INTRODUCTION

The early history of El Museo del Barrio is complex. It is intertwined with popular struggles in New York City over access to, and control of, educational and cultural resources. Part and parcel of the national Civil Rights movement, public demonstrations, strikes, boycotts, and sit-ins were held in New York City between 1966 and 1969. African American and Puerto Rican parents, teachers and community activists in Central and East Harlem demanded that their children—who, by 1967, composed the majority of the public school population—receive an education that acknowledged and addressed their diverse cultural heritages. In 1969, these community-based groups attained their goal of decentralizing the Board of Education. They began to participate in structuring school curricula, and directed financial resources towards ethnic-specific didactic programs that enriched their children's education. East Harlem's Puerto Rican communities' energy and dedication to social justice paved the way for the founding of El Museo del Barrio.

Following is an institutional timeline and exhibition chronology. Published here for the first time, this research was undertaken with the purpose of establishing a more complete exhibition history, and it is incorporated within the broader trajectory of institutional milestones.

This timeline and exhibition chronology is in process and will be subject to additions and corrections as more information comes to light. All artists' names have been input directly from brochures, catalogues, or other existing archival documentation. We apologize for any oversights, misspellings, or inconsistencies. A careful reader will note names that shift between the Spanish and the Anglicized versions. Names have been kept, for the most part, as they are in the original documents. However, these variations, in themselves, reveal much about identity and cultural awareness during these decades.

We are grateful for any documentation that can be brought to our attention by the public at large. This timeline focuses on the defining institutional landmarks, as well as the major visual arts exhibitions. There are numerous events that still need to be documented and included, such as public programming: lectures, symposia, festivals, theatre, music, film and video, readings, dance, artist's performances, as well as educational outreach and collaborations. While there is much more research to be done, we believe that putting forth this timeline contributes to the scholarship on Puerto Rican, Latino, Caribbean, and Latin American art and culture.
1960s El Museo Is Born
African American and Puerto Rican parents, teachers, and community activists in Central and East Harlem demand from School District that their children receive an education that acknowledged and addressed their diverse and cultural heritages. In response, artist/educator Raphael Montañez Ortiz is appointed to create educational materials but instead creates a community-based museum dedicated to Puerto Rican diaspora in the United States called El Museo del Barrio.

Martin W. Frey, Superintendent of School District 4, under pressure from parents and community activists to implement cultural enrichment programs for Puerto Rican children, appoints artist/educator Rafael Montañez Ortiz to create educational materials for schools in District 4 on Puerto Rican history, culture, folklore, and art. In 1969, District 4 encompassed parts of Central Harlem and East Harlem. Montañez Ortiz was primarily hired to serve the population of East Harlem, known as El Barrio, where the majority of the Puerto Rican population lived. As an artist, activist, and teacher at the High School of Music and Art, Montañez Ortiz was aware of the urgent need to create cultural resources for Puerto Ricans of all ages. Montañez Ortiz reconceives the project as a community museum, dedicated to the Puerto Rican Diaspora in the United States, that he names “El Museo del Barrio.” Montañez Ortiz serves as founding director from June 1969 to Spring 1971. His original typed proposal and budgets for exhibitions, workshops, performing arts projects, apprentice program, and research and library resources, all to be administered by El Museo del Barrio, are in the archives of El Museo del Barrio, as well as a letter to Puerto Rican artists, where he introduces the institution: “The Museo del Barrio is its title: a neighborhood museum of Puerto Rican culture. . .” El Museo del Barrio receives its primary funding from the Board of Education from 1969 until 1974. Montañez Ortiz stated, “The cultural disenfranchisement I experience as a Puerto Rican has prompted me to seek a practical alternative to the orthodox museum, which fails to meet my needs for an authentic ethnic experience. To afford me and others the opportunity to establish living connections with our own culture, I founded El Museo del Barrio.” (Ralph Ortiz, “Culture and the People,” Art in America, May–June 1971, 27)

SUMMER
Montañez Ortiz travels to Puerto Rico with Martin W. Frey, to conduct research on Puerto Rican culture and make institutional contacts with museum directors and anthropologists.

FALL
Funded by the Community Education Center (a state-financed program providing supplementary services for children and adults), El Museo del Barrio begins operations in a schoolroom at PS 125, located at 425 West 123rd Street. PS 125 also housed the office of District 4. During his first year as Director, Montañez Ortiz reached out to the East Harlem community by discussing plans for El Museo del Barrio with parents, teachers, The Young Lords Political Party, and The Real Great Society (a collective of architects and urban planners based in East Harlem). Montañez Ortiz also contacted Puerto Rican artists such as Marcos Dimas and Adrián García, who were members of the Art Workers Coalition, a political action group. Dimas and García participate in the first Advisory Board of El Museo del Barrio and later form Taller Boricua, an artist’s collective that is still in operation. In addition, Montañez Ortiz visited museums in New York City to research their collections of Puerto Rican art and artifacts.
1970s THE BEGINNING

El Museo serves as a non-profit organization out of a series of storefronts and brownstones before finding its permanent home in the Heckscher Building on 5th Avenue and 104th Street. It is a decade of firsts including the first donation to the permanent collection, as well as the first large-scale exhibition collaboration with the Metropolitan Museum called “The Art Heritage of Puerto Rico.”

1970

WINTER 1969–SPRING 1970
Montañez Ortiz appoints Puerto Rican art historian Marimar B. [Benítez] Quintana as Assistant Director. Montañez Ortiz and Benítez organize two exhibitions which are presented at PS 206, 508 East 120th Street and Pleasant Avenue. Other early participants in El Museo del Barrio’s activities included Hilda Arroyo, Carmen Bocachica, Félix Cortés, Elena Gil, Alberto Martínez, and Justo Santana (Antonio Gil de Lamadrid, “El Museo del Barrio Apunta Cultura Boricua,” El Diario La Prensa, 28 July 1970, Supplement, 15).

