

EL MUSEO
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El Museo Francisco Oller y Diego Rivera

1997/98 Season Catalogue

Introduction to the 1997/1998 Exhibition Season Catalogue

For nearly two decades, El Museo Francisco Oller y Diego Rivera has created a forum in Western New York for activity, exhibitions, and discussions by artists who present diverse cultural perspectives. In creating opportunities for these artists, this organization has occupied an important and very unique corner of regional arts activity. Artists throughout the world, including many from our region, have contributed to this important activity. A blend of voices, mediums, and levels of artistic creation brought together by Director Craig Centrié has been vital and mobile as the gallery matches artists with venues at businesses, in neighborhoods, and in conjunction with other regional cultural organizations. El Museo is a place where diversity is sought, celebrated, and understood. Their community exhibitions and collaborations bring art directly into venues and to audiences that might never have had opportunities to see work from the perspectives championed by El Museo.

Before opening its current space in 1997, El Museo had been operating like a movie production: on location. This meant finding sites for projects several times each season. Staff developed projects, sought venues, mapped and installed projects in unfamiliar spaces, sorted through mailing lists offered by new collaborators, arranged staff for viewing hours, and confronted multiple challenges to get the job done. This vigorous operation has actually been a unique networking and marketing strategy. On a constant search for

community support—exhibition space, funds, services, people—El Museo has been on patrol. Mobile and in pursuit of new venues and financial assistance for artists and projects, this organization most likely has a better view than most regional arts groups of the resources, communities, venues, neighborhoods, funders, and audiences available for the arts. The staff and board may have described their mission more often and to more levels of our community than most. Awareness of El Museo's work has grown in this necessary pursuit.

El Museo is now at a significant crossroads and benefiting from several major changes. Gaining an address with its own exhibition space, launching a newsletter, adding staff positions, and landing new corporate sponsors, are well deserved improvements. These changes reflect hard work, a strong direction and the diligent pursuit of its mission. Change will bring excitement and positive new expectations by artists, audiences, and supporters. The focus must be on maintaining El Museo's core strength and personality while benefiting from a stable home base. The organization faces a welcome challenge. How can we capture, without taming, the organization's fluid and mobile nature?

El Museo often provides the initial arts experience that an exhibiting artist or audience member may have. This is an important service and an important occupation for staff and board. El Museo is a passionate place. Artists are welcomed,

trusted, accepted and embraced, for their expertise and sometimes for their flaws—our own flaws. Artists with commentary and, varying levels of technical skill, linked by artmaking traditions, offer diverse perspectives and spirit to the community. Sometimes projects are characterized by experimentation, trial, error, or fragmentation. It is important and fertile ground.

What is El Museo's niche? I believe that it is in the realm of action, discovery, chance, change. It is a living place, in the moment, where the pursuit is clear and the result can be unpredictable. The organization's current task, along with maintaining their new facility and establishing an improved funding base, is to stay in motion—to remain accessible and open, stabilized, not stagnate, funded but not stifled, sited not saddled. The organization's newly achieved space will provide greater opportunities for communities of artists and audiences. El Museo's central neighborhood activity may be at 91 Allen Street but El Museo Francisco Oller y Diego Rivera is at home in many places.

Gail Nicholson is the Associate Director of CEPA Gallery and has been a CEPA staff member since 1984. During her tenure as Executive Director/Curator (1988-1992) CEPA worked with El Museo to develop several collaborative exhibitions. She is currently a member of the El Museo Advisory Board.

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Testimonial

If you listen closely, you can hear the multi-rhythms of a thriving and expressive community with its love of family, music and art. I am speaking of the lower West Side of Buffalo's Latin and Hispanic community. Over the last thirty years an influx of Spanish speaking peoples came from many places outside and within the United States: Puerto Rico, Cuba, The Dominican Republic, Central and South America. A transplanted people, coming from varied ethnic and cultural heritages, have given Buffalo a flavor that distinguishes it from Anglo European immigrants. This unique and vibrant subculture gives Western New York a new look and feel. They, along with the African American community, make up the largest subculture of distinct populations living and working in Western New York. This vast cultural wealth has made the city a place where life is varied and rich.

