

5-2023


ESPACIO

EDGAR Perez Peña

Edgar Perez Peña

California State University - San Bernardino

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MASTER'S OF FINE ARTS IN STUDIO ART
California State University, San Bernardino

Edgar Perez Peña
May 20, 2023


Graduate Coordinator:
Professor Alison Ragguette

Graduate Committee:



Edward Gomez (May 1, 2023 08:05 PDT)

Edward Gomez
Committee Chair



Francis Almendarez (May 5, 2023 12:45 PDT)

Francis Almendarez
Art Faculty



Liliana Conlisk- Gallegos
Communication Studies Faculty

Artist Statement

I think of my work as unfinished fragments made up from objects, drawings, paintings, and photographs in which the constructed and the readymade are used to question our social gender constructs. My arrangements are used as metaphors in conjunction to my body. My work functions as an invitation into a reflective state where themes of comfort, discomfort, private and public spaces, explore the human condition back to the self and space.

The definition of masculinity varies depending on cultures. In western culture, the image of a male is one that is strong, outspoken, a protector, a provider, and a leader. With these characteristics of masculinity, we are subconsciously characterizing a male in a way that has never existed. We are following and reinforcing the gendered system cycle that trains us to suppress emotions, vulnerability, and weakness. This division influences the sociological and political makeup of our system. I use personal experiences and my body, which serves as a vessel that secures, protects, and feels.

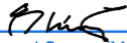
Artist statement/ Masters's Research Paper Final Review and Approval

MFA in Studio Art
California State University, San Bernardino


Date April 28, 2023

Name Edgar Perez Peña


I have reviewed the above student's Artist Statement/ Master's Research Paper and find that it meets my approval for graduation with a M.F.A. in Studio Art.

Advisor 
Edward Gomez (May 1, 2023 08:05 PDT)
signature

Edward Gomez
name

Committee Member 
Francis Almendarez (Mar 5, 2023 12:45 PDT)
signature

Francis Almendarez
name

Committee Member 
signature


Liliana Conlisk- Gallegos
name

Committee Member _____
signature

name

Committee Member _____
signature

name

Graduate Coordinator 
signature

Alison Ragguette
name

MASTER'S PROJECT IN STUDIO ART


Final Review and Approval

MFA in Studio Art
California State University, San Bernardino

Date April 28, 2023

Name Edgar Perez Peña

I have reviewed the above student's Master's Project and Exhibition and find that it meets my approval for graduation with a M.F.A. in Studio Art.

Advisor 
Edward Gomez (May 1, 2023 08:05 PDT)

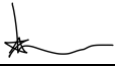
Edward Gomez

name

Committee Member 
Francis Almendarez (May 5, 2023 12:45 PDT)

