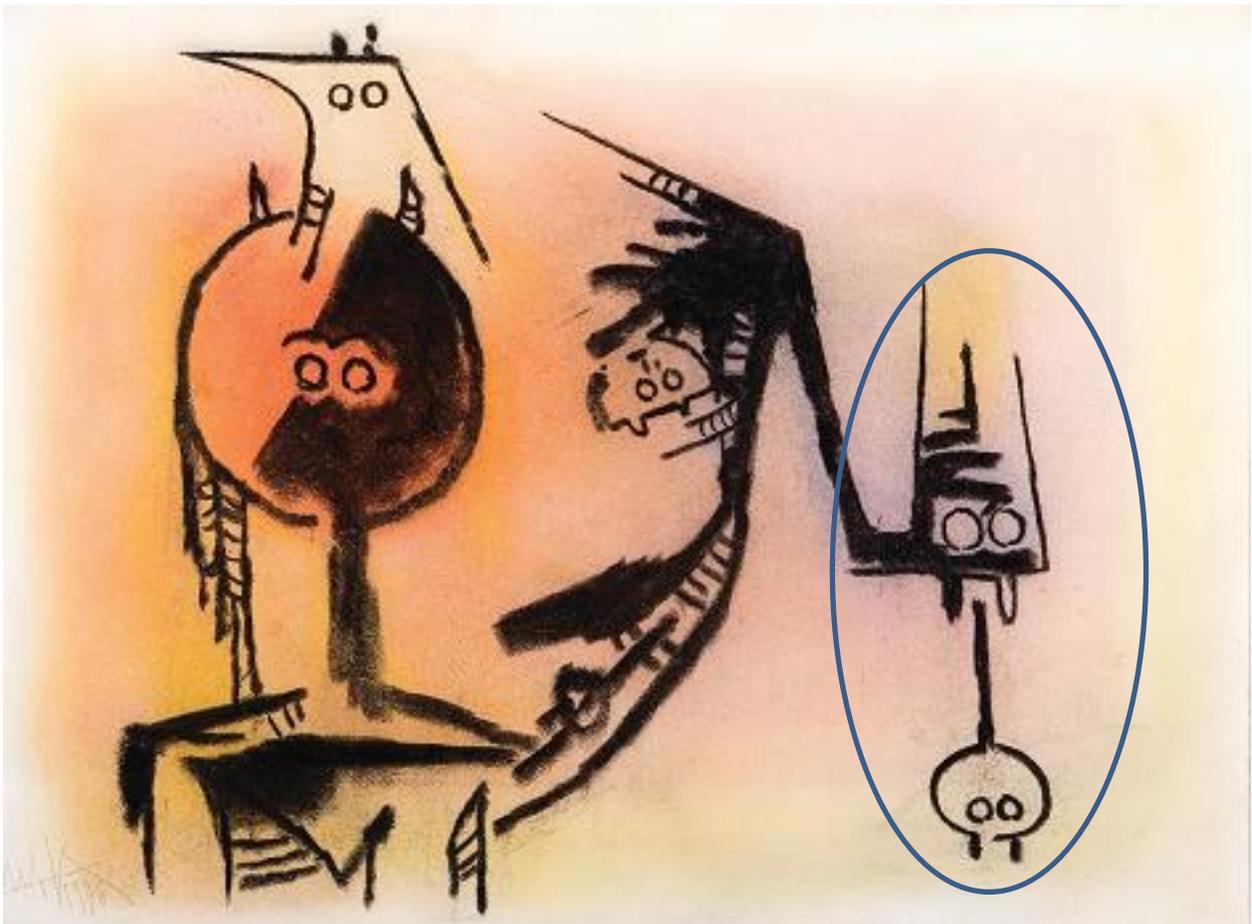
This tongue-in-cheek artwork references childhood humor of a comic book character in a flamboyantly ornate Rococo style. Pressner calls it "RocoComics." ***Felix the Cat*** at first glance is hidden within the Rococo repeated printed pattern, reminiscent of Pop Art. Pressner turned tattooing into a classic, regal fine art form. She honed her skills with encaustics, a very arduous art form where imagery is created with hot beeswax. Encaustics date back to the ancient Egyptians and Greeks who coated their ships with encaustic. She diligently worked on honing her skills, using beeswax, oil paint, and tattooing inks to create her striking iconography. Pressner's fascination with tattooing was born from the humiliating experiences her family and millions of people endured in the camps during World War II in Europe.

#### ***Biography***

**Irene Pressner** was born in Caracas, Venezuela in 1952. She studied at various art schools in Caracas before continuing her studies in the state of Vermont. She now lives and works in New York City. This piece won 1<sup>st</sup> place in the First Annual 2007 MoLAA Art Auction Juried Competition.



No. 4: *ORISHA*



**Wifredo Lam** (Cuba, b. 1902)  
*Untitled*, 1978  
charcoal and pastel on paper  
32 3/8 x 40 in.  
Robert Gumbiner Foundation Collection



#### No. 4: *Orisha*

##### ***Orisha Symbol***

Artist Wifredo Lam creates amazing, unusual and strange, bird-like *Orishas* spirits. This assembly of Orishas, African deities, are the keepers of the gateway between the divine and material worlds, and mediators between humans and other Orishas. Lam's powerful and personal paintings reference Afro-Cuban mythology: Cubistic portrayals of altars to African deities evoke a world of sacrifice and trance possession; mask-like faces peer from tropical forests where human, animal and plant forms merge.

##### ***Art piece***

Lam communicates a psychic state of Orishas' spirits and energy, reminiscent of Cuban and Voodoo cultural elements. Hybrid animal-vegetable spirit forms focus on the African inspired religion of his childhood. The viewer cannot escape the gazes of these creatures. They demand full attention. His interest in African art and primitive masks, major objects, in his art -- can clearly be seen in this painting. Lam also explores social injustice, spirituality and rebirth, from memories of a childhood full of witches, superstitions, inherited myths. His creative imagination is ever present in his work.

##### ***Biography***

**Wifredo Lam** was born in Cuba, 1902 and died in 1982. He was born to a Chinese immigrant father and a mother of African and Spanish descent. He was an uncommonly influential figure, a bridge between Latin American, European, African and Asian cultures. His art also linked Surrealism, Cubism, "primitivism" and the Caribbean religious practice of Santeria; he made a huge impact on art. Lam's intent was to paint the drama of his country by thoroughly expressing the black spirit, the beauty of the plastic art of the blacks. "In this way I could act as a Trojan horse that would spew forth hallucinating figures with the power to surprise, to disturb the dreams of the exploiters." Many experts identify Lam as one of the most important artists to come out of the 20th century.