The Civil Rights movement of the 1960s placed in perspective the underlying problems of racism and ethnic differences. During the turmoil in the social and political system in American culture, urban communities rose up to express these issues in writing, poetry, music and the visual arts. Cut off from access to the cultural venues of established centers of European culture, the artists looked elsewhere for their place of expression.

In the late sixties, large American cities witnessed the flowering of arts groups and institutions all across the country. In Los Angeles, Bud Shulberg founded the Watts Writers Workshop. In New York, remnants from the Harlem Renaissance witnessed the growth centers such as the Studio Museum in

Harlem, Schomberg Center for Research in Black Culture and The Caribbean Cultural Center. On Chicago's south side, The Du Sable Museum of African American History was founded. Closer to Buffalo we had The Museum of African American History in Detroit, Philadelphia's African American Museum, and Newark's Black Arts Center founded by Imiri Baraka.

In Buffalo, a flurry of activity centered around the expressive qualities of its talented constituents who founded such institutions as the Ira Aldrige Players, African [American] Cultural Center, the Paul Robeson Theatre, Locust Street Neighborhood Art Classes, Harrell Gallery, Langston Hughes Center for the Visual and Performing Arts, Watu Center, the Council on Culture, Ujima Theatre Co., Center for Positive Thought, The Black Dance Workshop, Black Drama Workshop, Buffalo Inner City Ballet, and Sunship Communications. An emerging Latin community added flavor to this rich and vibrant legacy. The Puerto Rican Community House gave youths an opportunity to express their consciousness of and regard for their heritage. The Puerto Rican Social Club led by Augustin (Pucho) Olivencia extended the value of social gathering as a fundamental connection to the past. Out of the need and desire for self expression and sharing of the visual arts El Museo Francisco Oller y Diego Rivera was founded in 1981.

Curiously, it was Buffalo's larger institutions which set the tone by their failure to represent African-American and Latin-Caribbean artists. It was in response to this lack of interest in artists and

communities of color that the inner city artistic organizations emerged. A loose association of people developed called Latin Artists United. They brought together many kinds of artists in a social context. Students of Latin and Caribbean background attending the University of Buffalo came together to form what would become El Museo. Juan Gonzalez, an artist and Lutheran minister, and Craig Centrié, an artist and SUNY Buffalo student, were two of the people who started El Museo on its journey. Juan found a building at Hudson and Plymouth and called it the Latin Gallery, a place for people to come in and create freely. They had poetry and dramatic readings, presented films, and showed works by visual artists. Craig Centrié had his first exhibition there, and presented a film he made about Vodun in Haiti. When the roof literally caved in, El Museo moved to the second floor of Juan's mission at 100 Grant Street. Craig Centrié's initial role was to seek out shows and financial support for the gallery. Juan was a charismatic community leader and visionary. At first all was done "off the cuff," and initial efforts to raise money ran into opposition from some members of the establishment.

Juan eventually left Buffalo to start a mission in Miami, and the gallery was again without a space. Craig took the records from the last two years and contemplated where El Museo would go. At that time the gallery had an exhibit at the Burchfield [Penney] Art Center called *Latino Buffalo*. This show helped to put to rest the idea that there were no artists in the Latin Caribbean community. For the next two years administration of the gallery was

operated from Craig Centrié's kitchen. From there he initiated satellite exhibitions throughout Buffalo, bringing artists and their work to the public. This transitory status worked to El Museo's benefit, creating a unique program that always had its hand on the pulse of the communities it served. The lack of overhead costs for permanent space allowed all the money to go towards exhibits and artists, and enabled El Museo to develop lasting connections with organizations such as the Polish Community Center, The Science Museum, and The Buffalo Historical Society.