Francis Almendarez

name

Committee Member 
signature

Liliana Conlisk- Gallegos


name

Committee Member _____
signature

name

Committee Member _____
signature

name

Graduate Coordinator 
signature

Alison Ragguette

name

Professional social media and website addresses

Website

URL: <https://edgarperezpart.wixsite.com/my-site>

Instagram

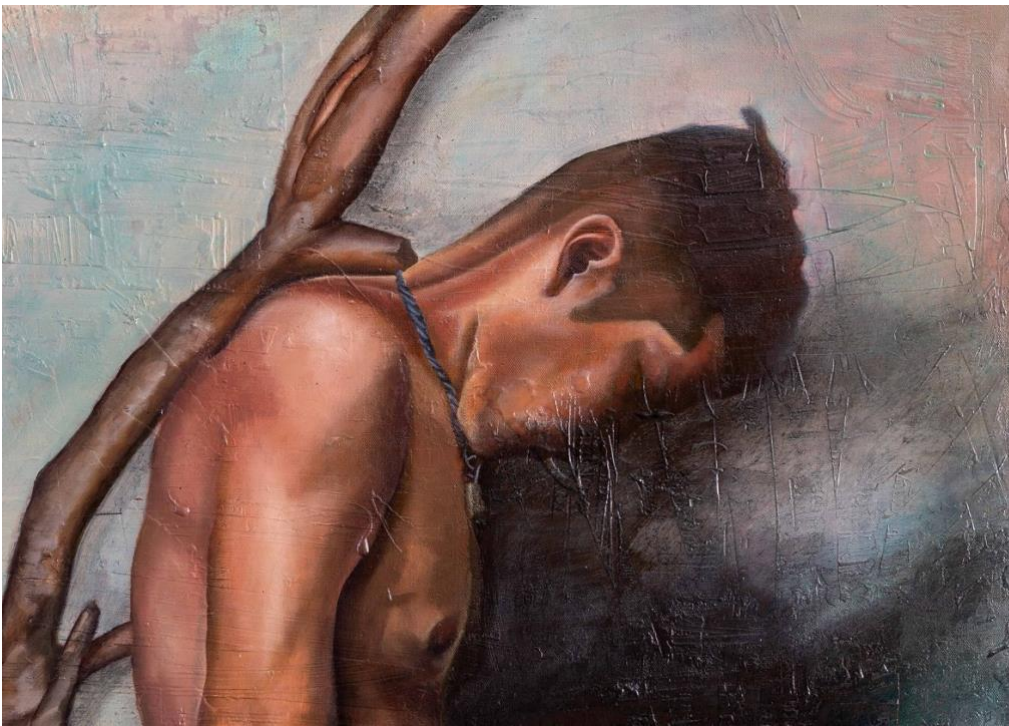
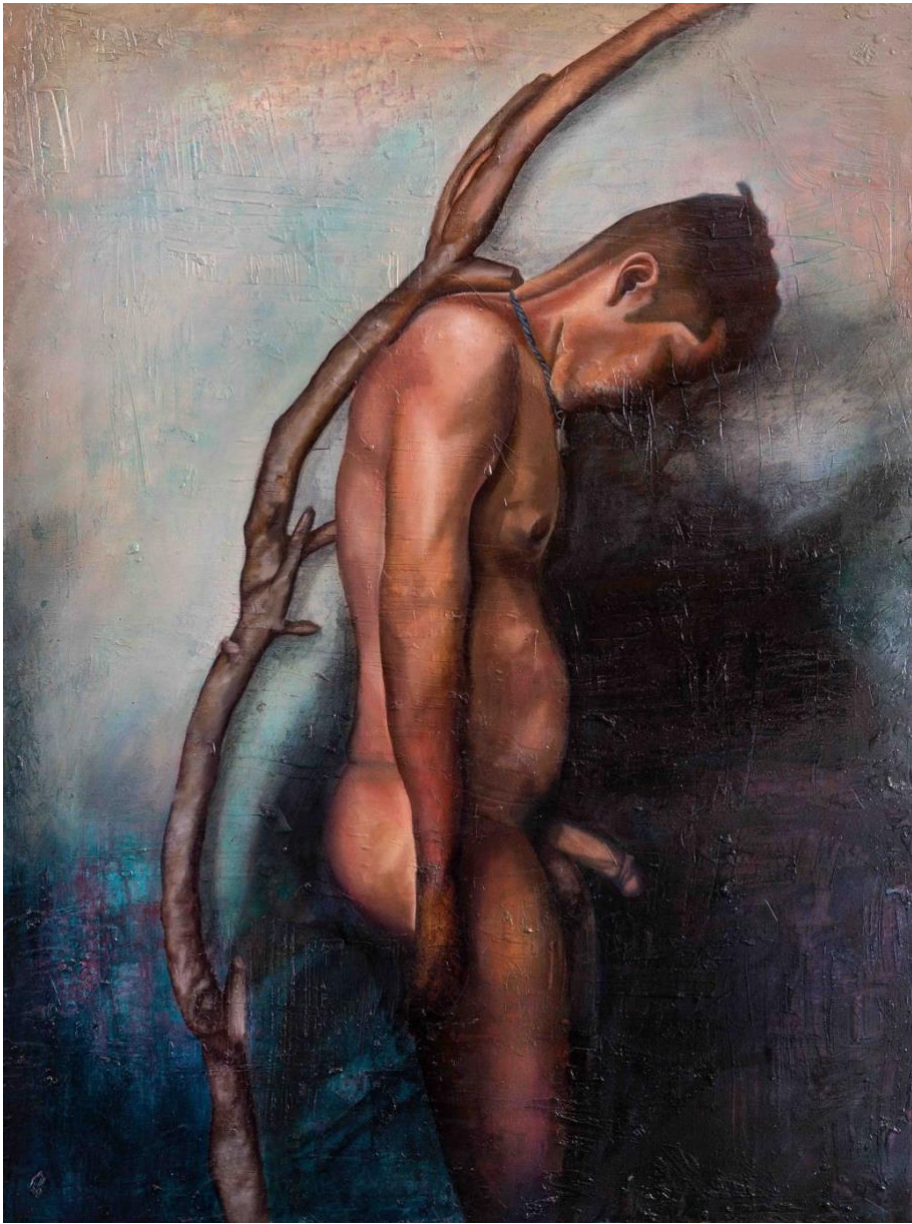
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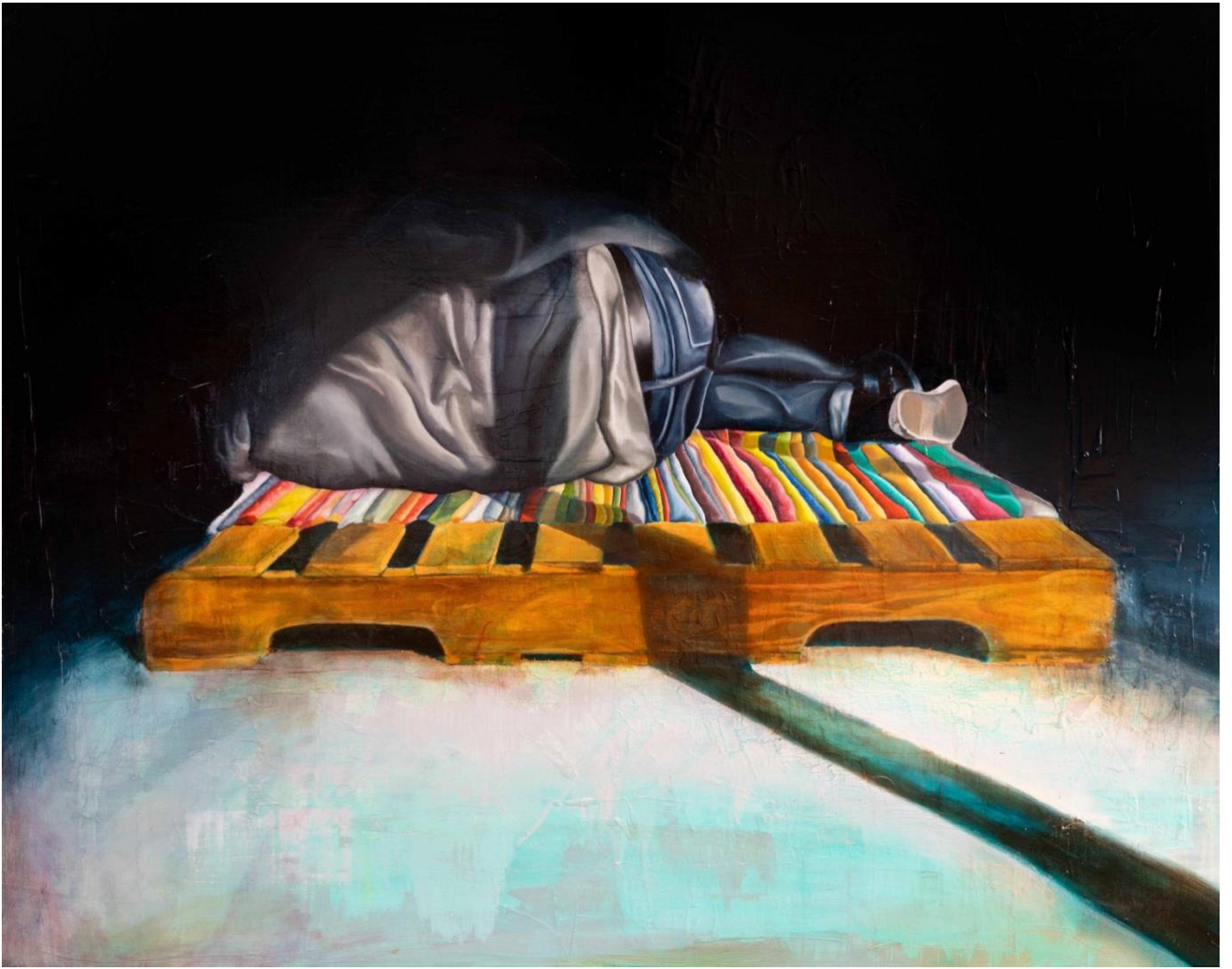
URL: https://www.instagram.com/art_by_edgarperez/?hl=en