MAY
The Art of Needlework, curated by Marimar Benítez and Rafael Montañez Ortiz, including knitting, crochet and embroidery, is presented at PS 206. (Your Thing, August 7, 1970, 8)

LATE SPRING–THROUGH JULY
An exhibition of Puerto Rican paintings and graphics, curated by Marimar Benítez and Rafael Montañez Ortiz, is presented at PS 206. It includes paintings by Osiris Delgado, Victor Linares, Bart Mayol, Waldemar Morales, Miguel Pou, Jorge Rechany, and Rafael Tufiño, loaned from Museo de Arte de Ponce; and graphics by Luis Germán Cajigas, Manuel Hernández Acevedo, Lorenzo Homar, Carlos Raquel Rivera, and Rafael Tufiño, loaned from Riverside Museum.

SUMMER
Montañez Ortiz conducts research in Puerto Rico.

JULY
The New York Times notes that El Museo is moving from headquarters at PS 125. Journalist Grace Glueck notes that “El Museo was born in June 1969, the brainchild of Martin W. Frey.” While she credits Montañez Ortiz as Director, she initiates the misconception that Frey intended to found a museum in East Harlem. (Grace Glueck, “Barrio Museum: Hope Si, Home No,” The New York Times, 30 July 1970: 38)

SEPTEMBER 22–NOVEMBER 29
Bruce Davidson, after two years of photographing in El Barrio, presents the exhibition East 100th Street at the Museum of Modern Art. Felipe Dante, a photographer, early participant in El Museo, and a founder of En Foco, authors the article, “But Where is Our Soul,” a critical response to the exhibition, which generated some controversy (The New York Times, Sunday, October 11, 1970).

FALL
El Museo del Barrio relocates entirely to PS 206 as a result of a citywide reorganization of school districts.
1971

JANUARY 21
"El Museo del Barrio" is filed as a not-for-profit corporation. Ralph Ortiz, José García, and Jerald Ordover are listed as the initial directors.

MARCH 2—MAY 31
Boricua—Aquí y Allá (Puerto Ricans—Here and There), curated by Rafael Montañez Ortiz, is presented in The Corner Gallery of the American Museum of Natural History. The 20-minute audio-visual program is comprised of 486 color slides depicting Puerto Rican life in the United States and on the Island. The images, taken by Felipe Dante, Richard Globus, and Rafael Montañez Ortiz, among others, were presented through six, computer-linked projectors in a 20 x 30 foot oval room, lined with five 10 x 6 foot mirrors and three 9 x 6 foot screens, accompanied by a soundtrack. The presentation was designed and installed in collaboration with a photodigital non-profit organization, The Museum of The Media (New York Post, February 24, 1971; Ernesto Leogrande, Daily News, March 19, 1971). Ironically, this exhibition generates some of the same criticism that Bruce Davidson's project did: some claimed its depictions were too negative, while others celebrated the first depiction of Puerto Ricans, by Puerto Ricans, inside a major New York cultural institution.

SPRING
Community activists at School District 4 and Community Board 11 hold hearings on the future of El Museo del Barrio. Educator and artist Marta Moreno Vega applies for the position of Director after an ad was placed in The New York Times. Both Rafael Montañez Ortiz and Moreno Vega make presentations—Moreno Vega is voted in as second Director of El Museo del Barrio. Moreno Vega continues the dialogue begun by Montañez Ortiz with parents, teachers, artists, and other museum directors in the city about the need to support a community museum for Puerto Ricans in East Harlem. Hilda Arroyo Gillis and Carmen Bocachica continue to work with El Museo; Hiram Maristany, a photographer and member of the Young Lords party, as well as Adrián García, Manuel Otero, Armando Soto, Sammy Tanco and Nitza Tufiño (Breitman), members of the artists' collective Taller Boricua, and Laura Moreno, photographer José Gomez, Edgar Ruiz Zapata, and others help El Museo by organizing educational activities, exhibitions, programs and workshops. Montañez Ortiz publishes a version of his presentation in Art in America (see citation above) while Moreno Vega eventually presents her ideas in “The Community Museum Concept,” (Quimbamba: Bilingual Education Quarterly, New York: El Museo del Barrio, June 1972, 19-22) and “Museums Redefined,” (Quimbamba, December 1973, np). Marta Moreno Vega serves as director from Spring 1971 until her resignation on March 15, 1975.

JULY 9
Homage to Our Painters inaugurates El Museo del Barrio’s third location, a brownstone at 206 East 116th Street. "Puerto Rican Art on Display" (The Daily News, July 10, 1971, 23) notes that "El Museo del Barrio, the city’s first Puerto Rican art museum, opened yesterday at 106 (sic) East 116th Street,
with 31 paintings by 19 artists on display.” (See also the Journal of the Board of Education of the City of New York, Ed. 8.1b, May 19, 1971, 594–595; motion submitted on April 8 by Martin Frey).

**SEPTEMBER 22**

“Amigos del Museo del Barrio” is filed as a not-for-profit corporation, and a second legal name. Martha Vega, Eugene Calderón, Hilda Arroyo, and Hiram Maristany are listed as the initial directors.

**FALL**

A successful series of workshops and exhibits, including the first exhibit of Taíno artifacts, are implemented during the year. School groups from all five boroughs of New York visit El Museo del Barrio. Ongoing discussions with Irvine Mac Manus, Education Assistant for Community Programs at The Metropolitan Museum of Art, result in the initiation of a collaboration between both institutions.