The artists who have exhibited at the gallery come from many points of view and cultural notions of art. El Museo is dedicated to providing a venue where none existed, a place in which the community can converse about cultural ideas, about art and its function. The exhibition *Saving the Light* featuring two Puerto Rican photographers, a mixed media show called *Fetishes, Bortua en mi Corazon, Divine Horsemen: Haitian Sacred Art, Los Santos, Barrio San Jose: Scenes from an Urban Chicano Experience, Mujeres/Murales Women/Walls*, are shows that bring to mind some of the dynamic aesthetic considerations. El Museo is now a respected institution in the region, and a bridge that unites Buffalo's diverse communities.

James Pappas is Professor in the Department of African American Studies at the University of Buffalo, co-founder of the Langston Hughes Center for the Visual and Performing Arts and a visual artist.

Locust Street Neighborhood Art Classes

The opening exhibition for the 1997/98 season was a retrospective of artists from Locust Street Neighborhood Art Classes (formally known as MollyOlga), exhibited at El Museo over its 18 year history. Over the years, El Museo and Locust Street Neighborhood Art Classes have collaborated on many arts projects throughout Metro Buffalo, including group and solo exhibitions. Our collaborations have launched a number of successful fine arts careers for students of one of Buffalo's oldest arts organizations. Lenore Bethel, an art teacher for many years at Locust Street, stated: "Teen/ adult art classes had been offered at Locust Street for many years. But it wasn't until El Museo took a serious interest in the work coming out of the program, giving many individuals their first showing, that the classes became a mining ground in which other galleries could search for talent. Because of this initial and continuing interest, teen/adult classes at Locust Street have become a primary source of local artistic talent".

The grand opening retrospective honored these artists who have enlivened Buffalo's arts scene for so many years. This exhibition also provided a unique opportunity to announce the name change of MollyOlga to Locust Street Neighborhood Art Classes. The name change was inaugurated to honor the neighborhood that for almost 40 years has been the home of this venerable cultural institution. From its humble beginnings as kitchen painting parties in the home of its founder director, Molly Bethel, to its broad artistic offerings in its permanent home at

138 Locust Street, Locust Street Neighborhood Art Classes has been a beacon of hope and a safe haven for neighborhood children and adults. The Fruit Belt, a community often besieged by periodic gang violence, poverty, and drugs, found in Locust Street Neighborhood Art Classes a cultural tradition that has become a community symbol of continuity, excellence, and neighborhood pride.

Since the eighties, Locust Street has attracted students from all over Buffalo and Erie County. Its course offerings have remained free and open to everyone, even during the darkest hours of cultural funding cutbacks. Designated as an "Intellectual Free Space" in several scholarly articles, Locust Street provides its students with sound artistic training, as well as a unique opportunity to interact with many different peoples to exchange ideas, and create life-long friendships. It is a place where the loftiest goals of our society – tolerance, multi-cultural understanding, and community – sometimes elusive to many of us, are a permanent and lived reality. It is a place of democratic consensus, where students and instructors alike speak their minds to formulate its governance and policies. Over the years, it has provided employment opportunities, given an arts curriculum to city students without art programs, given hope to the hopeless, provided guidance to the unguided, and always, sound artistic training. Today, as in the past, Locust Street Neighborhood Art Classes, with its Victorian steeple overlooking old maples, stands as a beacon of promise for many.

This years retrospective exhibition included works by: Duncan Bethel, Lenore Bethel, Juan Cavazos, Andy Chou, Kenneth Cooper, Teresa Ford, Martha Hurley, Rosco Jackson, Norma Kassirer, Eric McEntire, Kenn Morgan, Curtis Robinson, Bridget Robinson, Terry Simpkins, Flora Shack, Jeanette Shropshire, Holly Szfranski, and Hardy Lee Wise.

Craig Centrié is the director of El Museo Francisco Oller Y Diego Rivera, and on the Faculty in the Department of American Studies, SUNYAB.