TikTok

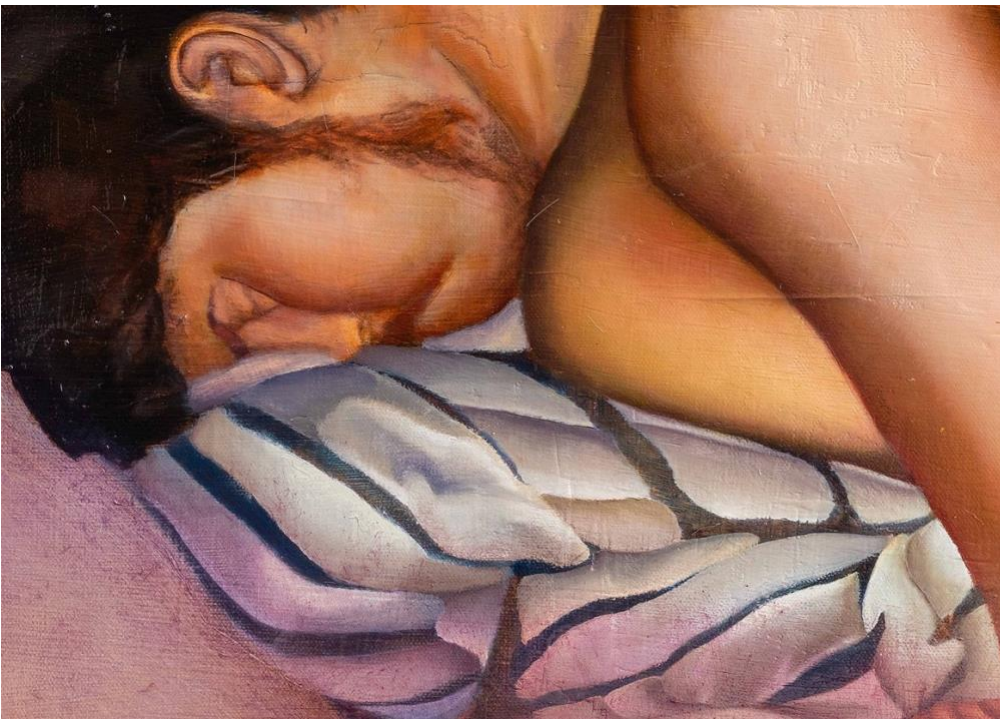
Handle: @edgar_perezart



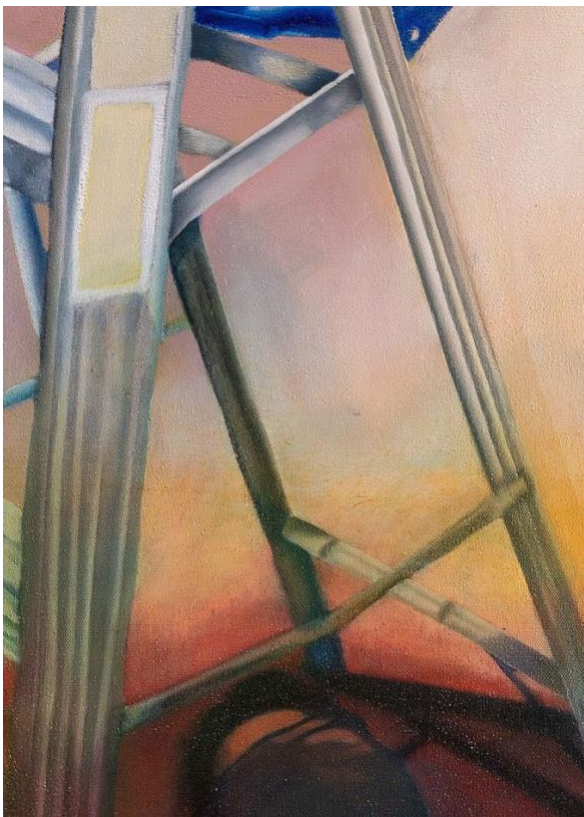




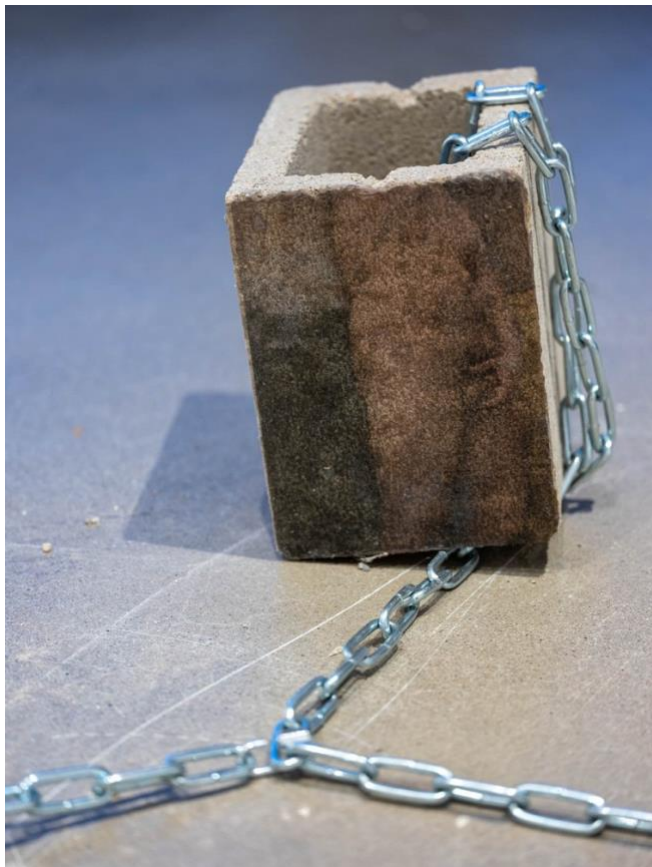














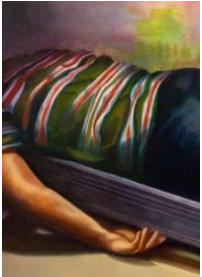
Edgar Perez Pena- Image List



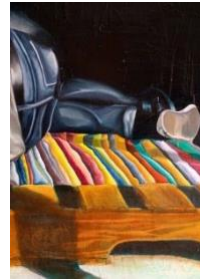
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acrylic and oil paint on canvas
3ft x 6ft



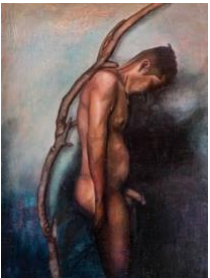
5 Untitled (Paleta de Madera), 2021
acrylic and oil paint on canvas
4ft x 3ft



2 Untitled (Escalera #2), 2023. (Close up)
acrylic and oil paint on canvas
3ft x 6ft



6 Untitled (Paleta de Madera), 2021 (Close Up)
acrylic and oil paint on canvas
4ft x 3ft



3 Untitled (Rama), 2021
acrylic and oil paint on canvas
4ft x 3ft



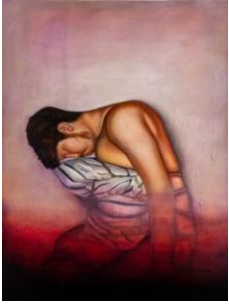
7 Untitled (Camisas), 2022
acrylic and oil paint on canvas
4ft x 3ft



4 Untitled (Rama), 2021 (Close Up)
acrylic and oil paint on canvas
4ft x 3ft



8 Untitled (Camisas), 2022 (Close Up)
acrylic and oil paint on canvas
4ft x 3ft



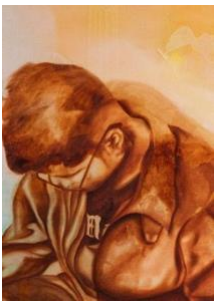
9 Untitled (Almohada y Cuerda), 2022
acrylic and oil paint on canvas
40in x 30in



10 Untitled (Almohada y Cuerda), 2022 (Close Up)
acrylic and oil paint on canvas
40in x 30in



11 Untitled (Planta), 2023
acrylic and oil paint on canvas
47in x 47in



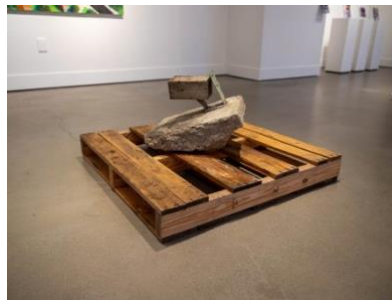
12 Untitled (Planta), 2023 (Close Up)
acrylic and oil paint on canvas
47in x 47in



13 Untitled (Escalera #1), 2023
acrylic and oil paint on canvas
4ft x 3ft



14 Untitled (Escalera #1), 2023 (Close Up)
acrylic and oil paint on canvas
4ft x 3ft



15 Untitled, 2021
Wooden palette, cement, wood, image transfer
18in x 12in x 13in



16 Untitled, 2021 (Close Up)
Wooden palette, cement, wood, image transfer
18in x 12in x 13in



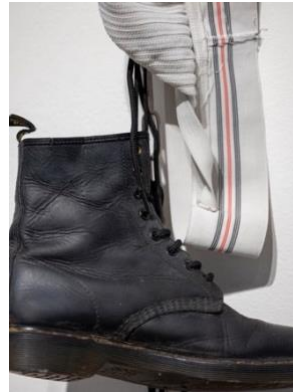
20 Untitled, 2022
Cement, cinderblocks, chain rope, cardboard
6ft x 6ft x 3ft



