

El Museo del Barrio
1230 Fifth Avenue
New York, NY 10029
(212) 831-7272

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El Museo del Barrio founded in 1969, is a member of the American Association of Museums, the Museum Mile Association, and is supported by grants from the New York State Council on the Arts, the National Endowment on the Arts, the City of New York Department of Cultural Affairs, Private Foundations, Corporations, and Member Contributions.

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COMMEMORATIVE CATALOGUE

EL MUSEO DEL BARRIO INAUGURATED
THE NEW EAST WING
COMPRISED OF FOUR NEW GALLERIES
ON NOVEMBER 19, 1982
THE 489TH ANNIVERSARY OF
THE DISCOVERY OF PUERTO RICO

The New East Wing was made possible by a major grant from the City of New York Department of Cultural Affairs, and a Design Arts grant from the National Endowment on the Arts.



THE CITY OF NEW YORK
OFFICE OF THE MAYOR
NEW YORK, N.Y. 10007

November 16, 1982

Mr. Jack Agueros
Executive Director
Museo del Barrio
1230 Fifth Avenue
New York, New York

Dear Mr. Agueros:

On behalf of The City of New York, I am pleased to extend greetings to the members and friends of Museo del Barrio as you celebrate the opening of your new museum wing.

This event is another milestone in Museo del Barrio's 13-year history of growth and contribution to the cultural and educational vitality of community and City. All New Yorkers join with me in commending those whose dedicated efforts have led to the opening of the new wing, and to Museo del Barrio's ongoing success in fostering cross-cultural understanding and respect.

My congratulations to one and all and with best wishes for a most enjoyable and memorable celebration,

Sincerely yours,

Edward I. Koch
Mayor



THE COUNCIL
OF
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NEW YORK, N.Y. 10007

ROBERT RODRIGUEZ
COUNCIL MEMBER 8TH DISTRICT
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220 EAST FIFTH STREET
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Address:
Economic Development
GOVERNMENT OPERATIONS
LEGISLATIVE OFFICE
400
BROOKLYN AVENUE

October 28, 1982

George Aguirre
Jack Agueros
El Museo del Barrio
1230 Fifth Avenue
New York, NY 10027

Dear George and Jack:

I am pleased to salute you both on this historic occasion celebrating the opening of four new galleries at El Museo del Barrio. This represents a major step forward in the cultural development of our neighborhood.

I am happy to have been a part of this effort. Our community rejoices in this celebration and looks forward to reaping the artistic fruits of your labor.

It will be a pleasure to participate in the ribbon cutting ceremony on November 16, 1982.

Sincerely,

Robert Rodriguez
Council Member 8th District



David Buckney

DEPARTMENT OF CULTURAL AFFAIRS
CITY OF NEW YORK
100 NASSAU ST.
NEW YORK, N.Y. 10038
TELEPHONE 572-1740



November 3, 1982

George L. Aguirre, Chairman
Board of Trustees
El Museo del Barrio
1230 Fifth Avenue
New York, New York 10029

Dear Mr. Aguirre:

The opening of the new east wing makes manifest the dedication and achievement of the Board of Trustees and the staff of El Museo del Barrio. Your vital and enlightened partisanship of Puerto Rican culture will continue to provide for the enrichment of all New Yorkers. I am proud of the city's assistance in your endeavors.

On behalf of the entire agency and the many city officials who share my commitment to El Museo, please accept my hearty congratulations.

Sincerely,

Henry Geldzahler
Henry Geldzahler
Commissioner

HG:am

10/28/82 JLM/DBK: JLM/DBK

THE NEW WING — PA'LANTE

In November of 1977 we moved to our present location at 1230 Fifth Avenue. At that time we began renovating our West Gallery and in April of 1978 we opened our first exhibition in our new home. The exhibit was called Resurgimiento and we wrote then "Resurgimiento is the Spanish word that means resurgence. We selected this word for our inaugural exhibition... because it both forecasts and summarizes the Latin presence in North America; it presages the role of El Museo del Barrio in the cultural life of the Latin community;..."

Ambitious as we were then we could not have more accurately foreseen that we were to become in a matter of four years the most important hispanic cultural institution in the city and in the nation.

Since 1978 we opened more than 20 major painting exhibitions including two exhibitions that were international in scope; we opened the largest installation of Santos in the U.S.; inaugurated the f:STOP Gallery and held 18 photographic exhibitions. In this period we drew the attention of critics and Latin and Anglo audiences as well. And we adopted museum practices throughout our operations.

And now we take another quantum leap. A new wing with four new galleries will double our exhibition space.