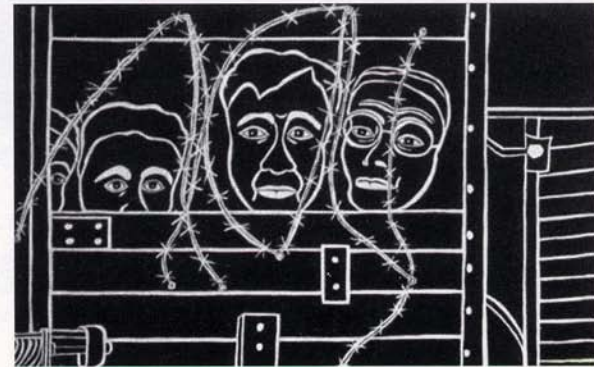
Norma Kassirer



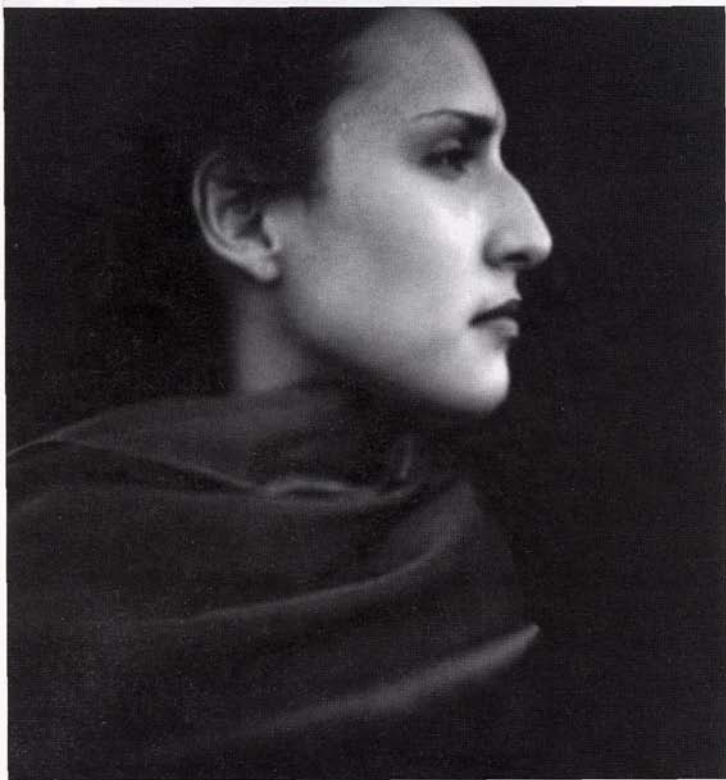
Hardy Lee Wise



Jeanette Shropshire



Saving the Light



Rita Rivera

Saving the Light presented new works by photographers Rita Rivera and Tony Gonzalez that explored affirming cultural themes emanating from the Puerto Rican experience. The exhibition focused on cultural traditions, families and journeys as they relate closely to the photographers lives. As Cheryl Younger wrote in *Nueva Luz*, "They speak about difference, each one seeking to transcend stereotypes. They are photographers driven to present their perspective—a perspective bred in the frustration of confronting lies over and over and over again. Maybe not lies exactly, maybe just half truths, quarter truths, one sixteenth truths, but never the whole truth, never the truth as they know it and experience it."

Rita Rivera's portraits emphasize the richness and diversity of young women within the Puerto Rican culture. The camera's non-intimidating simplicity allows Rivera to move in close to her sitters. In these portraits, the girls, teenagers, and women are perfectly aware of the camera (and the viewer) and present themselves with ease, pride or determination. Photographing with a plastic Diana camera, Rivera's photographs have an element of mystery and sensuality that is inherent to this format: the outer edges of the image become soft and diffused while the center remains sharp. Rivera resides in Manhattan where she works as a freelance photographer. Her current projects include the book *Latinas in America* and photographs for NY Latino Magazine.