No. 5: ***THE ROSE***



**Gonzalo Cienfuegos** (Chile, b. 1940)

***La tina amarilla*** 1990

oil on canvas

62 x 70 in.

Robert Gumbiner Foundation Collection



## No. 5: *The Rose*

### ***Rose Symbol***

A rose typically is the symbol for love and passion. In this work, the artist portrays a rose outside of a vase, resting on a round table-top. However, with no water a flower will undoubtedly wilt and die. Perhaps, the artist uses the rose as a metaphor to convey the story of the human condition, for a non-nourished life is empty; it withers and dies. The rose with a bottle of champagne usually represents a celebration.

### ***Art piece***

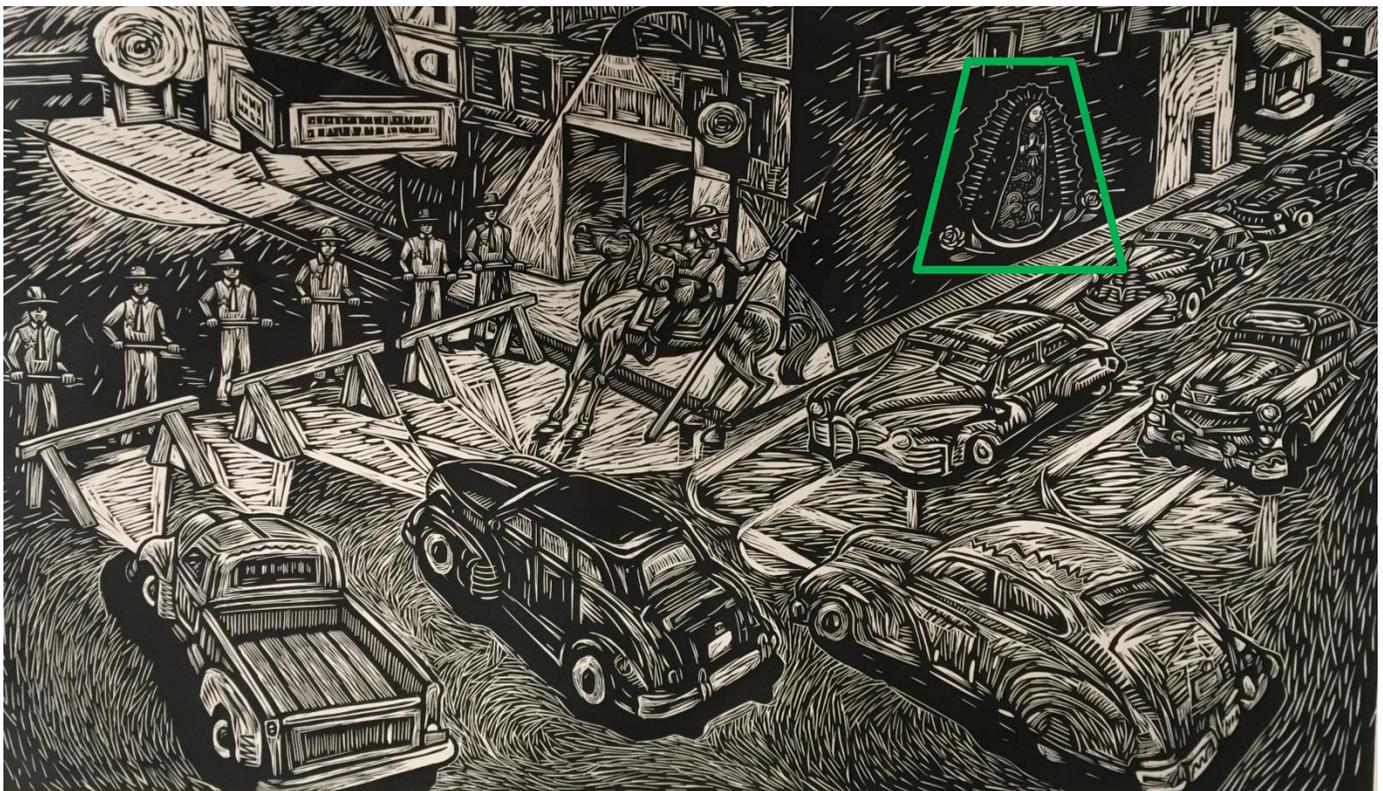
***La tina amarilla / The Yellow Tub*** depicts a group of motionless, trance-like figures in a provocative, surreal, dreamlike setting. A nude woman apparently ready for her drawn bath is the central figure, the focal point in this painting. A backdrop of two men and one extremely tall woman appear to be elegantly dressed spectators. The individuals in Cienfuegos' work are expressionless, introspective, and oblivious to each other, yet intensely peering out at the viewer. They occupy a strangely bizarre, and uniquely wonderful dramatic setting, as if on a stage framed by a curtain. The room is both interior and exterior. The inside room has a checkerboard tiled floor, with a space open at the back left the outdoor landscape. "Inside," spotlighted on a small, stark-white round tabletop, lies a lonely unattended rose, in front of an empty champagne bottle and a glass.

### ***Biography***

**Gonzalo Cienfuegos** is a Chilean artist born in 1949. He studied architecture at the Escuela de Arquitectura y Arte in Santiago. He later left for Mexico and studied graphic design, painting and sculpture at the Escuela Esmeralda in Mexico City. He returned to Chile in 1975, and is currently a professor of art at the Universidad Catolica in Chile. Cienfuegos' art displays conversance and inspiration with Western painting, with quotes from the old and new masters: Jan Van Eyck, Rubens, Velasquez, Goya, Giorgio de Chirico, Paul Delvaux and Balthus, among others.



No. 6: *Virgen de Guadalupe*



**Artemio Rodriguez** (Mexico, b. 1972)  
*The Closing of Whittier Blvd*, 2002  
linocut on paper  
24 x 32 in.  
Gift of Clark Branson



## No. 6: *Virgen de Guadalupe*

### ***Virgen De Guadalupe Symbol***

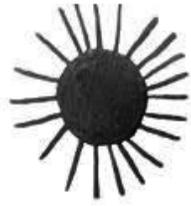
**Artemio Rodriguez** illustrates Mexico's most beloved symbol, the Virgen De Guadalupe, the patron saint of Mexico; a powerful symbol of Mexican identity and faith. She is associated in general with motherhood, and during the revolution also became a symbol of social justice, and in today's Modern Mexico, she signifies the power of feminism. Nationally known as "La Reina de Mexico"/" Mexico's queen," more than just a religious symbol, she became very much a cultural icon. Unlike Western World depictions of the Virgin mother, she is depicted with brown skin, brown eyes, with an angel and moon at her feet and rays of sunlight encircling her. Her image is profoundly rooted in the consciousness, heart and soul of the Mexican and Chicano people.