Muchas gracias Trustees, muchas gracias Staff, muchas gracias New York. Y ahora, Pa'lante.

Jack Agüeros
Director

THE NEW WING:
DR. RICARDO ALEGRIA GALLERY
OF CARIBBEAN PRE-COLUMBIAN ART

The Gallery features a wide waterfall, a pool and a handicapped accessible ramp. The finished feeling is one of a sub-tropical setting, green and moist. The visitor descends or climbs the ramp and views the objects and educational materials in a setting that will remind him or her of El Yunque in Puerto Rico. But it could be anywhere in the Caribbean.

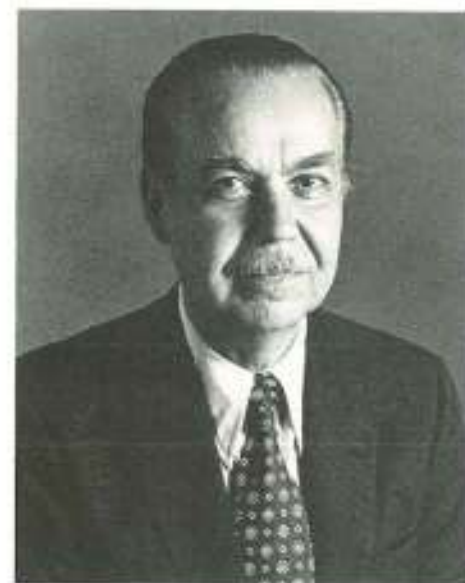
When installed in 1983, there will be stone collars, duhos, cens, body stamps, bowls, etc.

The gallery has 1,000 square feet of floor space. It was designed by William Bowles, Director of Design for El Museo since 1977. Mr. Bowles used Delgado/Huegel as consulting architects.

The Trustees named the gallery for Dr. Ricardo Alegria in a resolution that passed by acclamation. It read in part "...in recognition of your lifetime dedication to promoting the art and culture of the Pre-Columbian people of the Caribbean and your devotion to the building of institutions that would preserve and promote the Puerto Rican culture..."

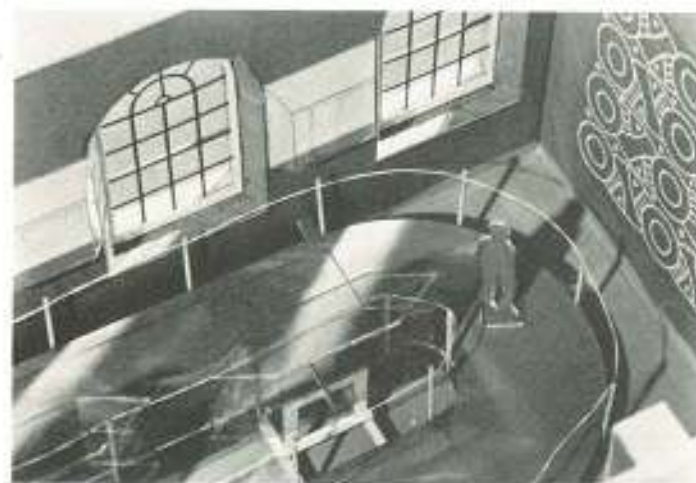
Dr. Alegria is by far the most distinguished humanist Puerto Rico has produced in the last fifty years. His scholarship and activism are unprecedented. Author of over 15 books, he has founded more than 10 museums, overseen the restoration of two 16th Century churches as well as the city of Old San Juan, and participated and supervised many archaeological excavations.

Dr. Alegria received his Ph.D. in anthropology from Harvard University, and has been awarded three Honoris Causa Ph.D's, one of them in Law from New York University. In 1977 Dr. Alegria founded the Center for Advanced Studies of Puerto Rico and the Caribbean, which is an advanced degree awarding institution. He is married to Prof. Carmen Pons and they have two sons, one a Lawyer, the other a Social Anthropologist.



Dr. Ricardo Alegria

Rafael Diaz



Detail of Model of Pre-Columbian Gallery

Robert Espinet

VIDEO GALLERY

The need for a permanent Video Gallery grew out of the Museo's position as the leading Latino center for film and video. Now in its third year, the Museo has sponsored national open screenings by Latino film and video artists. The Video Gallery will provide an outlet to video makers for their work, and to introduce Museo visitors to video art, documentaries, experimental tapes, and to archival programs such as the replaying of publicly broadcast material. The video gallery has some 300 square feet of space and can accommodate up to 25 persons comfortably.

The gallery was inaugurated with the following Video tapes: Lima, by Juan Downey, Video Poems, by Cecelia Vicuna, and Breaking Street Dancing, by Ramsey Naim.