**NOVEMBER**

The first donation to the Permanent Collection of El Museo del Barrio is noted in a Press Release: “El Museo del Barrio, Community School District 4M, has received its first major art donation from Florencio García Cisneros, owner of Cisneros Gallery, New York, N.Y. The donation, a graphic arts portfolio, constitutes the first publication of the Centro de Arte Puertorriqueño in 1951. It is the result of the collective endeavors of some of our most outstanding Puerto Rican Artists: J.A. Torres Martínó, Félix Rodríguez, Rafael Tufiño, Lorenzo Homar, Rubén Rivera Aponte, Samuel Sánchez, Carlos R. Rivera and Carlos Marichal.

These prints will be on view at El Museo del Barrio starting November 8, 1971.” El Museo del Barrio begins receiving donations from artists and other supporters to establish a permanent collection. They initiate a tradition that continues to the present.

**NOVEMBER 8**

Graphic Portfolio of the Centro de Arte Puertorriqueño opens.


**1972**

**MID-1972**

Taíno, organized by Marta Moreno Vega and Irvine Mac Manus, includes Taíno objects from the Museum of American Indian and is presented at 206 East 116th Street.

**AUGUST 7**

Barbara Rose publishes an article about El Museo del Barrio, entitled, “Art in the Barrio,” NY Magazine, 58. She quotes Marta Vega and mentions exhibitions of Taíno art, masks, and handcrafts; the programs of Taller Boricua, including artists Marcos Dimas and Carlos Osorio; and the organization Ola, headed by Petra Cintrón. Rose also mentions the contributions of Puerto Rican artists Ralph Ortiz and Rafael Ferrer in the New York avant-garde.

**SEPTEMBER**

Quimbamba lists the upcoming exhibition schedule as: September: El Taller Movil: Paintings and Graphics by Puerto Rican Contemporary Artists, including...
El Taller Boricua; Oct/Nov: Artesanos: Handcrafts from Puerto Rico; Dec/Jan: Felicidades, Christmas presentation with the Three Kings, slide show, and santos; Feb/Mar/Apr: Revelations, a survey of Puerto Rican art from the 17th century to the present; May: El Arte de la Aguja: (The Art of Needlework), needlecrafts done by mothers of the community; June/July/Aug: Art Workshops-El Barrio, works created by children.

**NOVEMBER**
El Museo del Barrio leases its fourth location, a series of storefronts on Third Avenue, between 107th and 108th Streets. While the building numbers eventually incorporated 1931–1935 and 1947–1959, the main or mailing address was always listed as 1945. El Museo remains here until 1977, later adding on “Galeria II” at 1935 Third Avenue, and the Firehouse on 104th Street. From this location, El Museo del Barrio initiates its “Mobile Unit,” a long van with exhibitions and displays inside, that travels to various locations to serve students, community festivals, and other groups. (See Marta Vega, “Annual Report, Amigos del Museo del Barrio, Quimbamba, December 1973) El Museo del Barrio receives its first support from the National Endowment for the Arts in 1972-1973.

**1973**
**JANUARY**
Quimbamba continues to list El Museo’s location as 206 East 116th Street, perhaps during renovation of the Third Avenue storefronts.

**APRIL 30–JULY 1**
The Art Heritage of Puerto Rico: Pre-Columbian to the Present is the first exhibition presented at El Museo’s new location on Third Avenue, as noted by George Gent in his article, “Puerto Rican Art is Shown Uptown,” (The New York Times, Tuesday, May 1, 1973). The exhibition includes over 150 works by over forty artists. The objects range from Taino artifacts, wooden santos, musical instruments, 18th- and 19th-century paintings and prints (including José Campeche, Francisco Oller, and José Manuel Loira), and paintings and prints by modern and contemporary Puerto Rican artists. These include: Roberto Alberty, Olga Albizu, José R. Alicea, Ramón Atiles, Myrna Báez, Luis G. Cajigas, Fran Cervoni, Leoncio Concepción, Ramón Frade, Domingo García, Natividad Gutiérrez, Manuel Hernández Acevedo, Luis Hernández Cruz, Lorenzo Homar, Carlos Irizarry, Epifanio Irizarry, Marcos Irizarry, Domingo López, Antonio Maldonado, Augusto Marín, Antonio Martorell, Joaquín Mercado, Julio Micheli Lebrón, Nicolasa Mohr, José Morales, José R. Oliver, Carlos Osorio, Rafael Palacios, Miguel Pou, Carlos Raquel Rivera, Rafael Rivera Rosa, Francisco Rodón, José A. Rosa, Julio Rosado del Valle, Julio Santiago Bracero, Carmelo Sobrino, María E. Somoza, Antonio Torres Martino, Rafael Tufiño, and Isabel Vázquez. This exhibition is the first to survey the history of Puerto Rican art. It is accompanied by a 120-page catalogue, published in 1974 (also see Amei Wallach, “ ‘New York Ricans’ Seek Their Heritage,” Newsday, The Arts II, Sunday May 20, 1973).
The exhibition was based on the scholarship of Dr. Ricardo Alegría, Executive Director of the Instituto de Cultura Puertorriqueña; Dr. Osiris Delgado, Director of the Museo de Antropología, Historia y Arte de la Universidad de Puerto Rico; and Dr. Arturo Dávila, Curator of La Colección del Arzobispo de Puerto Rico. The exhibition team from the Metropolitan Museum of Art included: Henry Geldzahler, Curator, Twentieth-Century Art; John Howat, Curator, American Paintings and Sculpture; John McKendry, Curator, Prints and Photographs; Theodore Rousseau, Curator in Chief, and James Pilgrim, Assistant Curator in Chief. The entire project was supervised by Harry S. Parker III, Vice-Director for Education, and coordinated by the Department of Community Programs, which included in its staff Catherine Chance, Dora Rubiano, and María E. Somoza. Irvine Mac Manus, Education Assistant for Community Programs, was responsible for bringing the exhibition successfully to fruition. From El Museo del Barrio, the team included Marta Vega, Director; Carmen Morgan, Education; and the artists Lorenzo Homar, Carlos Osorio, and Rafael Tufiño.