### ***Art piece***

***The Closing of Whittier Boulevard*** is a direct appropriation and tribute to an oil-on-canvas painting by Los Angeles artist Frank Romero. The piece depicts the 1979 contentious closing of Whittier Boulevard by the Los Angeles County Sheriff's Department. Sheriffs thought by closing the boulevard, alleged gang activity would be eradicated, the Latino presence would diminish, and cruising, an important part of the lowrider car culture, would cease. The Virgen De Guadalupe is believed to oversee discriminatory and inhumane treatment, offering her protection.

### ***Biography***

Artemio Rodriguez was born in Tacambaro, Michoacán, Mexico in 1972. He studied agronomy at the Universidad Autónoma Chapingo and apprenticed to and learned letterpress printing from Juan Pascoe at Taller Martin Pescador. In 2002 he founded La Mano Press in Los Angeles.



**No. 7: Sun**



**Augusto Torres** (Spain/Uruguay, 1913 - 1992)

*Constuctivo* 1937

oil on board

20 1/4 x 15 3/4 in.

Gift of the Robert Gumbiner Foundation



## No. 7: Sun

### ***Sun Symbol***

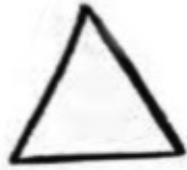
The *sun* symbol is used to represent power, energy, and life's eternal cycle of death and rebirth. Life would not be possible without the sun. Since the sun is depicted in the recorded accounts of nearly all ancient cultures, that makes it arguably the highest-regarded and most used symbol throughout the world.

### ***Art Piece***

***Constuctivo / Construction*** captures and epitomizes the heart of Torres's art. Like his father, Augusto created a grid-like canvas with large and smaller rectangular spaced, filled with linear images. Augusto's images are symbols of the essence of the construction of life. Torres based his art style on pictographs of modern everyday objects, and geometric shapes from pre-Colombian motifs. The elements can be used as symbols to communicate ideas evocative of cultural traditions which reference history, nature, objects of everyday life, ideas of reason and logic, emotions and spirituality.

### ***Biography***

**Augusto Torres**, eldest son of Constructivist painter and educator Joaquin Torres Garcia, was born in 1913, near Barcelona, Spain. Augusto's parents had immigrated to Spain from Uruguay in 1901, returning to the land of their Catalonian ancestors. When Augusto was 6, the family traveled to New York. During his youth and adolescence they lived in Fiesole and Leghorn, Italy; in Villefranche and Paris, France; and in Madrid. In 1934 the family returned to the parents' their former home in Montevideo, Uruguay. Augusto Torre's art reflected his father's Constructivism and a Cubist-inspired abstraction.



No. 8: **Triangle**



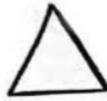
**Teodoro Romulo** (Mexico, b.1943)

*El risistas/The Challengers*, 1987

mixography on paper

30 x 37 in.

Robert Gumbiner Foundation Collection



## No. 8: Triangle

### ***Triangle Symbol***

The *triangle* has been used as a symbol in many ways over the centuries, particularly, in Christianity, representing the Holy Trinity (Father, Son, and Holy Spirit). Recently, the pink triangle has become an international symbol of gay pride and the Gay Rights Movement, and is second in popularity to the rainbow flag. This triangle was originally pointed downward, intended in Nazi Germany as a badge of shame marking homosexual prisoners. The pink triangle has been reclaimed from that past Nazi-German practice, and inverted upward, as a new symbol of pride, power and self-worth.

### ***Art piece***

***El risistas/The Challengers*** is a confrontation between a fiercely vicious brown dog and a towering red rooster. They each stand on opposite sides of a divided landscape. The dog's mouth is open with razor-like teeth, ready to attack, and appears to be positioned in the background of the composition. The large rooster stands boldly in the foreground. Both the rooster and the dog seem to be staring at the viewer instead of at each other. The rooster's strong menacing beak suggests an intimidating weapon. Romulo's presentation makes it unclear whether the dog is attacking the rooster or perhaps the rooster is threatening the dog. Also, in the foreground, across from the rooster but below the dog, is a mysteriously perplexing pink triangle. This convergence of dog, rooster and triangle is figurative, magical and yet real -- surreal and abstract -- nevertheless, simultaneously primitive, modern and futuristic.

### ***Biography***

**Teodulo Romulo** was born in 1934 in the city of Tlaxcala, Mexico, east of Mexico City. Romulo began his artistic training at the National School of Plastic Arts in 1966, remaining there until 1970. He continued his studies at the College of Fine Arts in Buenos Aires, Argentina. Romulo identifies with the art of Oaxacan artists who are inspired by ancient myths, legends and customs. Romulo's artwork draws specifically on human, animal and nature, exploring both indigenous and worldwide cultures.



No. 9: Moon



**Felipe Morales** (Mexico, b. 1959)

*Autorretrato*

oil on canvas

28 3/4 x 38 in.

Gift of the MAW Collection Honors Group of Friends



## No. 9: Moon

### ***Moon Symbols***

The *Moon, Luna*, symbolizes change, femininity, the subconscious, and the world of the dead with its fantastic lure, gravitational pull, cycles and beauty. The Moon is central to ancient cultures, reflecting the mystery of the land and its peoples. The Moon is one of the most important preHispanic nature gods, called Metxtli.

### ***Art Piece***

A man, possibly the artist Felipe, is sitting at the center of a long, rectangular, wooden-grained table in this vibrantly colorful painting. On the table, among other objects, are his small sculptures of the Virgin of Guadalupe, a horse, a bird, a rooster, and a female nude. Behind the long table, along the wall, are smaller square tables holding ceramic pottery and ancient-looking vessels of various Oaxaca shapes and forms. In the background on the back wall is a window or a painting of a panoramic landscape; a solitary man is at a cliff's edge. This apparent self-portrait reveals some of the artist's creations in various mediums: woodworking, sculpture, pottery, and painting, as well as the magical realism planted in the myths, legends and ancient traditions of his homeland.

### ***Biography***

Felipe Morales was born in 1959 near Ocotlán, Oaxaca. A self-taught artist, he later studied at the Taller de Artes Plásticas Rufino Tamayo. He works in ceramics as well as painting and print-making.