ART HISTORY GALLERY

So many visitors to El Museo inquire about the history of painting in Puerto Rico that a permanent installation was called for. The Art History Gallery has fifty linear feet, and will be installed in a didactic exhibition. The first Puerto Rican painter, Jose Campeche will be represented and the most recent modern will probably be Miguel Pou (1880-1967). No living artist will be presented in the installation. Color transparencies, color reproductions, and black and white photos will give a sampling of each painter, tell the viewer where most of the artist's work is, and present a brief bio of the artist. This permanent installation will not be accomplished until 1983. For the inauguration of the new wing this gallery will have drawings by William Bowles of the pre-columbian gallery.

EAST GALLERY

The East Gallery will provide El Museo del Barrio with a very flexible space for the exhibition of the permanent collection on a rotating basis, and changing exhibitions. The outer walls of this 1,600 square foot gallery provide 151 linear feet. Through a suspended ceiling, composed of panels that drop down in many patterns, the gallery may be expanded to almost 400 linear feet. This panel system was designed by El Museo's Director of Design, William Bowles, and was built through a grant from the Museum Program of the National Endowment of the Arts.

The East Gallery was inaugurated with an exhibition called Recent Acquisitions. A special essay on the exhibition follows.

RECENT ACQUISITIONS

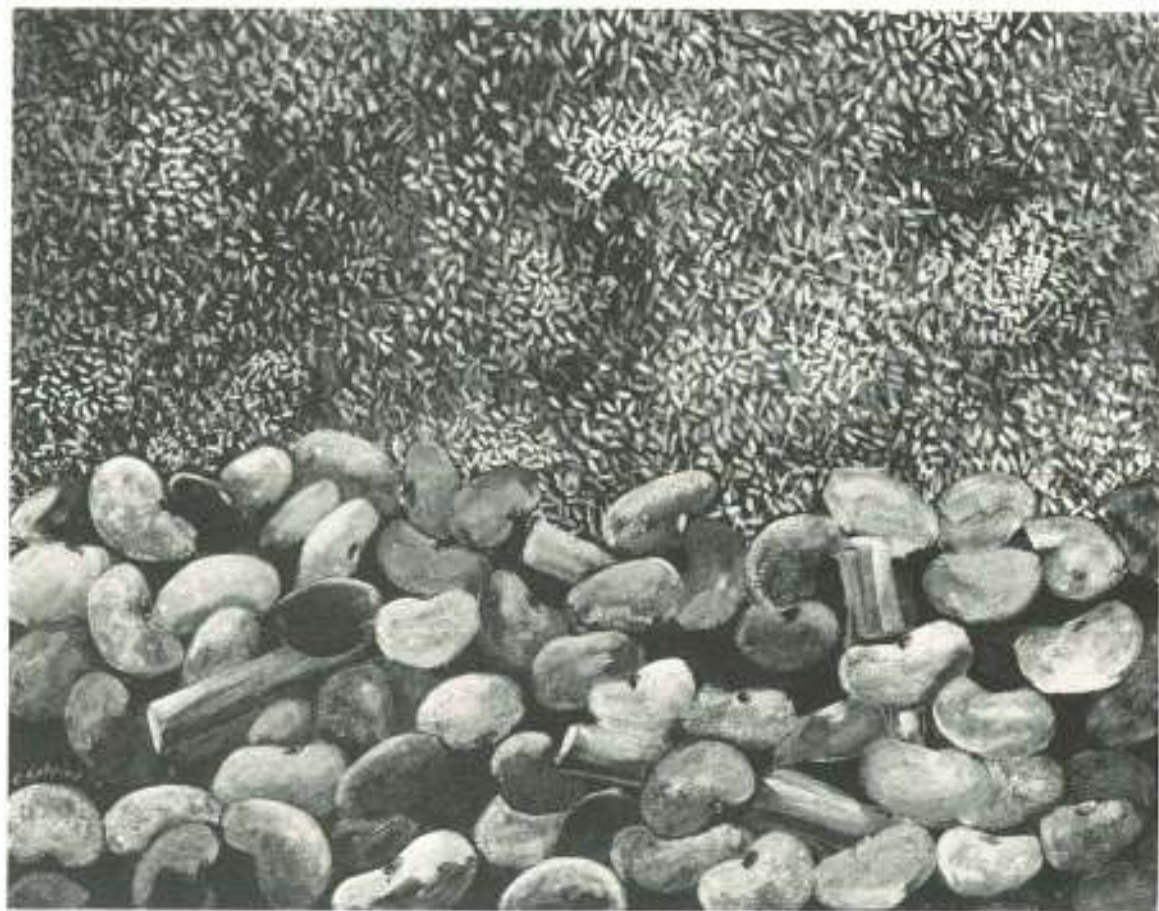
El Museo del Barrio began systematically collecting in November of 1977. A year later in October of 1978 the first Recent Acquisitions exhibition was opened. The show consisted of 21 artists exhibiting 25 paintings and 2 sculptures. The catalogue for that exhibition, quickly went out of print and is now itself a collectors item.