JULY 1
Proposed cuts in state urban education funds threaten El Museo del Barrio’s financial support from the New York City Department of Education. The staff elects to work without pay until additional funding sources can be secured.

JULY 25–SEPTEMBER 16
The Art Heritage of Puerto Rico: Pre-Columbian to the Present is presented at The Metropolitan Museum of Art, in the galleries now designated The Florence and Herbert Irving Galleries of Southeast Asian Art.

AUGUST 11–DECEMBER
La historia del Cartel Puertorriqueño/The History of Puerto Rican Posters, curated by Rafael Tufiño, Irene Delano, and the staff of El Museo del Barrio, opens. Quimbamba (December 1973) mentions the participation of artists Manuel Hernández Acevedo, Antonio Maldonado, Rafael Tufiño, and Antonio Martorell in this exhibition. This Quimbamba lists the prior programs as: Felicidades, Felicidades; Artesanías; What Puerto Rico Means to Me; El Arte de la Aguja; Un Saborcito de los Talleres; Exposición Rodante; Artesanías, Santos.

DECEMBER
Marta Vega publishes El Museo’s first annual report, which explains the reason for the second incorporation, and El Museo’s two legal names—“El Museo del Barrio” and “Amigos del Museo del Barrio” (Quimbamba, December 1973). She writes El Museo “was created in 1969 as a result of the parents in the community voicing a need and desire for their children to receive this type of information as a part of their formal education. During the first two years of its existence the program mounted its exhibits in one of the schools in the district. This space was inadequate because it could not service all the children we wanted to reach. In 1971 El Museo del Barrio acquired a brownstone on East 116th Street. The first exhibit in that building took place in July 1971 and was titled, “Homage to our Painters”. It was therefore necessary in November 1972 to relocate...

Amigos del Museo del Barrio, Inc. was formed in 1971 to function as the vehicle for providing quality educational and resource materials on a larger scale. Under Amigos del Museo del Barrio, Inc. grants were received to augment the exhibition component of El Museo del Barrio.”

1974
JUNE
Aspectos de la esclavitud en Puerto Rico, curated by Marta Moreno Vega, a groundbreaking exhibition documenting slavery and Afro-Puerto Rican heritage, includes the sections: Africa to Puerto Rico, Drawings by Tomás Vega; Contemporary Graphics and Paintings from Artists of Puerto Rico and New York, including Edgar Ruiz Zapata, Nitza Tufiño, Gilberto Hernández, Antonio Martorell, Rafael Tufiño, José Alicea, López del Campo, Torres Martínó, Ramón Olivera, José Rosa, Antonio Maldonando, Myrna

BORINQUEN... y después Colón (and then Columbus), educational materials produced by El Museo in 1973 (drawing by Tomás Vega).
Báez, Jaime Romano, Augusto Marín, and Rafael Colón Morales; Bégica and Loiza Aldea, photographs by Hiram Maristany; and original African artifacts, loaned from the American Museum of Natural History.

**JUNE 28-OCTOBER 15**

Art as Survival, a collaboration between El Museo and the Puerto Rican Studies Department of Livingston College, Rutgers University (NJ) is on view. Curated by Carlos Osorio (artist), Prof. Ernesto J. Ruiz de la Mata (Special Assistant for Cultural Affairs of the Office of the Resident Commissioner from Puerto Rico in the United States), Prof. Rafael Rodríguez (Director of Puerto Rican Studies Department in Queens College), and Marta Vega, the exhibition includes 46 contemporary works by: Sigfrido Benitez, Jacqueline Biaggi, Samuel Cardona, Harry Cosme, Antonio de la Vega, Henry de León, Ricardo González, Gilberto Hernández, Victor Linares, José A. López, León López, Samuel López, Andres Rodríguez Santos, Nelson Rosado, Edgar Ruiz Zapata, Nitza Tufiño, Dennis Urrutia, Carmen Vega, William S. Vila, and Pedro Villarini. It is accompanied by a 28-page catalogue (noted by John Russell, “At El Museo del Barrio, a Mission and a Sense of Fun,” The New York Times, 15 August 1974: 28).

**SEPTEMBER**

Quimbamba lists Hediberto Rodríguez as Curator of El Museo del Barrio. El Museo receives its first funding from the City of New York’s Department of Cultural Affairs in 1974-1975.

**DECEMBER 31, 1974**

Marta Vega takes a one-year leave of absence.

**1975**

**JANUARY 15**

Hilda [Arroyo] Gillis is appointed Acting Director; Hiram Maristany is named Acting Assistant Director.

**JANUARY 23**

Marta Vega sends letters dismissing Board and staff members Hilda Arroyo Gillis, Carmen Bocachica and Nitza Tufiño Breitman. Board member Eugene Calderón had been dismissed in mid-1974. Hiram Maristany and Laura Moreno, also Board members, were not dismissed.

**JANUARY 24-FEBRUARY 18**

“Siete” 7, Group exhibition of 7 Puerto Rican artists, presented at La Galleria II, is on view.

**FEBRUARY 14**

[Arroyo] Gillis, Bocachica, and Tufiño bring a lawsuit against Vega and the Amigos del Museo del Barrio, Inc. for her dismissal of the Directors of the corporation, as well as violations of her fiduciary duties.

**FEBRUARY 18-APRIL 18**

Expresiones del Alma/Expressions of the Soul, is on view. It includes Puerto Rican folk arts as well as Taino and African artifacts.

**FEBRUARY 28-MARCH 31**

Two Person Exhibition, including works by Hiram Maristany, is on view.

**MARCH 1-APRIL 1**

Carlos Osorio, a one person exhibition, is on view.