No. 10: *Fish*



**José Gurvich** (Lithuania/Uruguay, 1927 - 1974)

*Still Life with Clock*, 1959

oil on board

8 3/4 x 10 in.

Gift of the artist's estate



## No. 10: Fish

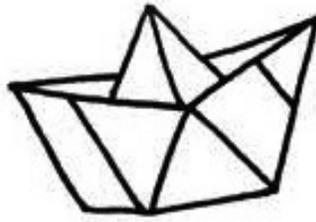
### ***Fish Symbol***

The *fish* has many meanings. It is one of the earliest Christian symbols based on the acrostic: the initial letters of the Greek word for Jesus Christ, Son of God and Savior spell out ichthus, the Greek word for fish. Christ also referred to his apostles as “fishers of men”, while the early Christian fathers called the faithful pisculi (fish). The Zodiac sign for Pisces is a pair of conjoined fish swimming in opposite directions. The fish can be a symbol of sexual happiness and fecundity, linked with their prolific spawn, the fertility symbolism of water and analogies of the fish with the penis. Many traditions use the fish as a symbol of wisdom. Fish are widely linked with life and fertility. In China they are a sign of good luck. In Japan the carp symbolizes love, courage, dignity and good fortune, while the Celts associated the salmon with wisdom, prophecy and inspiration. In Hebrew tradition fish represent the true and faithful and fish appear in Hindu myth as saviors. *Signs And Symbols*

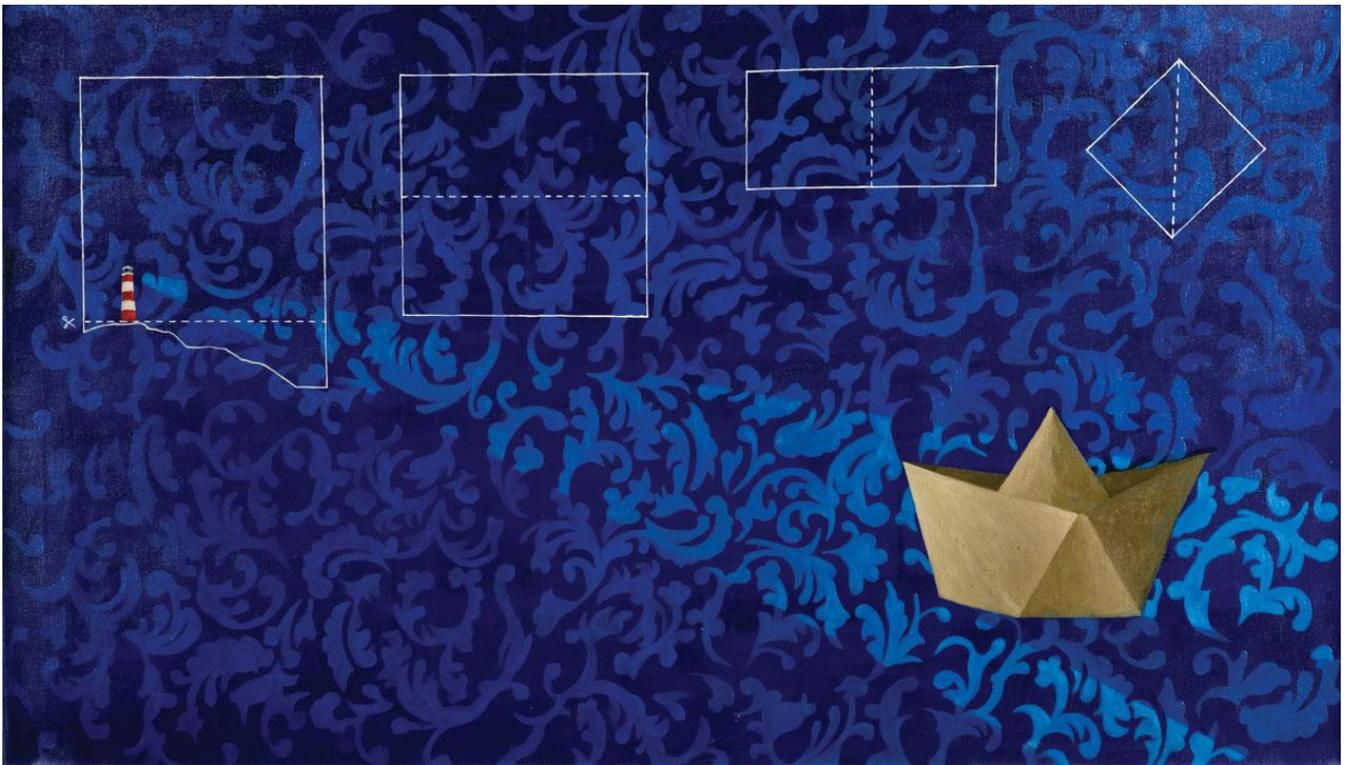
### ***Biography***

Zusmanas Gurvicius – **José Gurvich** -- was born on January 5, 1927 in Jieznas, Lithuania to Jacob Gurvich and Jaie Galperas, Lithuanian Jews. Seeking freedom from religious persecution and a better future, his family, immigrated to Montevideo, Uruguay. His father worked as a barber, and opened many of his own barbershops.

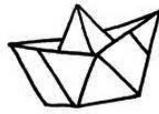
As a youngster Gurvich he constantly made drawings for his sister and her friends. After finishing elementary school he worked in a factory. In 1942 he began studying painting at the National School of Fine Arts in Montevideo, and studied music and violin. Gurvich’s work was exhibited throughout Uruguay and published in "Removedor," a prominent art in Latin America publication. He travelled extensively through Europe and Israel. He stayed in the kibbutz where his sister Myriam and his parents lived, and herded sheep. There, he came to grips with his Jewish ancestry and took part in the birth of the Jewish State. Living at the kibbutz he painted the world and the reality which surrounded him -- Israeli pastoral and religious traditions and Yiddish folklore. He moved to New York City in 1970 with his wife and son. In New York all these diverse environments that had shaped him, from his native Montevideo, to his Jewish roots, and now the vibrant sounds of New York, helped him define his unique artistic talent which seemed to effortlessly bridge cultures and distances. He died in New York at the young age of 47 and at the height of his career.



**No. 11: *Paper Boat***



**Ignacio Gana**  
*Barco azul*, 2007  
oil on canvas  
28 ½ x 48 1/8 in.  
Gift of Aldo Castillo Gallery, IL



## No. 11: Paper Boat

### ***Paper Boat Symbol***

The *paper boat* symbolizes life's hopes and dreams. The *paper boat* is the return of humans to nature.