The painting curator at that time suggested a novel approach to the catalogue essay-why not let several artists' comment on the collection? Thus, three well-known Puerto Rican artists, told a significant truth although they each wrote from very different perspectives. Rafael Colon-Morales, "...a collection that is in its beginning...the arduous field of Puerto Rican art, where there exists little documentation... El Museo is the only entity in New York City to initiate this type of collection," Jose Corbello, "a constant reminder of the existence of these...artists whose struggle...should be noted in the history of art," Jorge Soto, "We have to be very critical with ourselves...to deal more consciously and qualitatively with the permanent collection of El Museo del Barrio."

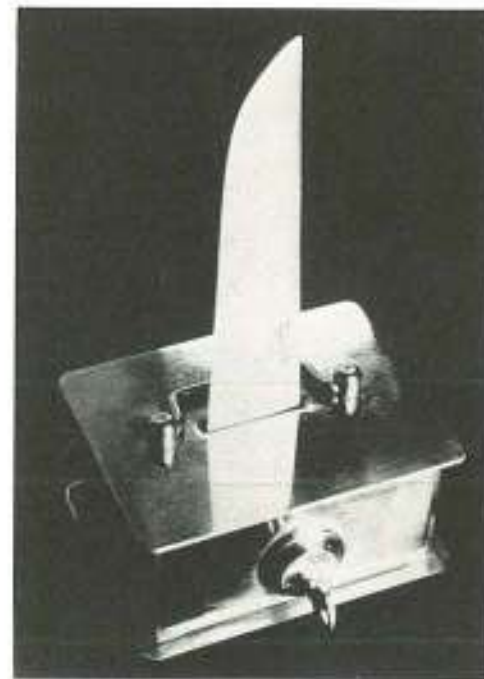
Also in that catalogue was an essay that said in part, "...Recent Acquisitions also signals to the public that El Museo del Barrio now embarks upon a serious and aggressive acquisition policy. The Board of Trustees is committed in word and deed to the expansion of the fine art holdings as well as objects related to Puerto Rican culture."

Much has changed and little has changed since that time in 1978. We still wish for larger collections, still suffer from the lack of an endowment to purchase works.

This sampling was chosen by curators, Jacqueline Biaggi and Gladys Pena. It is an impressive selection. Powerful paintings and powerful sculptures, asserting that the New York Hispanic artist knocks with ever growing insistancy on the doors of the universal world of art.