18 Untitled, 2022
Chain rope, boots, jockstrap, hardware
2 ½ft x 12in



19 Untitled, 2022 (Close Up)
Cement, cinderblocks, chain rope, cardboard
6ft x 6ft x 3ft



17 Untitled, 2022
Chain rope, boots, jockstrap, hardware
2 ½ft x 12in

ASCO

An Artist Collective against Colonialism



Edgar Perez Peña
Art 6617: Critical Theory and Methodology
Spring 2021
Professor Dr. Florencia San Martin
May 18, 2021

Abstract

The city of Los Angeles was the home to the largest population of Central American and Mexican American people in the United States that was facing tumultuous change starting in the 40's, leading to the early 70's due to the civil rights movements and rioting of that time such as: The Zoot Suite Riots, the Vietnam War opposition, the East Los Angeles high school blowouts, and the Chicano Liberation Movement. The Chicano Movement was not only about protesting against inequalities and bringing the social injustices into the masses, but it allowed a marginalized, stereotyped, and oppressed community to have a greater sense of empowerment, and identity. ASCO, meaning nausea in Spanish, used hit-and run tactics with their non-conforming and unapologetic attitude to push limits in their artistic expression using their home, the city of Los Angeles as a set for their performances and the public as their audience.

The purpose of this research is to analyze ASCO'S *Walking Mural*, December 24, 1972, photographed by Harry Gamboa Jr and performed by Patssi Valdez, Glugio Gronk Nicandro, and Willie Herron through a progressive lens in the resistance of colonialism on the re-identification of Chicanos (Mexican Americans, Central Americans etc) as well touch on topics about race, class, and identity.

Wearing nothing but layers upon layers of scrap material, pounds of theatrical makeup and metallic objects, the performers enhanced their extravagant characters in layers of textures, colors, and clashing ornaments, bluntly inviting the gaze of the audience to the characters that they were portraying such as: La Virgen de Guadalupe, a Christmas tree, and a mural. ASCO's *Walking Mural*, (1972), was performed by Patssi Valdez (La Virgen de Guadalupe), Glugio Gronk Nicandro (a Christmas tree), and Willie Herron (a mural) also documented by Harry Gamboa Jr, parading down Whittier Blvd where they took over the annual Christmas parade that was canceled due to the police brutality during the Chicano Moratorium and the death of Los Angeles Times reporter Ruben Salazar, as well the surroundings riots of East Los Angeles. Artists remind us about the present, the future, or highlight a current event. ASCO left their mark engraved in a community they came out from as the voices of a generation that had no voice or place, resisting colonialism and demanding for social change. The young group of four Los Angeles, Mexican American Artists, ASCO's *Walking Mural* (1972), mix media performance; fabric, shoe polish, masonite panel, makeup, and glitter, forcefully introduces the audience with iconic idols, symbols, and characters used in Chicano murals/artwork in which they stripped away from the barrio and into the larger masses. I would like to analyze *Walking Mural* (1972) as a driving force of linguistic, cultural and a visual media translation of a still mural from the barrio into a vehicle of resistance against colonial occupation on race, class, and identity surrounding the Chicano community of East Los Angeles.

From the 1940's to the late 1950's and late 1960's the United States was going through a period of civil actions and disobedience by Mexican descended people such as; the Pachuco in the Zoot Suite Era during WW2, battling for self-determination and reclaiming their culture with fashion and coded language, going into the 1950's to the present with Ceasar Chavez's United

Farm Workers Union Strikes, and in the 60's with the East Los Angeles High School blowouts, to Chicano Power, better known as the Chicano movement. In the creation of a national consciousness of the Chicano movement, a sense of cultural pride, and political activism lead to the development of Chicano Art. Chicano art was used in the means of strengthening cultural identity, empowering the community in the use of bright colors, religious iconography, and combining social living with the arts as well to remind the newer generation about their past. In the time that *Walking Mural* (1972) was created, ASCO was influenced by the events that were relevant of that time such as; the lack of representation in the media of Chicanos, the unequal education system, to the unproportionate drafting of young Chicano men and the unproportionate death count of Chicanos that participated in the Vietnam war.

First, I will begin by explaining briefly the political implication of the piece in great detail in relation to the social political issues during and after the 60's. Additionally, I will explain the visual language of the piece by employing a close visual analysis of the performance on its dismantling of stereotypes, discrimination and the discourse of colonialism. Next, I will give an example of how *Walking Mural* (1972) was resisting the power and ideas on colonialism through performance. Finally, I will conclude with my thoughts of the piece.

In the late 60's early 70's East Los Angeles functioned like a separate country within a city that was bordered by the construction of interchanges, creating infrastructures that took influences from border politics, contributing to racism, classism, and oppression. *Walking Mural* (1972) performed the idea of a potentially dying culture removing itself from the effects of colonial occupation and forcefully relocating its residents outside their communities due to upscale housing projects and an increase of housing as well by the gentrification of their barrio. Throughout the course of history, occupation of land and people as well red-lining, have been

and is still used to overrule and segregate others through physical and mental constructions to classify in the means of Eurocentrism.