### ***Art Piece***

A paper white boat floats on a surreal hypnotic magical blue ocean of Rococo design. A lighthouse in the distant upper left background corner shines its light on the vessel. Four illustrations placed at the top of this piece illustrate directions on how to create a paper boat from a square piece of paper. Inspired by the experience of being a father, he recreates an eternal children's game. Ignacio gave free rein to his childhood side, to seek and explore the world without fear, confident that adventure is a fundamental and absolutely necessary game in the life of every human being, regardless of their age. The artist began to create characters in artworks that could be confused with toys. In his work he is an adventurer.

### ***Biography***

**Ignacio Gana** was born in Chile in 1976. Ignacio studied painting, sculptor and Illustration. Currently he lives and works in Miami. Gana uses his figurative creations to invoke memories of childhood whimsy and days spent playing and laughing at the ocean.



No. 12: *United Farm Worker Eagle*



**Juan Gonzalez** (U.S., b. 1963)  
*We Can Be Heroes*, 2014  
wooden bench, leather, fabric  
37 x 47 1/2 x 22 in.  
Gift of the artist



## No. 12: *United Farm Workers Eagle*

### ***United Farm Workers Eagle Symbol***

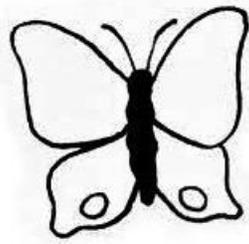
A flag with a black stylized eagle with wings shaped like an inverted Aztec pyramid became a key symbol of the United Farm Workers union and the Chicano movement. It appeared prominently on all official United Farm Worker's graphics, and its inclusion on unrelated posters made by Chicano artists signaled support for the Union. [backspace.com/notes/2003/05/united-farm-workers-logo.php](http://backspace.com/notes/2003/05/united-farm-workers-logo.php)

### ***Art Piece***

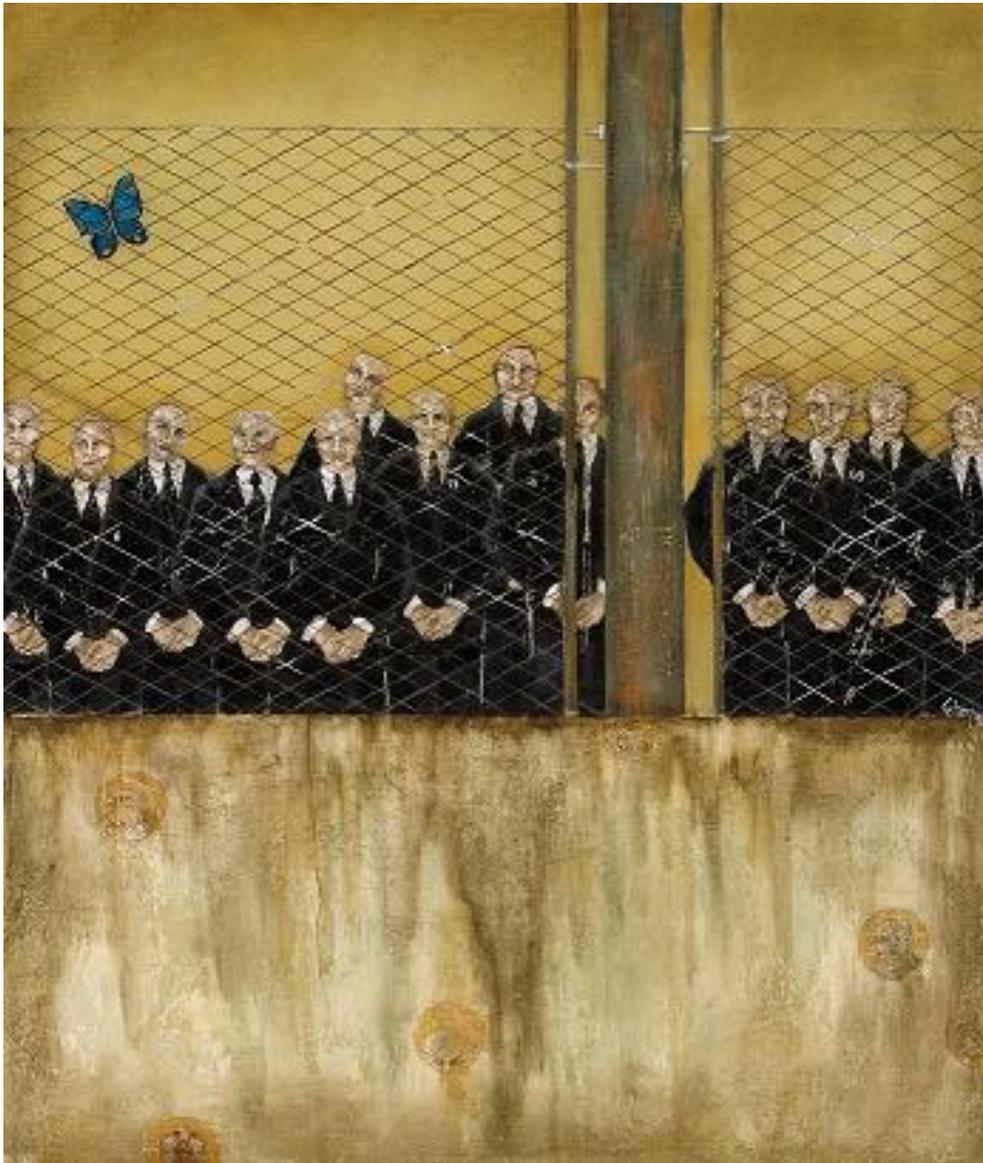
The facial images of Martin Luther King, Jr. and Cesar Chavez, imposed on a functional chair, are the focal point of this art piece, ***We Can Be Heroes***. Inscribed over their heads are the words *Dreams Have No Expiration Date*. The United Farmworkers symbol separates the two bust figures; the roots of a tree embrace both figures; the text message is firmly rooted; and the sun's rays shoot outward and frame the piece.

### ***Biography***

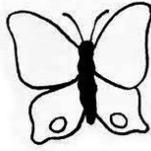
**Juan Gonzalez** is a self-taught leather-tooling artist, who established his own business, Nomad Custom Leather. He also does tattoo art and works in other mediums. Juan's artwork reflects not only his Mexican-American heritage, but the feel and pulse of the city streets where he grew up.