**MARCH 12**

Community Board 11 approves El Museo del Barrio’s application to expand by leasing the firehouse of former Engine Company 53, at 175 East 104th Street, which ceased active use on October 1, 1973, and was surrendered in June 1974. Manhattan Borough President, Percy Sutton, lobbied on behalf of El Museo; Hope Community Inc., an El Barrio civic organization, championed El Museo’s application. Upon taking control of the badly vandalized firehouse, El Museo, with the help of volunteers from Teatro 4 and neighborhood youth, make the building useable. The firehouse contains El Museo’s school of art and Teatro 4 by 1979-1980. In 1981, El Museo begins seeking funding to rehabilitate the structure and bring the building up to code; by 1985 the firehouse is no longer used, due to its dilapidated and dangerous condition, requiring major funding to renovate.
MARCH 15
Marta Vega resigns as Director and president of Amigos del Museo del Barrio, Inc.

APRIL 9

MAY 28–JUNE 25
Photography Exhibition, curated by gallery coordinator Gilberto Hernández, includes photographs by Stanley Banos, Manuel Dumont, Roberto Bienv Espier, Julio Nazario, David Francisco Ocampo, Rico, and José Antonio Vázquez. The exhibition is accompanied by a 12-page catalogue, and presented at La Galleria II.

JUNE 6–AUGUST 25
4th Anniversary Exhibition: Puerto Rican Graphic Arts from the Permanent Collection is presented in the conference room of 1935 Third Avenue.

JUNE 13–JULY 8
Homage to Casals is on view.

JUNE 25
Due to the pending lawsuit between the Board and Director, the interim Board cannot select a new Director. Eventually, the lawsuit is dropped.

THROUGH OCTOBER 31
A Photo Essay: Pre-Colombiana Hasta 1940, organized by Marta Vega (Senior Rockefeller Foundation Fellow, The Metropolitan Museum of Art) presents photographic resources from the collections of El Museo del Barrio, the Museum of Natural History (NY); the Library of Congress, the Smithsonian Institute (Washington DC); the Archivo General de Puerto Rico, the Instituto de Cultura Puertorriqueña (San Juan, PR); and private collections. The exhibition includes photographs by Jack Delano, among others, and is accompanied by a 24-page catalogue.

DECEMBER 1, 1975–JANUARY 15, 1976
Exhibicion Navideña is on view.

DECEMBER 5–DECEMBER 30
9 Puerto Rican artists, curated by Aníbal Cruz Ramos, Curator, El Museo del Barrio is on view. It includes paintings, drawings, prints and mixed media works, by Louis Aponte, Sigfrido Benítez, Jacqueline Biaggi, Luis R. Cancel, Maritza Dávila, Humberto Figueroa Torres, Erick R. Lluch, Samuel Quiñones, and Raul Antonio Torres. It is accompanied by a 12-page catalogue, and presented at La Galleria II.

1976
A new Board of Trustees, composed of artists, writers, educators and business professionals, is formed after a New York Supreme Court hearing rules that El Museo del Barrio’s staff cannot also act as trustees.

FEBRUARY 20–MARCH
Nostalgia, developed by Marta Vega and coordinated by Aníbal Cruz Ramos is a mixed-media group exhibition designed to capture New York Puerto Ricans’ memories of the Island. The exhibit includes the artists Jenaro “Heny” Álvarez, Luis Aponte, Jacqueline Biaggi, Rosalía Cruz, David De Silva, Nydia Figueroa, José Gómez, Gilbert Hernández, José Hernández, Maria Jameson, Jeannie Matos, Federico Mojica, Laura Moreno, Melody Moreno, Sammy Quinóñes, Aníbal Cruz Ramos, Migdalia Rivera, Segundo Rohena, Héctor Salas, Richard Sánchez, Grace Vargas, and Mary Wilson; it also includes photographs by Vitín Avilés, Ernie Ensley, Frank Grillo (Machito), Luis Máquina, Hiram Maristany, Federico Pagani, Charlie Palmieri, Segundo Rohena, Grace Vargas, Felipe Rivera of the Asociación de Trabajadores Agrícolas, Mr. Noble and Betty Maingot of the Museum of the City of New York, and Life Magazine. Nostalgia is accompanied by a 70-page catalogue.

MARCH 26–APRIL 23
Exhibition of Sculpture is on view.

JULY 30–AUGUST 27
We the People, coordinated by Cindy Hawes and Esau Quiroz, includes works by Abelardo Delgado, Carole M. Byard, Cliff Joseph, Cork Lee, Esau Quiroz, John Alan Fisher, John A. Taboada, Jorge Soto, Julio Nazario, Patty Harso, Ramon Muñiz, and Tomie Arai. It is accompanied by an 18-page catalogue, and is presented at La Galleria II.
SEPTEMBER 13–OCTOBER 22
El Barrio-New York: Our History 1910–1969, a photographic survey documenting the evolution of culture, heritage, and aesthetics in East Harlem, is created with information, documentation, and photographs provided by people in El Barrio.

MID-1976
Children of El Barrio: Artists of the Future, curated by the coordinator of the children’s workshop, Humberto Figueroa Torres, is presented. It is accompanied by a 40-page catalogue.

OCTOBER 18–NOVEMBER 19
Santos (Religion) is on view.

NOVEMBER 15–29
Mitología y Artes of Pre-Columbian Caribbean is on view.

DECEMBER 6, 1976–JANUARY 1977
Aguinaldo: Un canto navideño, an exhibition of traditional Puerto Rican Christmas offerings and celebrations, is presented.

1977
APRIL 22–JUNE 3
Teatro: Hispanic Theatre in NYC (1420–1976), presented by the Off Off Broadway Alliance, in cooperation with El Museo del Barrio, is on view. It is accompanied by a 32-page catalogue.

JULY
Jack Agüeros, poet, novelist, playwright and former co-Director of Cayman Gallery (with Nilda Peraza), is appointed Director of El Museo del Barrio by the Board of Trustees. Agüeros serves as director from July 1977 until March 14, 1986.