Tony Gonzalez' autobiographical project addresses his personal experiences of what it means to grow up as a minority in suburbia during the 1970's. His sources are 8mm home movies, his own family photographs and photographs of his parents when they were young. Gonzalez layers the generations and transforms the images via computer, creating a compelling family autobiography that speaks of cultural alienation and the struggle to remain united. A graduate of Yale University, Gonzalez lives in Manhattan and teaches at the Cooper Union School of Art and Design.

The work of these photographers honors their cultures, allowing a view of the community from multiple perspectives. These photographs provoke notions of image viewing and making, challenging the omnipresent role of the media in inventing stereotypes with the personal, ideosyncratic visions of the people represented. Rivera and Gonzalez present their subjects whole, filled with stories, and with reverence for these complicated lives.



Tony Gonzalez

African Diasporan Griot:

Clarence Washington carries on in the tradition of the African Griot in his artistic legacy, *Messages to Our Children*. As the guardian and weaver of the people's stories, the griot is the conduit through which messages from the ancestors flow to the emerging societal generations through imagery, song, sound, and verse. Through this person, the historical path is illuminated in order to guide present and future actions. In *Messages to Our Children*, a collection of paintings which "tell the story of the history of Black people of America," Clarence Washington brings this age old African tradition into the contemporary African Diaspora in living and breathing colors.

Washington's visual social history of African American people is steeped in ironies and contradictions. His treatment of the Atlantic slave trade in *Not My Son* and *Luxury Express* educates by using juxtapositions and contrasts. In *Luxury Express*, Washington contrasts the lush greens and explosive reds of the New World against the lifelessness of the black, brown, and beige bodies laying in the hull of the ship. The title itself expresses the irony of the transport which was anything but luxurious. *Not My Son* pits subjugation and captivity against the royal dignity of an African Princess as she defiantly jumps overboard a slave ship with her son to prevent his enslavement. In the same piece, the exposed nakedness of the captured Africans, standing and sitting on the deck of the ship and serving as feed for the sharks surrounding the

boat, contrasts with the safe dominance of their clothed captors. These paintings explore the polar dynamics of dignity/humiliation, humanity/commodity, oppressor/oppressed in vivid detail.

Three of Washington's works, *The Burning*, *The Picnic at the Hanging Tree*, and *The Hanging Tree*, are surreal in their rendering of the terrorism characteristic of the slaveocracy. Each work is a separate study of a lynching. *The Burning* is particularly ominous as Zachariah Walker's Black body merges with the flames against the deep cold blue of the sky and the eyes of the White spectators. His burning serves as catharsis for their racist anger after which everything in the town became "quiet and orderly." The lynching in *The Picnic at the Hanging Tree* also illustrates the psychological terror consciously inflicted in the practice of lynching. In this work, the historical practice of forcing young African American children to witness and "picnic" at the hanging as a lesson and warning is depicted. Washington's painting captures, through the visuality of these contrasting events—a hanging and picnic, interaction between the physical and mental aspects of the systems of dominance.

The dialectical struggle and resistance against the terror and subjugation of captivity underlies *Runaways*, *Underground Passage*, and *The Education Series*. In *Runaways* and *Underground Passage*, enslaved Africans

Clarence Washington's Messages to Our Children

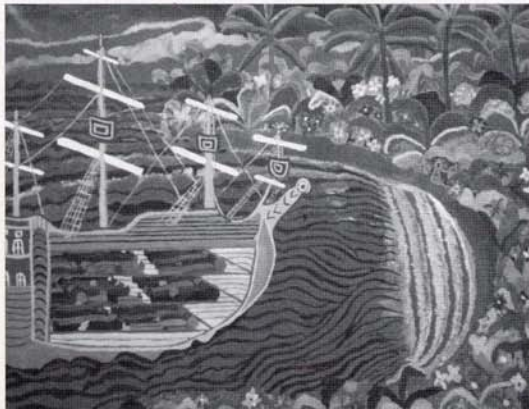
express their defiance through physical escape from captivity against constraints like the shackles in *Runaways* and environmental hazards in *Underground Passage*. Washington teaches about a different kind of escape in *The Education Series*. In this four-part series of paintings, Washington examines the persistence with which enslaved Africans pursued education as a form of rebellion. In the first part, African people of all ages flock to a missionary school and are diligently reading their texts in the second panel. After masked Ku Klux Klan figures destroy the schoolhouse, in panel three, the students and teacher gather without accoutrements to continue their studies. The cultural emphasis on education as a weapon against oppression and servitude is clearly portrayed in this work. Washington's artistic message of resistance depicts Africans as they fled enslavement with their bodies, minds, and spirits.