No. 13: *Butterfly*



**Ana Fabry** (Argentina, b. 1963)  
*Leccion I*, 1998  
mixed media on canvas  
29 1/8 x 25 in.  
Robert Gumbiner Foundation Collection



## No. 13: *Butterfly*

### ***Butterfly Symbol***

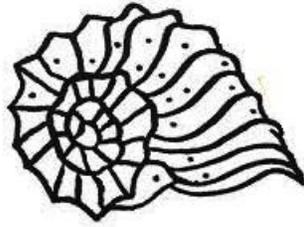
Butterflies are deep and powerful representations of life. Many cultures associate the butterfly with the human soul. The Christian religion sees the butterfly as a symbol of resurrection. Around the world, people view the butterfly as representing endurance, change, hope, and life. The butterfly is also a symbol of transformation. [www.gardenswithwings.com/butterfly-stories/butterfly-symbolism.html](http://www.gardenswithwings.com/butterfly-stories/butterfly-symbolism.html)

### ***Art Piece***

The color in ***Leccion I*** is dramatic. The thirteen male figures in this work are somewhat realistic, rather than totally symbolic or abstracted. These men are in an unknown place, standing behind a chicken wire fence. They appear official, dressed in identical black judge's robes, white shirts with ties, with all their hands clasped in front of them. These men seem to be peering outward at the viewer from behind the wire fence. Off to the left upper corner of the background is a solitary butterfly.

### ***Biography***

**Ana Fabry** is an Argentinian visual artist who was born in 1963 in San Francisco, Cordoba Argentina. Fabry is a painter and installation artist and currently lives in the city of Santa Fe, Argentina.



**No. 14: Shell**



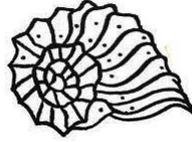
**Roberto Fabelo** (Cuba, b. 1950)

*Carne de identidad*, 1998

oil on canvas

33 x 22 in.

Robert Gumbiner Foundation Collection



## No. 14: Shell

### **Shell Symbols**

Because of its structural form that shelters life, the symbolism of the *shell* is often connected with the womb, birth and creation. *“Complete Encyclopedia of signs and Symbols”*

### **Art Piece**

In *Carne de identidad*, a robust Rubenesque nude figure sits on a shell. The figure’s hair is short and black’ and the viewer sees an earring on the right ear. On the left shoulder is a small, angel. The nude figure wears a wing on the right side while the little angle has a wing on its left side. This unusual nude is bizarrely haunting. The metamorphosis of this human figure into Fabelo’s unique creature forces the challenge of the viewer’s perception of fantasy and reality.

### **Biography**

**Roberto Fabelo** was born in 1950 in Guáimaro, Cuba. He studied at the National Art School and at the Superior Art Institute of Havana. Fabelo is a painter, draftsman, engraver, sculptor, and illustrator. He is known for the absurdist humor he embeds in his watercolors and sculptures, such as his ongoing series of bare-chested women wearing tin pots or conch shells as hats. Roberto had many solo exhibitions outside of Cuba, including at the Museum of Latin American Art in 2014.



No. 15: *Torch*



**Leopoldo Méndez** (Mexico, 1902 – 1969)

*Las antorchas*, 1947

linoleum print on paper

12 x 16 ¼ in.

Robert Gumbiner Foundation Collection



## No. 15: Torch

### ***Torch Symbol***

The *torch* symbolizes illumination. Not only does the light of the torch help the peasants see in the darkness, but it also represents enlightening the minds of the people to fight for their rights.

### ***Art Piece***

In this print, ***Las antorchas / The Torches***, peasants charge through the wilderness carrying burning torches to illuminate their way. The most prominent figure is a male in the foreground with an intensely impassioned and forceful expression on his face, wearing a straw hat. The bold use of line technique, and the way in which the figures, shapes, and lines are sculpted from the woodblock, impart a sense of tension and turbulence to this composition. The arrangement of forms across the picture plane was inspired by etchings of rebelling peasants made in 1903 by the German printmaker Käthe Kollwitz (1867-1945). Méndez made this print as one of a series used in the opening credits to *Río Escondido* (Hidden River, 1947), a film directed by Mexican cinematographer Emilio Fernández.

### ***Biography***

As the eighth child in his family, **Leopoldo Mendez** (Mexico, b. 1902-1969) had a poor and difficult childhood, (he lost his mother before his first birthday). By age fifteen Mendez had enrolled at the prestigious San Carlos Academy of Fine Arts. He is well-known in and outside of Mexico for his talent as a printmaker and as one of the founders of the renowned *Taller de Gráfica Popular* in Mexico City. This printmaking workshop produced quality prints that reflected the social and political preoccupations at the time by the Mexican people. Perhaps only Jose Guadalupe Posada supersedes Mendez in his overall influence on Mexican art through Printmaking.



No. 16: Angel



**Rodolfo Morales** (Mexico, 1925 – 2001)

*De manteles largos*, 1994

lithograph on paper

23 3/4 x 31 1/2 in.

Robert Gumbiner Foundation Collection



## No. 16: Angel

### ***Angel Symbol***

*Angels* are often symbolized as the overseers of all things on earth. Angels guide us, protect us and assist us on our life's path.

### ***Art Piece***

Beautiful, vibrant, yellow highlights the focal centerpiece -- the church standing behind the town square plaza. Morales' use of color represents the abundant richness of Mexico. His color palette also serves as a marvelous roadmap for the viewer's eye. Above the double campanile bell towers are flying angels, a heralding a coronet and two village women with oversized hands holding two long white table cloths.

***Dressed to the Nines*** may not just be describing the townspeople dressed in their finest clothes for a special celebration like Sunday Mass, a town saint's feast day, or a local marriage, or funeral. It may also suggest that the phrase "***Dressed to the Nines***" includes buildings, the Placita (plaza), church, stores and roads, also beautifully and magically decorated.

### ***Biography***

**Rodolfo Morales**, (1925-2001) deemed the "*Maestro de Los Sueños*" (Master of Dreams) was born in 1925 in a small Indian village in Oaxaca. Morales was raised by women, a mother, grandmother and aunt. Throughout his life he treasured and valued their importance. The two women are the bookends which anchor this painting and soul of the town. He cherished and embraced their significance by always portraying women in his paintings as the nurturing caretakers and constancy of family and of these towns and villages. Most of his art was inspired by dreamlike memories of his native land. Morales' distinctive work is known internationally and he is considered a national treasure of Mexico. Many of his paintings are with subjects, mostly women, whose oversized faces and oversized hands portray the laborious lives they lead. The warmth and color of his work spin the mundane toils of a peasant village into magically mystical scenes, including brides on bicycles, dancing angels, and puppies with human expressions. He best celebrates the joy, magic and wonderment of the small villages and the women of Mexico.