SEPTEMBER 9–OCTOBER 9
Confrontación: Ambiente y Espacio is on view. The exhibit includes artists, Cándida Álvarez, Louis Aponte, Jacqueline Biaggi, Niles Cruz, José Luis Díaz de Villegas, Marcos Dimas, José Rubén Gaztambide, Vilma Maldonado, Felipe Morales, Nestor Otero, Wanda Quiñonez, María Riquelme, Jorge Soto, José Antonio Vásquez, and Pablo Vengoechea, the exhibition coordinator. It is accompanied by a 25-page catalogue, postcards, and posters.

FALL
Agüeros negotiates with Boys Harbor, a non-profit youth services agency, to relocate El Museo del Barrio to its present location—the main floor of the Heckscher Building, a multi-tenant, city-owned property at 1230 Fifth Avenue between 104th and 105th Streets. Already based on the second floor, Taller Boricua members help move El Museo del Barrio into the building. El Museo leases 12,000 square feet and immediately begins renovation on 3,000 square feet of gallery space.

WINTER
El Museo del Barrio joins the Cultural Institutions Group (CIG) through a decree from Edward J. Koch, Mayor of New York City. The Cultural Institutions Group is established to aggregate and protect cultural and historic properties.

1978

JANUARY

Agüeros begins El Museo del Barrio’s annual tradition of organizing a Three Kings Day Parade in East Harlem in which school groups from all five boroughs participate. Artists and staff members over the years contribute to props and decorations. For example, Antonio Martorell creates the “gigante” King Melchior. In 1996, Mario César Romero designs an ensemble of royal costumes. Pepe Figueroa leads the parade’s band.

APRIL 28–JUNE 30


In an interview, Director Jack Agüeros states the expanding vision of El Museo del Barrio. “Our focus is no longer limited to Puerto Ricans,” admits Agüeros. “We are too culturally rich to force ourselves into ghettos of narrow nationalism. El Museo now wants to embody the culture of all of Latin America. New York is the fourth or fifth largest Spanish speaking city in the world, with people from every Spanish speaking country, and El Museo must reflect everything that is Latino. We must look upon Latin America as our Indian ancestors did. They did not see artificial boundaries dividing nations, but rather, saw an open world where they were free to travel from one place to another, pursuing their livelihood and mixing their culture” (Carlos V. Ortíz, “The Arts: Museo de la Gente,” Nuestro, April 1978).

AUGUST 8–SEPTEMBER 30

En Foco Documentation Portfolio No. 1: The Puerto Rican Experience, is presented. It includes 80 photographs by Charles Biasiny-Rivera, Roger Cabán, and Felipe Dante, and is accompanied by a 8-page brochure.
OCTOBER 13–NOVEMBER 12
Recent Acquisitions of El Museo del Barrio is on view. It includes works by John Balossi, Eli Barreto, José Caraballo, Harry Cosme, Jesse Fernández, Domingo García, Gilberto Hernández, Luis Hernández Cruz, Manuel Hernández Acevedo, Epifanio Irizarry, Claudio Juárez, Carlos Osorio, Samuel Quiñones, Carlos Raquel Rivera, Félix Rodríguez Báez, Radamés Santos, Jorge Soto, Carmelo Sobrino, Nitza Tufiño, Rafael Tufiño, and Pedro Villarini. This exhibit is accompanied by a 30-page catalogue that notes the Permanent Collection numbers over 600 works on paper and approximately 70 paintings and sculptures, collected over the past 4 years.

DECEMBER 8, 1978–FEBRUARY 25, 1979
Photographs of Mexico: Modotti/Strand/Weston, organized by the Corcoran Gallery of Art, Washington D.C., is on view. It includes 37 photographs by Tina Modotti, Paul Strand, and Edward Weston, and is presented in conjunction with the citywide celebration, “Mexico Today.”

DECEMBER 1978–JANUARY 1979
Fragmentos de mis Islas: Photographs by José Rubén Gaztambide, is presented. It includes 32 photographs, and is accompanied by a 4-page brochure.

1979
Agüeros implements a series of capital improvements and gallery expansions from the late 1970s through the early 1980s, with the help of artist and staff member Federico Ruiz and architect William Bowles. Expansion and cataloguing of the Permanent Collection begins. Gladys Peña is hired as El Museo del Barrio’s first professional Curator. The galleries are sometimes referred to as the Main Gallery, the Santos Gallery, and the F-stop Gallery.

FEBRUARY 27–APRIL 1
Bridge Between Islands: Retrospective Works by Six Puerto Rican Artists in New York is presented. It includes 45 works by Olga Albizu, Tony Bechara, Eloy Blanco, Marcos Dimas, Evelyn López de Guzmán, and Jorge Soto. It is accompanied by a 32-page catalogue. The exhibit was originally presented at Henry Street Settlement-Louis Abrons Arts for Living Center (November 3–December 1, 1978) and the Bronx Museum of the Arts (January 6–February 18, 1979).

APRIL 17–JUNE 7
Personajes del Recuerdo: Recent Works by Domingo García, is on view. The exhibit is accompanied by a 13-page catalogue.

APRIL 27
Santos de Palo, a permanent installation including over 94 santos, designed by Pablo Vengoechea, with William Bowles opens. It is accompanied by a 48-page catalogue. The santos were on rotating, but permanent display, in various galleries, from 1979 to 1993. This exhibition was sited in a “special gallery, adjacent to the main gallery” (Uptown Weekly News, May 12–18, Vol. 1 No.9, 10). In November 1996, the santos were again placed on long-term view until January 2001.