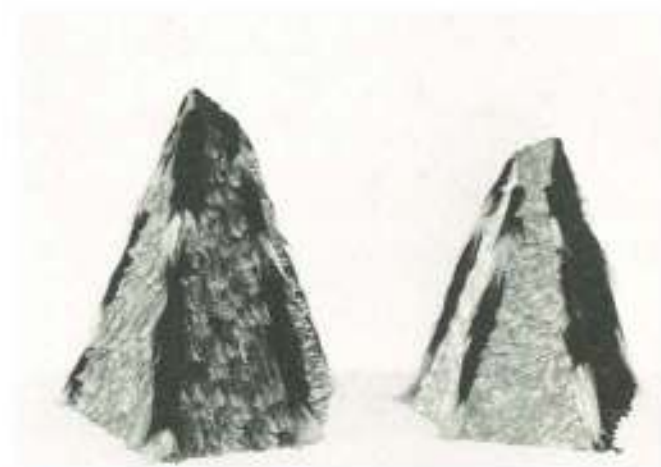


7. Rice and Beans, II, Carmelo Sobrino



Mireya Sotela

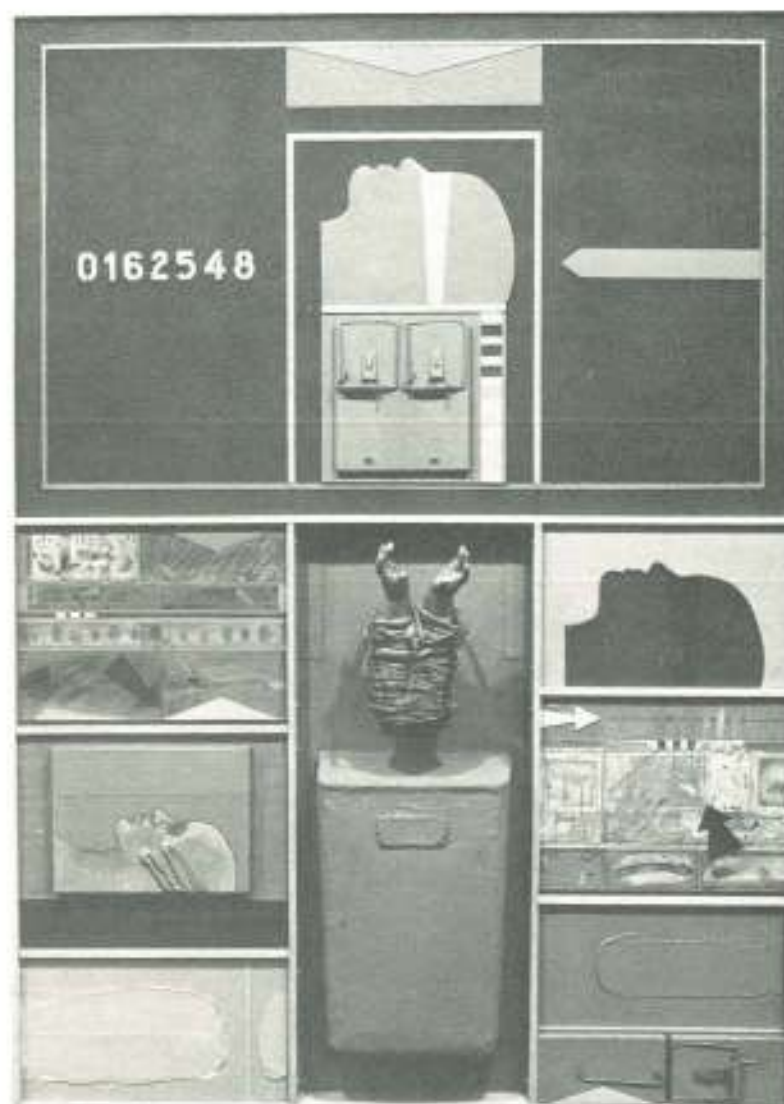
9. Artifact to Keep Secrets, Colo



17. Maya Zemi, Rafael Ortiz



3. Loco Local, Luis Cruz Azaceta



13. Gron Schisofreni, Jose Morales



2. Pajaro Mynah, Carlos Raquel Rivera



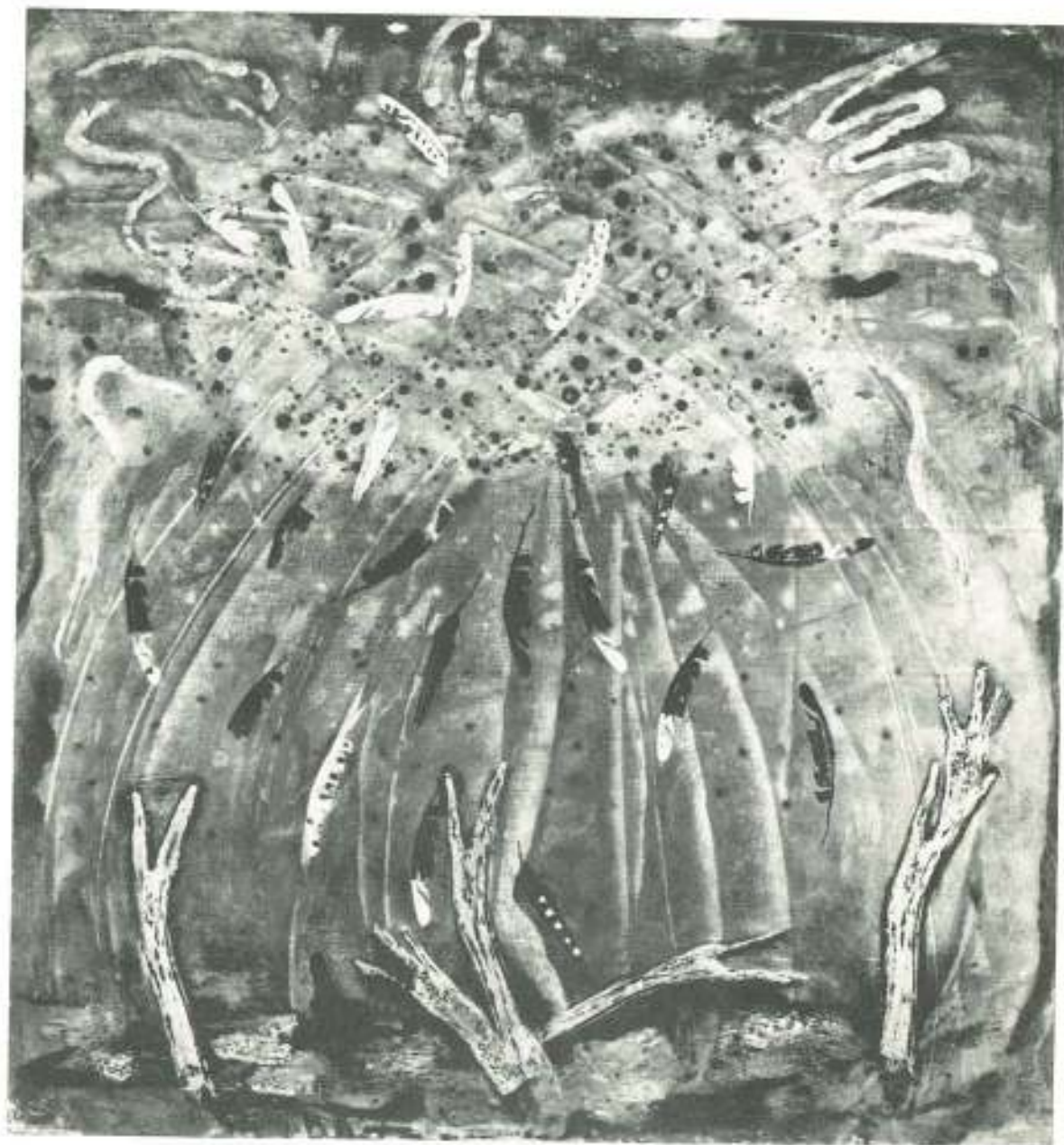
4. Una Vez Mas Columbus, Fernando Salicrup