**No. 17: Nahual**



**José Bedia** (Cuba, b. 1959)  
*Nahual de la sierra*, 1997  
acrylic on canvas  
80 1/2 x 72 in.  
Robert Gumbiner Foundation Collection



## No. 17: Nahual

### ***Nahual Symbol***

A *nahual* symbol is an individual's own special animal counter-part, to which his life force is linked -- an alter-ego protector providing guidance, an animal spirit-guide, similar to a guardian angel. The nahual represents the personal characteristics and identity the human may attain. Many of the ancients and indigenous people of Mexico believed in the Nahual -- to transform and change their lives.

### ***Art Piece***

***Nahual de la sierra / Nahual of the Mountain*** portrays an enormous figure, possibly a giant animal or human, or possibly a hybrid-being -- the focus of this work. A miniature animal figure stands on the shoulder of the "giant." This work combines the synthesis of Afro-Cuban Palo Monte traditions with those of Mexico's indigenous peoples. Bedia uses a black, brown and white color palette; hues which are densely applied to form a thick, crusty impasto texture, scraped onto the canvas with a painting knife.

### ***Biography***

**José Bedia** was born in Havana Cuba in 1959. He trained in Cuban art schools before his family left the island in 1991 to settle in Miami, Florida. Bedia combines the concepts of modern art with Afro-Cuban, Mesoamerican and Native American Indian religious and cultural symbols. His art references their relationship with nature and animals, as well as the journey of a spiritual process.



**No. 18: Circle**



**Fernando Cánovas** (Argentina, b. 1960)  
*La rueda-Gevurah*, 1998  
acrylic pigment and ground limestone on canvas  
78 3/4. x 77 in.  
Robert Gumbiner Foundation Collection



## No. 18: Circle

### **Circle Symbol**

The *circle* symbol meanings are far reaching and profound. The circle since the beginning of time has been represented by the sun, moon and planets. It embodies universal, sacred and eternal spiritual energy. The following are some of the many circle keyword meanings: infinity, unity, cycle, mobility, wholeness, inclusion, totality, perfection, revolution and completion.

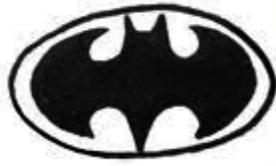
### **Art Piece**

Portrayed in ***La rueda-Gevurah / The Wheel-Gevurah*** is a simple, unadorned image of a circle or a wheel. It seems to be moving, as evidenced by Canovás' excellent draftsmanship in his use of line, perspective and spatiality. In this acrylic pigment and ground-limestone-on-canvas work, Canovás conveys a sense of control, balance, and symmetry. Attributes of shape and form are exact reflections chronicled around the spatial, three-dimensional object in a two-dimensional space. The relationship between pattern, space, spatiality and perspective anticipate the visual qualities of the circular object in an implied kinetic motion.

"In his work, he shows a deep concern about space and time. His intent is to capture them, and, as a result, his paintings emanate a strong sensation of vertigo and have a no-space, no-time feeling. In his latest spatial projects, he incorporates collage in his compositions to take the image into the three-dimensional world."

### **Biography**

**Fernando Canovás** (Argentina, b. 1960) excelled at an early age. Impressed by the personality, originality and impeccable execution of his earliest works as a child in Buenos Aires his teachers encouraged him to further his artistic studies in Europe or the United States. After high school, feeling strongly oppressed by the socio-political situation in Argentina, he exiled himself voluntarily to France. In 1983 he studied at L'Ecole des Beaux Arts in Paris. He studied under Belgium artist Pierre Alechinsky and while living in France established a close friendship with seminal figure in 20th century surrealist and abstract expressionist artist, Chilean born Roberto Matta, who influenced him greatly. He currently lives between Buenos Aires, Paris and New York.



**No. 19: Batman**



**Adrián Arguedas** (Costa Rica, b. 1968)  
*Divertimiento*, 1990  
woodcut on paper  
34 x 22 ½ in.  
Robert Gumbiner Foundation Collection



## No. 19: Batman

### ***Batman Symbol***

The *Batman* logo symbolizes the eternal battle between good and evil, striving for justice, and man's ability to gain strength and hope in hard times.

### ***Art Piece***

***Divertimiento / Fun***, is full of contradictory elements. This is a portrait of a Catholic bishop seated on a priestly celebrant's chair. With his right hand raised, it seems that he is about to give a blessing. His chair is adorned with gargoyles, (hideous, brooding creatures), carved into the armrests. Based on the architectural feature of an emblematic Moorish-style keyhole arch, it appears that the bishop is sitting inside a church. He wears sunglasses. The priest is attached to strings like a puppet, leaving the viewer without knowing who is controlling the strings. Instead of wearing a pectoral crucifix around the neck as a clergyman of faith, he is wearing a medallion bearing the Batman symbol. The image of Mickey Mouse is on his Miter.

Adrián Arguedas work exposes corruption in Latin America, not only the political and social conditions, but also of the corruption of the church. He depicts its violent and grotesque disintegration, combining views of social and individual suffering. Art critic Bélgica Rodríguez asserted that the work of Arguedas represented “...scenes of an oblique pain that cannot be confessed of a wounded reality.”

### ***Biography***

**Adrián Arguedas** (Costa Rica, b. 1968) is recognized for his printmaking and particularly his woodcuts. His blend of technical mastery and critical content has led critics to consider him a worthy successor to the renowned Costa Rican painter, printmaker, engraver and poet, Francisco Amghetti.



**No. 20: Chili Pepper**



**Arturo Elizondo** (Mexico, b. 1956)

*El Nada*, 1995

oil on canvas

60 1/4 x 80 in.

Robert Gumbiner Foundation Collection



## No. 20: Chili Pepper

### ***Chili Pepper Symbol***

The word *chile* is from Nahuatl language of ancient Mexico. The chili has been used for medicinal and culinary use in ancient Mesoamerica since at least 7500 BCE.

The word *chile* or *chili* in English, has many symbolic meanings. While still a symbol of regeneration and fertility in Mexico (formerly Mesoamerica), it has grown part of a machismo culture in which it represents vigor and manhood.

The chili pepper has also become a contemporary southwestern U.S.A. tradition symbolizing warmth and friendship.