Clarence Washington's messages are as loud and clear as they are deep and rich. Although addressed to our children, they communicate crucial themes and stories that should be heeded by us all. Washington's strokes of oil colors and outlined images on canvas symbolically give voice to the story of the African Diaspora in all its contradictions and interrelationships. As cultural griot, Washington speaks his social history through a personal and distinctive style, that nevertheless, links him to the larger tradition of "passing it on." Important to remember is the responsibility that accompanies knowledge. Messages of a people's past conditions and struggles are futile without actions that insure and safeguard the most noble of their efforts and victories.

Clarence Washington's paintings were presented by El Museo in a satellite exhibition at the Buffalo Historical Society.

M. Bahati Kuumba is a professor of Sociology at Buffalo State College as well as a dancer with the Buffalo Inner City Ballet.

Clarence Washington

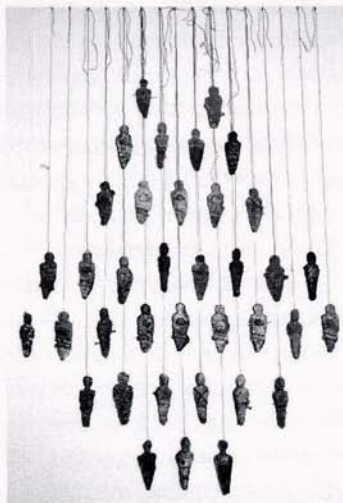


Soraya Marcano

Soraya Marcano is a visual artist who makes use of every day objects (as common as newspapers, thread, nails, and string) in her creative strategies of collage and assemblage, to produce her mostly primitive-looking works.

The prevalent combination of gesso, canvas, metal, jute, as well as assorted warm colors speak loudly of the cultural diversity Marcano obviously wants to celebrate.

A great deal of her work focuses on women. Contemplating it I sensed a strong "in your face" message of "I am a woman, been through a lot but I am still standing, fighting and mending." Hope transformed by deception is a dominant theme of her *Fetishes* exhibition.



Soraya Marcano

Though the varied display is not blatantly ethnic, it reflects both the suffering and enjoyment of the process of adaptation and renovation that Soraya's native island has endured for nearly half a century. Most fascinating were her mummies (with a strong Santeria influence). These wrapped, voluptuous figurines reminded me of today's Puerto Rican women's perspective on life in the mainland—a willingness to face and deal with the uncertainty of the future in a different society with a sense of conviction and determination brought on by a tradition of struggle and survival.

Attesting to this, the artist's *Ofrendas* (Offerings)—a series of mummies suspended from individual strings—mutely alludes to the traditional female nurturing, giving role, not always voluntary, but mostly with a condition, a compromise, "a string attached."

By contrast *Fetishes* displays other wrapped figures (mummies) still bound, but gone are the strings; these "women" seem more liberated, definitely sort of free floating.

Undoubtedly, Soraya Marcano's exhibit helped enrich even more the cultural and artistic development of our increasingly multiethnic Western New York community.

Alicia Granto teaches Spanish and French at Bennett High School and Erie Community College.

The Art of William Y. Cooper

In this time of far flung technology, electronic composition, digitized art and voice recognition manuscripts lighting up computer monitors across the globe, William (Bill) Y. Cooper looms large as an earth bound near-purist in his interpretations of contemporary African American life and the Afrocentric spirit embodied in those images through a myriad of shapes and colors. You will not see a tree as a tree simply spawned from nature in one of Cooper's brightly colored paintings, but perhaps a tree as a symbol of fertility, wisdom or celebration with a sensuous shape draped in hues often reserved for a rainbow. In the artist's own words he states that "My work is conceptual, subjective and highly metaphorical." Interestingly enough, his meaning is always clear and emotionally moving.