SPRING
El Museo del Barrio opens an art school in the firehouse, with a faculty largely composed of local artists. A 32-page course catalogue from January 1980 lists Carmen Ken Sofer, printmaking instructor, Manny Vega, ceramics instructor and artist Aníbal Chisa at the Escuela de Arte del Museo del Barrio (El Diario La Prensa, 16 May 1978).

Biascoechea as the Director of the School of Art. A later 23-page course catalogue, Escuela de Arte del Museo del Barrio, 1981–1982, lists Pepe Castillo, Dean of Music; Oscar Ciccone, Dean of Theatre Arts; and Jorge Soto, Dean of Visual Arts. In the Theatre Arts Department, the faculty included Norman Brisky, Ramón Concepción, and Eva de la O. In the Department of Visual Arts, the faculty included Rosendo Acosta, Alberto (Tito) Cepeda, and Jorge Pérez Rolón. Faculty members include Brenda Alejandro, Henny Álvarez, Luis Aponte, Margaret Ambrosini, Imma Arroyo, Petra Barreras del Rio, Sigfrido Benitez, John Betancourt, Jacqueline Biaggi, Carmen Biascoechea, Abe Breitman, Roy Brown, Luis Cancel, Angelo Cruz, Elizam Escobar, Humberto Figueroa, Adrián García, Domingo Garcia, José Rubén Gaztambide, Vita Giorgi, Jane Hedal, Adal Maldonado, Vilma Maldonado, Luis Meléndez, Felipe Morales, José Manuel Morales, Isabel Nazario, Julio Nazario, Armando Nuñez, Carlos Osorio, Manuel Otero, Samuel Quiñones, Manuel Ramos Otero, Roberto Reverón, Jorge Luis Rodríguez, Gladys Roehna, Félix Romero, Gladys Rosa Rey, Edgar Ruiz Zapata, Ivan Silen, Ken Sofer, María Somoza, Luis Soto, Merián Soto, Samuel Tanco, Mario Toral, Ricardo Torres Villalobos, Gladys Toulis, Gus Toulis, Nitza Tufiño, Luis D. Vega, Manuel Vega, and Pedro Velásquez.

**JUNE 8–JULY 20**
Jorge Soto Sánchez: Works on Paper 1974–1979, is on view. The one-person exhibit of over 56 works is accompanied by a 30-page catalogue.

**SUMMER**
Portrayals, photographs by José Antonio Vázquez, is presented in the F-stop Gallery. The exhibition includes 20 works, and is accompanied by a 4-page brochure.

**JUNE 10**

**AUGUST**
El Museo del Barrio gathers 2,300 petition signatures from the local community, successfully halting the city’s sale of the firehouse that contained its art school and theatre (David Vidal, “East Harlem Tries to Bar Auction of Old Firehouse,” The New York Times, Thursday, August 16, 1979, B2).

**AUGUST 6–SEPTEMBER 28**
Paintings, Collages and Sculptures from the Permanent Collection of El Museo del Barrio are presented at the Arsenal Gallery. It highlights more than 25 artists, including Domingo García, Fernando Salicrup, Gilberto Hernández, Eli Barreto, Manuel Hernández Acevedo, Jorge Soto, Carlos Osorio, Rafael Tufiño, and Pedro Villarini.

**SEPTEMBER 21**
La Familia—The Latin Family, an exhibition of 7 Latino photographers, curated in collaboration with En Foco—opens. It includes Luis Carlos Bernal, Charles Biasiny-Rivera, Naomi Castillo de Semonetti, Frank Gimpaya, Frank Xavier Méndez, Joe Bernal Ramos, and Raúl Rubiera, and is accompanied by a 18-page catalogue.

**NOVEMBER 9, 1979–MARCH 3, 1980**
Mujeres 9: A Photographic Exhibition, coordinated by Evelyn Collazo, is on view in the F-stop Gallery. It includes Nydza Bajandas, Sylvia Arlene Calzada, Evelyn Collazo, Marilí Forastieri, Perla de León, Carmen Mojica, Sophie Rivera, Josefa Vázquez, and Ivonne Villaquiran, and is accompanied by a 4-page brochure.

**NOVEMBER 16, 1979–FEBRUARY 29, 1980**
José Morales: Paintings and Drawings, New York Series # 1, a one-person exhibition of over 20 works, is on view. It is accompanied by a 32-page catalogue.
80s: DECADE OF EXPANSION

El Museo begins the decade by expanding its exhibitions, programs, and facilities, including the first renovation of El Museo’s galleries. The later half of the decade is marred by an investigation of El Museo’s fiscal management and the freezing El Museo’s funds, almost causing its closing. However, El Museo recovers after much of the staff work for free and its director is dismissed.

1980

FEBRUARY

Graphics from the Permanent Collection of El Museo del Barrio are presented at the Jersey City CETA office.

MARCH 3–APRIL

Homage to Casa de las Americas, Cuba, including 56 works by graphic artists of 12 Latin American countries, is on view. It includes Rodolfo Abularach, Antonio H. Amaral, Lucy Angúlo, Humberto Aquino, Félix Arauz, Fernando Bedoya, Arnold Belkin, Nora Beltrán, Rafael Bogarin, José Bracamonte, Susana Campos, Delia del Carril, Irene Cárdenas, René Castro, Luis Chacón, Roberto Chao, Valentina Cruz, Juan Downey, Enrique Estrada, Antonio Frasconi, Cristina Gálvez, José Gamarra, Alfredo León Gil, Vita Giorgi, Juan Gómez-Quirós, Lionel Gongora, Mário Gruber, Luis Guevara Moreno, Rafael Hastings, Lorenzo Homar, Juan Manuel Lugo, Mateo Manaure, Roberto Matta, Francisco Mariotti, Antonio Martorell, Luis Molinari, Teresa Morán, Contra G. Netto, Luis Felipe Noé, María Luisa Pacheco, Hernán Pazos, Regulo Pérez, Arthur Luiz Piza, José C. Ramos, Arturo Rivera, Herbert Rodríguez, José Rosa, Juan Salazar, Juan Sanín, Flavio Shiró, Enrique Tabara, Mario Toral, Gabriel Vargas, Gustavo Vejarano, Alfonso Villanueva, and Oswaldo Viteri. The exhibition is accompanied by a 6-page brochure.