In *Coloniality of Power, Eurocentrism, and Latin America*, Anibal Quijano states:

One of the fundamental axis of this world of power is the social classification of the world's population around the idea of race, a mental construction that expresses the basic experience of colonial domination and pervades the more important dimensions of global power, including its specific rationality: Eurocentrism. Therefore, the model of power that is globally hegemonic today presupposes an element of coloniality¹

In addition to clarify Quijano's understanding of how coloniality, Eurocentrism, and power creates the idea of social classification of the world. We are being sold that Whiteness is preferred and anything that is not white is closer to nature and categorized into classes. With this social construction of classism, capitalism is also a driving force of the social classification in which the land is divided to transport commodities, and upper middle-class folks. Cutting through communities, dividing a community that is already divided, and placing them in positions of harsh work environments; controlling their economic status, education, political power and health. Therefore, collecting a group and creating a narrative of a set-group of people as a marginalized community. In *The Other Question; Stereotype, Discrimination, and the discourse of Colonialism*, Homi K Bhabha beautiful states that, "subjects are always disproportionately placed in opposition or domination through symbolic decenting of multiple power relations which play the role of support as well as target and adversary"²

¹ Anibel Quijano, "Coloniality of Power, Eurocentrism, and Latin America," *Nepantla: Views from South* 1, no. 3 (2000): 533-580

² Bhabha, Homi K. "The Other Question." *Screen (London)* 24, no. 6 (1983): 18-36.

In these communities (barrios) they are likely higher to experience stereotypes and discrimination, through the discourse of colonialism. *Walking Mural* (1972) performance showed the minimal resources that the artists had (shown in the materiality of the piece) and the ideas of the political tension that the four artists were part of outside the Chicano community but a well inside.

Rather than being invisible within the oppressiveness of a majority, ASCO used the happening in contrast to their brown bodies, to turn themselves into a living and breathing objects, by ripping themselves from the walls of traditional Chicano muralism and creating their own identity as well separating themselves from an assigned social class group. The use of mass-produced materials enhanced the creation of an exaggerated pre-existing character such as the re-interpretation of La Virgen De Guadalupe by Pattssi Valdez. Valdez embodiment of La Virgen De Guadalupe allowed her to be direct and confrontational instead of being two-dimensional on a wall using the materiality of the piece to liberate herself from a space of comfort. They empowered themselves in utilizing, the gaze to gain control of the audience physically and psychologically as they disrupt the city of Whittier. The same goes with the rest of the characters. Which is picked up by Michel Foucault in *Space, Knowledge, and Power*:

Foucault mentions that, “no matter how terrifying a given system may be, there always remains the possibilities of resistance, disobedience, and oppositional groupings”.³ Within these barrios existed huge murals in alleys and street corners depicting warriors, pre-Columbian folkloric imagery, protests and civil rights leaders and religious icons like La Virgen de Guadalupe. ASCO took their own personal experience of living in a segregated system in East

³ Michel Foucault, “Space, Knowledge, and Power,” *The Foucault Reader* (NY: Pantheon, 1984), 239-256

Los Angeles, where they were only surrounded by this imagery, in their barrio, to combat the discrimination, stereotypes and not to be victims outside the barrio. In *Can the Subaltern Speak*, Gayatri Chakravorty Spivak informs us that “the formation of class is artificial and economic, and the economic agency or interests is impersonal because it is systematic and heterogeneous”.

⁴ They explored a new form of oppositional dialogue between their brown bodies in relation to material, the environment and identity through disobedience. *Walking Mural* (1972) use of iconography and performance served as a key to resist oppression, making their racial identity present through the form of resistance. Ultimately, the artists freedom to create and construct to wonder and venture, such freedom required that they become active and responsive, to not be a slave or be subordinate to the majority.⁵ Their awareness on politics and activism for social change influenced their artwork in the dismantling of stereotypes through the stylization of their characters, as well forming their own visual language of identity, away from a colonizers perspective in the use of performance. Identifying as Chicano artists, they believed that they should not be categorized within the stereotype of what Chicano art is coming from Chicano identified artists. Their work was raw, aggressive, and blunt. Their version of Chicano art was not what Chicano art was as well what Chicano artist thought to be as Chicano art coming from Chicanos.

Their entire motive of the work that they were producing came from the idea of disidentifying themselves to identify. In *Interior Colonies: Frantz Fanon and the Politics of Identification*, Diana Fuss states that, “those who are colonized are constrained to impersonate

⁴ Gayatri Chakravorty Spivak, “Can the Subaltern Speak?” in Cary Nelson and Lawrence Grossberg ed. *Marxism and the Interpretation of Culture* (Macmillan 1988), 66-11

⁵ Paul Freire, *Pedagogy of the Oppressed*. Edition 30th anniversary (New York: Continuum Publication, 2000) (Selections)

the image of what the colonizer offers them of themselves, they are commanded to imitate the colonizer's version of their essential difference".⁶ How does one know who they really are, when everything that has been learned informs the person of how they should behave because it is reflected by "their culture" creating an "identity". They took control over a narrative of Chicanos being in street gangs and used that stereotype in reverse to being similar to a street gang of artists. Resisting the power and ideas on colonialism through performance. ASCO deliberately used their bodies as the medium for their works as well as a weapon of intimidation. They created hundreds of characters and staged several sceneries to create narratives and be in control of these narratives. Their work such as *Walking Mural* (1972) reflected back the narrative of the Chicano community, avoiding domination by others (practical domination) that appropriated them as the products of the others work.⁷

Instead of speaking the oppressor's language, *Walking Mural* (1972) was resisting the power and ideas on colonialism through performance. Performance art was fairly new in the 60's was considered as a non-traditional form of art-making that allowed the artists to engage directly with the social reality, in the specifics of space and politics of identity. *Walking Mural* (1972) was a revolutionary piece that went against traditional processes of art making, material and space. Due to colonial thinking, Chicanos were thought of not being part of a gallery setting or have major exhibitions. Many artists that identified as Chicanos held their own shows in local setting within a community. The setting of the barrio was a safe space for several artists. Surrounded by the common people, it was easier to feel safe compared to the experiences outside

⁶ Fuss, Diana. "Interior Colonies: Frantz Fanon and the Politics of Identification." *Diacritics* 24, no. 2/3 (1994): 20-42.