Bill Cooper often expounds his belief that the universality of the African American experience has freed him to express the highest ideals and aspirations of human kind. This belief is evident when looking at such works as *The Family*, *Love Is A Walk Down Main Street* and *J.C.*, all interpretations of humankind at its best. Each painting is lush and rolling with intense shades and layers of intricate patterns, bringing to life what could be the long lost pre-historic codes of storytelling in a contemporary setting.

One can see that themes in Bill Cooper's paintings are decidedly ancient and spiritual regardless of their modern view on life. It would be easy to confuse the influence on the artist's style as cubism or some other abstract form, but it is much more primitive and closer to real life.

And certainly, it would be easy enough to engage in conversation about line, symmetry and geometry with regard to Bill's paintings. However, it would be a disservice to the work.

Cooper has managed to portray the soul of a people and their relationships with nature, the animal kingdom and the heavens. Looking at his precise calculations, structure and detail of moments in time sprawled across his canvases, one can literally feel the rhythm of the earth and the speed of light. Traditional relationships with color are cast aside in Bill's work. Seeing blue as serene, red as hot, green as healing, cannot be guaranteed in these paintings. His applications of color are much too unpredictable for the usual lexicon of color meanings. Instead, he seeks to convey his innermost feelings using color to fuel the imagination and to capture the viewer. This captivation can be felt in such work as *A Mother's Grief*, where orange is not the color of earth's passion, but of deep loss and pain—hot, irrevocable pain. The wide wail of the grieving mother can be heard from the canvas through her African mask, mouth. The painting poignantly strikes the agony of all mothers when experiencing the loss of a child to the evils of the world. In Cooper's *The Politician*, the generic political figure conjures a smile from the viewer as you see the tumble of muted hues representing truth and social issues be juggled and tossed about by a two-faced magician with a magic wand and a white rabbit.

William Y. Cooper has been a professional artist for more than 25 years. He was born in Alabama

where he began his college education at Alabama State College, which was interrupted by a tour of duty with the United States military forces. From his earliest childhood days, Cooper had a passion for painting. Bill painted very spontaneously and without direction, a period in his life that he describes as his search for his identity both as a person and as an artist. It was during the tumultuous 1960's that Bill found his world view and discovered himself. He sums up those years as a revolutionary time for all conscious people and representative of an African American Renaissance. William Y. Cooper states that "true art ... is probably the noblest expression of the human spirit." As our contemporary culture struggles with actions and issues that often reflect the ignoble aspects of our time, we can look to art such as Cooper's work for reminders of our true humanity, our deeper selves, ancient and spiritual.

Celeste Lawson is a poet and the Executive Director of the Arts Council in Buffalo and Erie County.



William Cooper

In 1998 El Museo Francisco Oller y Diego Rivera presented its first *Invitational*, an exhibition featuring 20 artists from Western New York, an exciting view of some of the remarkable work being produced in the region. The exhibition opened in June 1998 to wide acclaim, the Buffalo News commenting "this energy packed exhibiton is perhaps the most unusual among many group exhibitions devoted to Western New York artists presented in area galleries this spring and early summer." Jointly curated by Cheryl Brutvan from the Albright Knox Art Gallery, Craig Centrié, Director of El Museo, and myself, the *Invitational* brought together artists from many cultural perspectives.