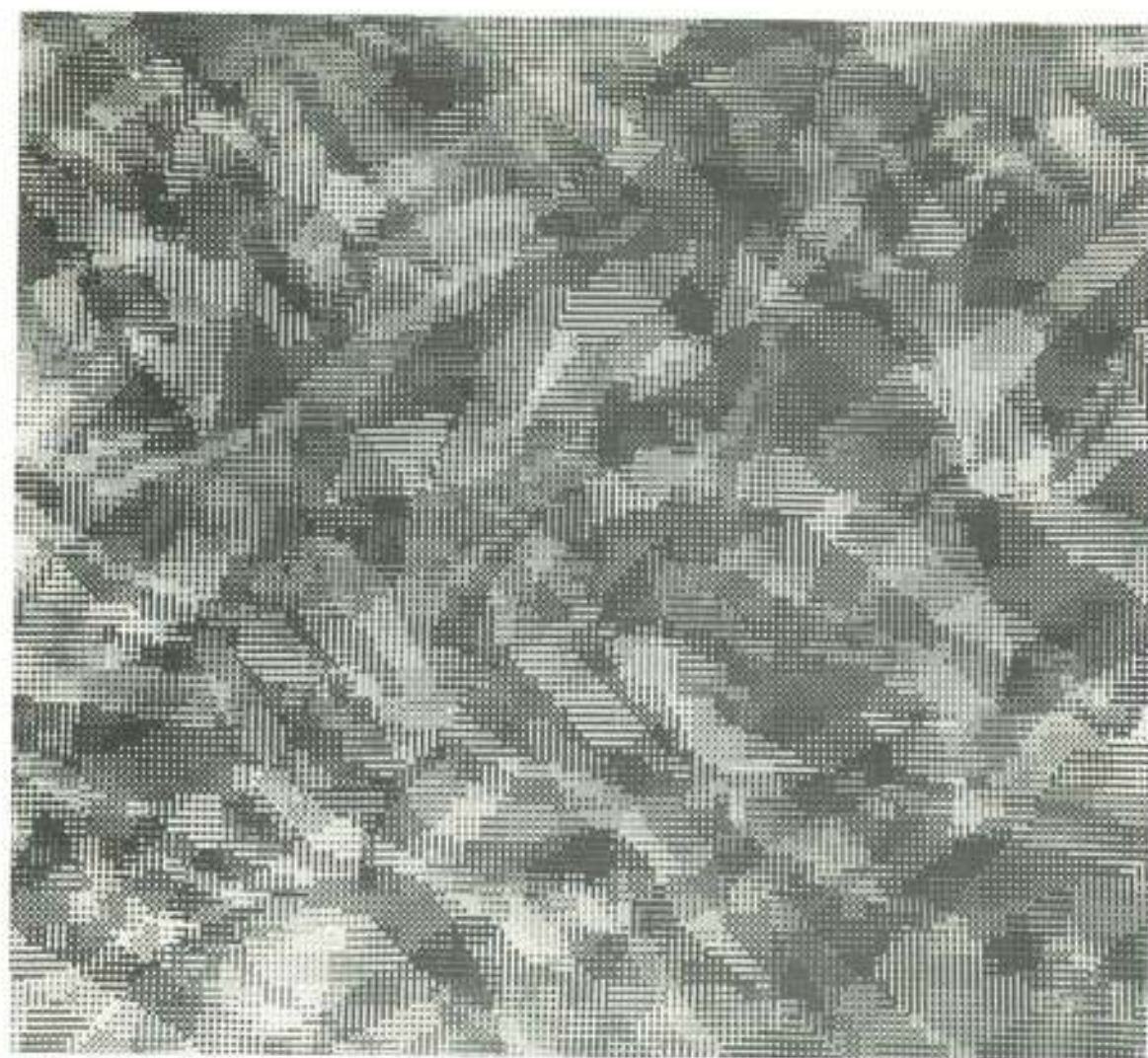
6. El Hermano de Dinivan, Rafael Colon Morales