### ***Art Piece***

A male figure formally dressed in a black suit jacket, pants and shiny polished dress shoes lies or levitates horizontally in the foreground of this composition. The viewer is unsure whether the figure is dead, asleep or perhaps in a trance. Different objects lie across his body. A bird is perched on his chest, observing the scene. Next to the bird, mid-body, is a single green chile; adjacent, is a single yellow flower on a leafless stem, and perplexingly cylindrical tubing. On the figure's legs lies an equally mystifying pile of dark forest green, circular shapes. Above his legs is miniature headless body with opened legs, clothed in a bright orange shirt and tan shorts. Above and below the male figure either dolls or small human bodies and body parts are strewn. Behind him is an abstracted landscape with a pyramid in the distance. The pyramid has remained through time, overlooking the many changes in Mexico made in the name of supposed progress. Elizondo stated, *In the present arts scene, my paintings sometimes look a bit out of place, but what is really out of place is my country, my civilization. According to today's notions of the future, of progress we don't exist at all.*

### ***Biography***

**Arturo Elizondo** (Mexico, b. 1956) studied graphic design at the University of the Americas in Puebla, Mexico, the National School of Painting and Sculpture in La Esmeralda, Mexico City, and the San Carlos School, Mexico City. He is considered part of the Neo-Mexican art movement. He is deeply philosophical in his work and has been described as a Neo-Mexican artist with Kafkaesque and Dalai Lama sensibilities. His surrealistic paintings synthesize images from varied influences-Mexican, European, religious as well as autobiographical.

LA

No. 21: LA



**William Lira** (Venezuela, b. 1962)

*Untitled, 2002*

acrylic on canvas

46 1/2 x 63 1/4 in.

Gift of the artist



## No. 21: LA

### ***“LA” Symbol***

Letters and fonts can provide strong messages. “LA” has many meanings. For many local Southern Californians, the iconic “LA” means Los Angeles. LA can stand for Latin America or it could be referring to an [LA magazine](#) article.

### ***Art Piece***

A bicycle stands at the center of this art piece. (Lira’s favorite subject for his paintings is a bicycle.) The colors transmit freshness, peace and are associated with the intellectual part of human beings. The bicycle is a universal symbol of freedom. It has child-like appeal as well as a practical vehicle for the masses. Multiple alphabet boards hang on the walls behind the bicycle. Letters are used for the building blocks of communication, language and knowledge. Some of the boards have writing like “LA, A+O” with a heart. Making make out the details beyond the bicycle is challenging, as if the bike is moving forward and the objects behind it are an abstracted blur.

### ***Biography***

**William Lira**, was born in Caracas, Venezuela in 1962. In 1982 at the age of twenty, he began his academic studies when he attended drawing and painting workshops organized by FUNDARTE, in Caracas. Later, in 1984, he began studying at the Experimental Pedagogical Libertador University, where he obtained his degree.



**No. 22: *Trinacria / Triskelion***



**Marnie Moliere** (Puerto Rico, b. 1970)  
*Norte, Sur, Este o Este*, 1999  
Mixed media on paper  
46 3/4 x 30 in  
Robert Gumbiner Foundation Collection



## No. 22: *Trinacria / Triskelion*

### ***Trinacria or Triskelion Symbol***

The symbol of Sicily known as the *Trinacria* or *Triskelion* is said to be derived from a myth about three nymphs. They are said to have danced all around the world gathering the best fruit, stones and soil, they then threw all of it into the sea and created Sicily. This is why the island has three corners which symbolize each feet of the nymphs.

It also means star with three points. The center circle which usually has the image of Medusa implies the protection of the island by the goddess Athena, the patron goddess of Sicily.

### ***Art Piece***

Appearing like a map, a cage in the shape of a standing figure, rests atop of a compass inside a round landscape sphere. A light pyramid frames this image. Cloud-like shapes form territory spaces at the edge of the pyramid. A house with a portrait marks each directional area. Humorously, the title of the art piece is a play on words, instead of North, South, East or West, it actually reads *North, South, East or this One*, because west in Spanish is “oeste”, but the words for “or this one” is “o este”. “My work is the recreation and appropriation of cartographic language to make up urban landscapes, grids, routes, networks that form new designs nostalgically reminiscing cities, roads and streets traveled (a lost paradise).” ..., an exploration of the human condition in its fragility and its social behavior.” ~ Marnie Perez

### ***Biography***

Moliere was born in San Juan, Puerto Rico in 1970 and she is a printmaker, designer and creator of installations. She earned her Bachelor's degree in Printmaking and Art Education at Escuela de Artes Plásticas in San Juan, Puerto Rico in 1993 and in 1997 she earned her Master's degree in Graphic Design at the Academia San Carlos of the Universidad Nacional Autónoma de Mexico. The use of grids, patterns and textures of maps as a result of explorations and travels to different cities, are the most common elements in her artistic work. <http://www.mapr.org/en/museum/proa/artist/perez-marnie>



**No. 23: Figurine**



**Gustavo Monroy** (Mexico b. 1959)

*Untitled*, 1995

Oil on canvas

59 x 59 in.

Robert Gumbiner Foundation Collection



## No. 23: Figurine

### **Figurine Symbol:**

A figurine (a diminutive form of the word figure) or statuette is a small statue that represents a human, deity or animal, or in practice a pair or small group of them. Figurines have been made in many media, with clay, metal, wood, glass, and today plastic or resin the most significant. Ceramic figurines not made of porcelain are called terracottas in historical contexts.

### **Art Piece**

In the foreground is a self-portrait of Gustavo Monroy apparently holding up and walking in a container, possibly his portable/mobile house. Below his feet is a small smiling man holding him upright. Standing next to his legs is a woman with a mask-like face. Arranged around his box-like house are smaller homes. On the right, paths from homes lead to homes scattered in the landscape. On the left human figures are leaving their home on foot into an undefined space. On the top boarder reads the days of the week in English and Spanish. However, “*Sabota*”, Saturday in the Slovenian language is placed in a very visible open space for all to more easily see. Paint or some sort of fluid pours from letters that spell out “*Sabota*”. The brown-black colors of the background drip down the canvas like a blood-filled landscape. In front of his house is a picture of a spotted rabbit with an illustrated digestive system. The rabbit is eating plants and eight houses surround this animal. This picture is a peaceful scene in stark comparison to the scene which Monroy presents in this work. Human drama, religious imagery and self-portraiture present human suffering next to images of the artist himself -- in some cases, no more than a disembodied head -- set against bleak, sandy backgrounds and landscapes. Monroy shows the realities of today's world in his paintings. The cost to innocents of such a violent environment is what one could see reflected in Monroy's work, which serves as an example of how the violence in Mexico is filtering down into art and popular culture.

### **Biography**

Gustavo Monroy (Mexico, b. 1959) is a painter, printmaker, and draftsman. Who represents the existential human drama with a grotesque sort of Surrealistic fury. He spent several years living with the Tarahumara Indians in the Mexican state of Chihuahua.