The exhibition featured a broad range of media, including photography, painting, sculpture and furniture. Gustavo Glorioso painted scenes of people gathering together on tables, chairs and other furniture. His bright colors and expressive painting brought the surfaces of tables to life. Charlie Stiffler transformed found chairs with black and white photographs. By attaching the photographs of a nude model to wooden dowels, Stiffler presents a view of the nude from many perspectives as the images weave in and out of the chair. Holly Szfranski's photographs create meditative images of forests and graveyard monuments. Much of her work focuses on statues in Buffalo's Forest Lawn Cemetery. Fulani Carter makes paintings that explore the life of African Americans, often commenting on the impact of violence in the community. Shawn Dunwoody examines stereotypes of African

El Museo Invitational Exhibition

Americans such as Aunt Jemima in large scale painted wood sculptures. Amy A. Luraschi used manipulated photography to look at stereotypes of Chicano culture.

Well known for his paintings of the Negro Baseball League, John Baker creates paintings that relate Modernist grid painting and skin color. James Allen combines images of sports and nature in small scale, surreal paintings. In a recent series of paintings, Allen places images of a baseball player swinging the bat or a football player running a play, in a dense, verdant forest. Polly Little combines painting and woodcut in her images of nature. She presents an image of a bear catching a fish painted in an expressionistic manner with a hand-hewn black-inked woodcut of swimming fish underneath. Jackie Felix's paintings on paper use images derived from the cinema to create humorous narratives that are explorations of gender and power. Heybhin Kim creates elegant wood and glass sculptures based on natural forms. Eileen McNamara and Dolores Stievater celebrate the landscape in vibrantly colored paintings. Bridgette Robinson's pastels are dreamlike renderings of her life and the people around her. Kenneth Cooper creates paintings of fantasy worlds that are combinations of contemporary life and ancient times. Leah Rico uses freak images to create objects that play with childhood and humor. In a recent series of prints, Debbie Hill use cartoon-like images of chickens paired with images of Niagara Falls. Mary Weig uses a deliberately naive painting style in her still lifes of flowers and a bowl of fish.

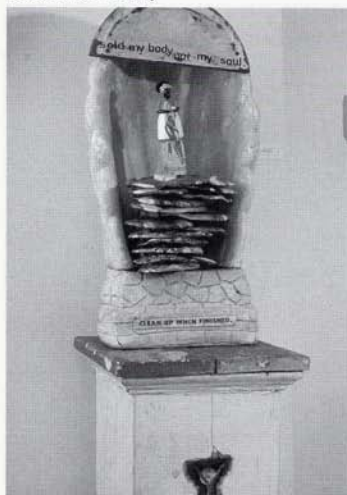
Gerald Mead's recent *Travellage* series is composed of manipulated postcards mailed daily to the US from a trip to Europe.

The *Invitational* was an opportunity to do what El Museo has done so well for so long: gather together many viewpoints under one roof. In an exhibition of 20 artists, the *Invitational* represented both seasoned artists and recent graduates, self taught artists and ones with MFA's, artists well known and unknown, and works with a kalideoscopic view of what art is and what it could be.

Sara Kellner is the Visual Arts Director at Hallwalls Contemporary Arts Center.

by Sara Kellner

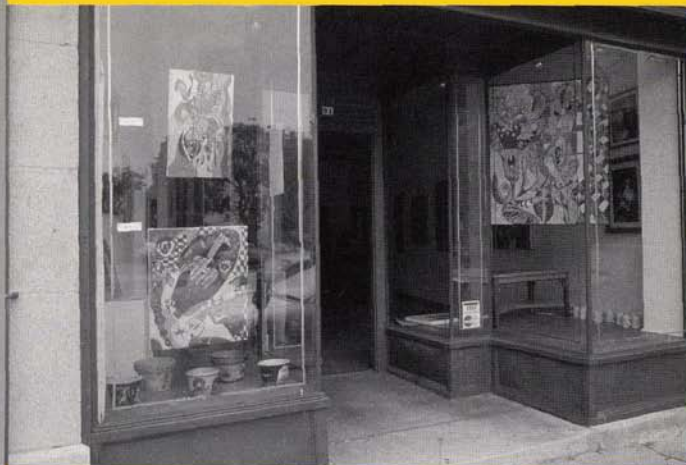
Shawn Dunwoody



Heybhin Kim



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