14. Penetrations #6, Raul Farco



10. Tiempo Pasado, Marcos Dinas



5. Tyger, Tyger, Tony Bechara

RECENT ACQUISITIONS CONT.

F: STOP GALLERY



Petroglifos de Boriquen, Hector Mendez Carstini

THEATRE GALLERY



15. Palacios, Alcanterilla, Cabecas, Georgius Hoefnagle

LIST OF RECENT ACQUISITIONS EXHIBITED

EAST GALLERY

1. NOVIEMBRE, 1976, (1976) Myrna Baer, b. 1931, Puerto Rico, Acrylic/Canvas, 126" x 151.5 cm., Museo Fund & N.E.A.
2. PAJARO MYNAH, (1971) Carlos Raquel Rivera, b. 1923, Puerto Rico, Acrylic/Oil/Masonite, 36 3/4" x 48", Museo Fund & N.E.A.
3. LOCO LOCAL, (1975) Luis Cruz Azaceta, b. 1942, Cuba, Oil/Canvas, 70" x 100", Museo Fund
4. UNA VEZ MAS COLUMBUS, (1978) Fernando Solicrup, b. 1946, New York City, Acrylic/Canvas, 70" x 48", Museo Fund
5. TYGER, TYGER, (1976) Tony Bechara, b. 1942, Puerto Rico, Acrylic/Canvas, 84" x 74", Museo Fund
6. EL HERMANO DE DINIVAN, (1978) Rafael Colon Morales, b. 1941, Puerto Rico, Acrylic Skin, 18 1/2" x 14 1/2", Gift of the Artist
7. RICE AND BEANS II, (1979) Carmelo Sobrino, b. 1948, Puerto Rico, Oil/Masonite, 24" x 30 3/4", Gift of George Aguirre
8. QUE MUCHO VEIA, (1975) Domingo Garcia, b. 1932, Puerto Rico, Oil/Canvas, 28" x 22", Museo Fund & N.E.A.
9. ARTIFACT TO KEEP SECRETS, (1977) Colo (Francisco Colon), b. 1942, Puerto Rico, Assemblage, 8 3/4" x 4 7/8" x 3 3/4", Museo Fund & N.E.A.
10. TIEMPO PASADO, (1975) Marcos Dims, b. 1943, Puerto Rico, Oil/Canvas, 54" x 50", Museo Fund & N.E.A.
11. SPIRIT TRAP, (1974) Marcos Dims, b. 1943, Puerto Rico, Assemblage, 24" x 16" x 60", Gift of the Artist
12. "UNTITLED", (1974) Jorge Soto, b. 1947, New York City, Mixed Media, 49" x 29", Gift of the Artist
13. GROM SCHIZOPREMI, (1972) Jose Morales, b. 1947, New York City, Mixed Media, 53" x 38" x 8 1/8", Museo Fund & N.E.A.
14. PENETRATIONS #6, (1975) Raul Farco, b. 1953, Argentina, Slate and Wood, 73" x 29" x 11", Gift of the Artist
15. FACE, (1974) Rafael Ferrer, b. 1933, Puerto Rico, Crayon/Brown Paper Bag, 15 5/8" x 11 3/4", Museo Fund, Aguirre Family Fund & N.E.A.
16. FACE, (1974) Rafael Ferrer, b. 1933, Puerto Rico, Crayon/Brown Paper Bag, 10 1/4" x 2 1/2", Museo Fund, Aguirre Family Fund & N.E.A.
17. MAYA ZEMI, (1975) Rafael Ortiz, b. 1934, New York City, Feathers/Cardboard, A. 38 1/2 h", x 31" x 30" x 17" x 25", B. 33 h", x 30" x 28" x 18" x 16", Gift of the Artist