⁷ Enrique Dussel, *Philosophy of Liberation* (Maryknoll, NY: Orbis Books, 1985) 1-15, 140-152, 181-197.

the barrio. The world outside the barrios used colonial tactics to forcefully take occupation over areas that affect our perspective on race and identity. Some of these major areas included education, history, and politics. With this it created a narrative of identity that was used to rule another class and to keep them aligned to their social class.

The artist collective was fully aware of what social class they were part of due to their race and experiencing a clash with the idea of identity. In the clash of their identity, the members of ASCO were dealing with the interference of colonialism. The affects of colonialism guided their work into a realm of exploring identity and creating visual language. A language that they were able to connect their identity to, capable of communicating the realities and values true to themselves- a language with terms that are neither espanol ni ingles, but both.⁸ The variation of both languages was integrated into their work and its influences are shown. *Walking Mural* (1972) is not like any other artwork coming from Chicano artists.

In conclusion, *Walking Mural* (1972) performed the resistance of colonial occupation and ideas in the use of hit and run tactics with their non-conforming and unapologetic attitude to push limits in their artistic expression. The young group of four Los Angeles Mexican American Chicano artists performed the destruction of colonial occupation and ideas of a potentially dying culture, by reassigning themselves an identity that is not part of the hegemonic narrative of being Chicanos, the work that was being produced by Chicanos and fighting back the effects of colonial occupation by forcefully using their bodies as a medium of intimidating the other from reassigning their race, class, and identity.

⁸ Anzaldúa, and Anzaldúa. *Borderlands: The New Mestiza = La Frontera*. 1st ed. San Francisco: Spinsters/Aunt Lute, 1987.

Bibliography

Anibel Quijano, "Coloniality of Power, Eurocentrism, and Latin America," *Nepantla: Views from South* 1, no. 3 (2000): 533-580

Bhabha, Homi K. "The Other Question." *Screen (London)* 24, no. 6 (1983): 18-36.

Michel Foucault, "Space, Knowledge, and Power," *The Foucault Reader* (NY: Pantheon, 1984), 239-256

Paul Freire, *Pedagogy of the Oppressed*. Edition 30th anniversary (New York: Continuum Publication, 2000) (Selections)

Fuss, Diana. "Interior Colonies: Frantz Fanon and the Politics of Identification." *Diacritics* 24, no. 2/3 (1994): 20-42.

Enrique Dussel, *Philosophy of Liberation* (Maryknoll, NY: Orbis Books, 1985) 1-15, 140-152, 181-197.

Anzaldúa, and Anzaldua. *Borderlands: The New Mestiza = La Frontera*. 1st ed. San Francisco: Spinsters/Aunt Lute, 1987.

Gayatri Chakravorty Spivak, "Can the Subaltern Speak?" in Cary Nelson and Lawrence Grossberg ed. *Marxism and the Interpretation of Culture* (Macmillan 1988), 66-11



ESPACIO

Edgar Perez Peña

MFA Thesis Exhibition

Reception: March 2nd 4:00 p.m.

On Display: March 4th- 9th

R:FFMA
CAL STATE SAN BERNARDINO

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(909) 537-7373 | raffma@csusb.edu | raffma.csusb.edu



EDGAR PEREZ PEÑA

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(909) 489-5589 | edgar.perezpenax@coyote.csusb.edu

EDUCATION

MFA	California State University, San Bernardino Master of Fine Arts	May 20, 2023
BA	California State University, San Bernardino Cum Laude Bachelor of Arts-Art Education/ Art Therapy Emphasis Minor in Art History	December 8, 2018

PROFESSIONAL AFFILIATIONS

Arts Connection, The Garcia Center for the Arts	2021-2021
The Los Angeles Artist Association (TLAAA), Gallery 825, Member	2019-2020
The Graduate Student Society (TGSS), CSUSB, Secretary	2020-Present
The National Society of Collegiate Scholars (NSCS), CSUSB, Member	2015-Present
Dot Photozine Photography Club (DPZPC), CSUSB, Member	2014-2015

TEACHING EXPERIENCE

CSUSB Beginning Painting Instructor San Bernardino, CA	2023
<ul style="list-style-type: none">• Taught a class of 18 undergraduate students• Created a 16-week lesson plan• Students were taught techniques such as grisaille, alla prima, glazing, comparative measurement, processes, mix media use, canvas preparation• Critiqued students work	
CSUSB Kind Art Collective Virtual Instructor San Bernardino, CA	2020
<ul style="list-style-type: none">• Taught a workshop of 25 k-8th grade students• Created a project based on using watercolors	

Bemis Elementary School 2018
After school Art Program Instructor

Rialto, CA

- Taught a class of 25 students
- Created a 10-week lesson plan using California Education Standards
- Curated an exhibition for the students and parents
- Students were taught the importance of community
- Students were taught listening and communication techniques

The American Museum of Ceramic Art 2017-2018
Ceramic Instructor

Pomona, CA

- Taught a class of 20 students
- Deliver materials clearly and effectively for student learning
- Guide students in their creative journey in a studio setting
- Deliver workshops

Fontana Art Depot 2013-2014

Fontana, CA

Summer Camp Art Instructor

- Taught a class of 20 students
- Designed Lesson plans following California Education Standards
- Deliver demonstrations
- Critiqued students individually

WORK/PROFESSIONAL EXPERIENCE

San Bernardino Mural and Public Works Archive

San Bernardino, CA, 2021

- Under Arts Connection funding I was able to create and lead a project where I would document the murals of San Bernardino and compile them in an archive.