WEST GALLERY

PETROGLIFOS DE BORIQUEN, (1978) Hector Mendez Caratini, b. 1949, Puerto Rico. The suite is Number III, in a limited edition of XX numbered in Roman Numerals. No artist proofs were made. The edition is signed and dated on the reverse. Each image measures 9" x 7". The images are of pre-columbian carvings in various locations in Puerto Rico. Purchase Aguirre Family Fund

THEATRE GALLERY

ALL OF THE HAND COLORED ETCHINGS WERE PURCHASED THROUGH THE MUSEO FUND. THEY ARE BY GEORGIUS HOEFNAGLE, UNLESS OTHERWISE INDICATED.

1. MASMOROS, (c.1602) 4 1/2" x 8 1/2"
2. THE ESCURIAL, (c.1750) Anon., 4 1/8" x 5 3/4"
3. ESPAGNOLS, (c.1682) Anon., 3 3/4" x 5 5/8"
4. ESCURIAL-LE TEMPLE, (c.1750) Anon., 5" x 6 1/8"
5. D. PEDRO CALDERON DE LA BARCA, (c.1700) Anon. Mezzotint, 11 5/8" x 7 1/4"
6. TOLETUM, (c.1572) 7 1/4" x 18 1/2"
VALLISOLETUM, (c.1572) 5 1/4" x 18 1/2"
7. CARTE CHRONOLOGIQUE ET HISTORIQUE POUR SERVIR A L'HISTOIRE DE ESPAGNE, (c.1700) Anon., 13" x 17"
8. SEVILLA HISPALIS, (c.1572) 14 3/4" x 19 1/2"
9. ANTEQUERA, (c.1602) 13 3/4" x 19 1/4"
10. BURGOS, (c.1572) 6 1/4" x 18 5/8"
11. ECIPA, (c. 1567) 5 7/8" x 18"
12. VELIS MALAGA, (c.1575) 6 1/4" x 6 7/8"
13. ARCHIDONA, (c.1602) 6" x 18 1/2"
14. LOXA, (c.1602) 12 2/8" x 19"
15. PALACIOS, (c.1565) 4 1/4" x 19 1/4"
ALCANERILLA, (c.1565) 4 1/4" x 19 1/4"
CABECAS, (c.1565) 5 5/8" x 19 1/4"
16. CADIZ, (c.1575) 4 1/8" x 18 1/4"
MALAGA, (c.1575) 4 1/8" x 18 1/4"
17. EUROPÆ II TAB, (c.1618) Petrus Bertius, 13 3/8" x 17 1/4"
18. HARDALES, (c.1564) 7 5/8" x 19 1/8"
CARTAMA, (c.1564) 6 5/8" x 19 1/8"
19. LE BRIXA, (c.1575) 6 1/8" x 16 1/4"
SETTENIL, (c.1575) 6 1/4" x 16 1/4"
20. FERDINAND II, (c.1700) R. Caillard, 5 5/8" x 4"

SPECIAL THANKS

The East Wing would not have been possible without the help of the following individuals and entities:

N.Y.C. Dept. of Cultural Affairs:
David Oldham, Sofia Eldor,
Regina Davis

Mayor's Office:

Nat Levanthal, John LoCicero

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Councilman Rodriguez's Office:
Ray Narral, esq., Jim Ratti

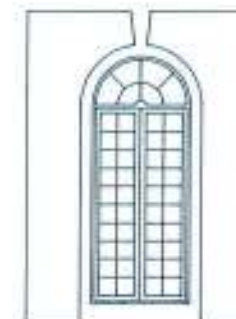
Borough President Stein's Office:
Vickie Streisfeld

Chemical Bank:

Elizabeth Whiteden, Eric Soto

Museo del Barrio:

Trustees, Staff and Thousands
of visitors, all putting up
with noise and dust for two
years.



EL MUSEO DEL BARRIO
1230 FIFTH AVENUE
NEW YORK, N.Y. 10029

Design: William Bowles

Typesetting: Ruth Melendez, IBM 75
Presentor Orator and Prestige Elite

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