Featured Artist video series interview

San Bernardino, CA, 2021

- Fabian Leon Torres (wiskrshoots) of San Bernardino compiled a video series of artists living and working in San Bernardino, asking about their views of the city.

Featured Artist video series interview

San Bernardino, CA, 2021

- The Little Gallery of San Bernardino compiled a video series on most social media platforms and Patron about artists that have showed at TLGOS

The Prison Arts Collective

San Diego, CA, 2020

Guest Artist Workshop

- Collaborated with The Prison Arts Collective in creating a workshop including an activity packet

The DA Center for the Arts Curatorial Internship

Pomona, CA, 2019

Fringe of the Fringe (Identity, Gender, and Politics)

- Collaborated with Poets, Musicians, and Artists
- Organized a Community Mural of Empowerment

The American Museum of Ceramic Art Internship

Pomona, CA, 2017-2019

Museum Education Director Assistant

- Assisted with the development of a museum youth program
- Developed museum education material and activities for visitors
- Accumulated a resource manual of local and non-profit LGBTQ+ organizations

Docent

- Researched art movements, art theory, and artists
- Developed activities that engaged the viewer to the current exhibition
- Eloquently communicated to a large group of people
- Guided tours of the current exhibitions
- Assisted with artist lecture presentations

Preparator

- Responsible for the installation and de-installation of museum exhibitions
- Wall prepping
- Packing objects
- Arranging for new installations

SPACE Gallery

Pomona, CA, 2013-2018

Gallery Internship

- Worked directly with artists to install and de-install artworks
- Updated the galleries main website calendar for events
- Gallery preparatory work for exhibitions

The Museum of Donuts (MOD)

Ontario, CA, 2013-2014

Social Media Assistant and Photographer

- Worked directly with the museum's director to photograph artwork
- Archived artwork
- Update and promote social media account

Fontana Art Depot

Fontana, CA, 2014

Summer Camp Art Instructor

- Taught students how to combine different sources of materials
- Students were taught the principals of design through demonstrations and projects

- Students were taught about art history and artist techniques
- Students were taught to collaborate

PUBLICATIONS

Machismo, Curious Publishing	2020
The Little Gallery of San Bernardino Mosaic Art Book	2020
Know Justice Know Peace, The San Bernardino Sun Newspaper article	2020
Queer Issues, Curious Publishing's, Featured Artist	2020
Latinx, Curious Publishing's	2020
Revenge, Curious Publishing's	2018
Artwork published in Dot Photozine Magazine	2017
Artwork published in the CSU San Bernardino Coyote Chronicle's Newspaper	2017

PUBLIC ART

Murals

Huerta mural, Huerta Del Valle Community Garden, San Bernardino, CA	2020
Know Peace Know Justice mural, San Bernardino, CA	2020

Installations

City of Fontana Bike Rack Mural Project, Fontana, CA	2022
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EXHIBITIONS

Solo

ESPACIO MFA Thesis Exhibition, The Dutton Family Gallery, San Bernardino, CA	2023
DECONSTRUCT, SPACE Gallery and Records, Claremont, CA	2019
AQUI, Third Street Gallery, Pomona, CA	2022

Group

Summer of Love, Pomona Pride Center, Pomona, CA	2022
Black and Brown Bodies with Plants 2 Exhibition, Oakland, CA	2021
San Bernardino Artist Association Virtual Art Exhibition, San Bernardino, CA	2020
Dark Love, The Foyer Gallery, Pomona, CA	2020
AZTLAN: El Movimiento exhibition, The DA Center for the Arts, Pomona, CA.	2019
Self and Place: Re-finding San Bernardino County, San Bernardino, CA	2019
Out There Group Exhibition, Gallery 825, West Hollywood, CA	2019
Salute the Troops Group Exhibition, California Design Firm, Pomona, CA	2019
Vulnerable Group Exhibition, The Little Gallery of San Bernardino, CA	2019
AZTLAN, 16 th annual exhibition, The DA Center for the Arts, Pomona, CA.	2018
48 th Annual Student Art Exhibition, RAFFMA, San Bernardino, CA.	2018
Art Is/Is Not Magic? CSUSB Student Gallery, San Bernardino, CA	2016
Fame Creation 3, The Foyer Gallery, Pomona, CA	2015

Fame Creation 2, The DA Center for the Arts, Pomona, CA	2015
44 th Annual Student Art Exhibition, RAFFMA, San Bernardino, CA	2014
Pop Up Pin Up Group Art Exhibition, SPACE Gallery, Pomona, CA	2014

Curated

Fringe of the Fringe; Identity, Gender, and Politics, Pomona, CA	2019
Fame Creation 3, The Foyer Gallery, Pomona, CA	2015
Fame Creation 2, The DA Center for the Arts, Pomona, CA	2015

PROFESSIONAL TRAINING

Certifications

Packing expert	2020
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LANGUAGES

Spanish: Native Speaker

English: Second Language

COMPUTER SKILLS

Programming: Microsoft Office (Word, PowerPoint and Outlook), Adobe Creative Cloud (Photoshop, and Light Room.)

Applications: Excellent Written and Oral Communication, Excellent Customer Service Skills (in both English and Spanish), Detailed Orientated, Conflict Resolution, Cash Handling

REFERENCES

Dr. Jane Chin Davidson, Associate Professor, Art History, Contemporary Global Art and Performance, and Global Expositions.

Art History

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Brad Spence, Professor, Studio Art

Painting

California State University, San Bernardino

Email: bspence@csusb.edu