MARCH 26

Board member George Aguirre helps Director Jack Agüeros and El Museo del Barrio purchase the firehouse for $16,000 from the City of New York with a grant from Consolidated Edison and the special advocacy of Vice President for Community and Government Relations, Edward W. Livingston, and City Councilman Robert Rodríguez. Aguirre’s leadership was also crucial to the growth of the permanent collection during this period.

MARCH 28

Teatro 4, a theater organization that spearheaded El Museo del Barrio’s renovations of the firehouse, opens their first production, Gimme Five, on the ground level.

MAY

Carlos Raquel Rivera’s, “Con su Permiso,” a retrospective of over 95 prints, drawings, and paintings opens. It is accompanied by a 28-page catalogue.

MAY-JUNE

Puerto Rico: Calor, 33 black and white photographs on heat-sensitive paper by John Betancourt, is on view.

MAY 16–JUNE 30

Quiñones, is on view. It includes works by Susan Ackoff Ortega, Nydza Bajandas, Marta León-Bonilla, Dori Collazo, Doris Cordero Ramirez, María Cortés, Maritza Dávila, Aurora Dias Jorgensen, Wanda María Quiñones, and Diana Rivera, and is accompanied by a 22-page catalogue.

**JULY-SEPTEMBER**

Fox and Intervale, Photographs by Perla de León, documenting a neighborhood in the South Bronx, is on view. It is accompanied by a 4-page brochure and is presented in the F-stop Gallery.

**AUGUST**

Art Across the Park, an outdoor sculpture project held in upper Central Park, including the works of 20 artists, concludes at El Museo del Barrio, where 3 artists’ works are installed in the Fifth Avenue Courtyard. The project is conceived by David Hammons and curated by Horace Brockington and Gylbert Coker.

**AUGUST-SEPTEMBER**

From Museo Rayo, El Museo del Barrio presents prints by Omar Rayo, from the Permanent Collection of Museo Rayo (Roldanillo Valle, Colombia). It is accompanied by a 6-page brochure.

**AUGUST-SEPTEMBER**

Petroglifos de Boriquén, a portfolio of 20 photographs by Héctor Méndez Caratini, is presented.

**SEPTEMBER 26–NOVEMBER 21**

Images of Panama/Portobelo II, photographs by Roger Cabán, is presented in the F-stop Gallery. It is accompanied by a 4-page brochure.

**SEPTEMBER 26–NOVEMBER 21**

Carteles de Navidad, 1950–1979, curated by Jacqueline Biaggi, El Museo del Barrio, presents over 50 posters created by DivEdCo, including Isabel Bernal, Rafael Delgado Castro, José Manuel Figueroa, Manuel Hernández Acevedo, Ismael Hidalgo, Lorenzo Homar, Antonio Maldonado, José Meléndez Contreras, Rodolfo Morciglio, Carlos Osorio, Max Quiñones, Carlos Raquel Rivera, Rafael Tufiño, and Eduardo Vera Cortés. It is accompanied by an 8-page brochure with a silkscreen by Antonio Maldonado.

**NOVEMBER 20**

El Museo del Barrio holds a ribboncutting ceremony, celebrating the purchase of the firehouse.

**NOVEMBER**

Untitled/Anonymous: Paintings by Colo, a one-person exhibition of almost 50 works, opens. It is accompanied by a 32-page catalogue.

**1981**

El Museo joins the American Association of Museums.

**FEBRUARY 27–MAY 22**

Grand Central: Notes from the Underground presents photographs by Julio Nazario. The exhibition is accompanied by a 4-page brochure.

**FEBRUARY 27–MAY**

Images of Villarini, presenting 23 paintings by Pedro Villarini, is on view. It is accompanied by a 28-page catalogue.
**MAY 29–AUGUST 31**

**MAY 29–AUGUST 31**
The Golden Age of Spain: Theatre and Period Dress, curated by Gladys Peña, includes prints from El Museo del Barrio, the Metropolitan Museum of Art, the New York Public Library (NY); Yale University Art Gallery (New Haven); the Library of Congress (Washington DC); the British Museum, and the Victoria and Albert Museum (London). Accompanied by a 40-page catalogue, this celebration of art, drama and literature of 16th and 17th century Spain commemorates the three-hundred year anniversary of Spanish playwright Pedro Calderón de la Barca’s death, and is a collaboration between El Museo del Barrio, Ballet Hispanico and INTAR Hispanic American Theater.

**JUNE 19, 20, 21**
The National Latino Film & Video Festival is presented.

**SEPTEMBER 1–OCTOBER 15**
Silkscreen posters by José Rosa is on view.

**NOVEMBER 6, 1981–FEBRUARY 5, 1982**
Marcos Dimas: The Voyager, curated by Gladys Peña, including 29 paintings, ink drawings, and mixedmedia assemblages, is on view. It is accompanied by a 34-page catalogue.

**NOVEMBER 6, 1981–JANUARY 22, 1982**
The Puerto Rican Diaspora: A Preview Exhibition of Photographs by Frank Espada is on view. It is accompanied by a 4-page brochure.

**1982**

**MARCH 12–MAY 14**
Los Taínos: A Visual Tradition, curated by Gladys Peña, is presented. It includes works by José Áviles, Luis Cancel, Rafael Colon-Moráles, Marcos Dimas, Carlos Gonzalez-Ortiz, Matilde Perez de Silva, Wanda Maria Quiñones, Jorge Soto Sanchez, and Nitza Tufiño, and is accompanied by a 27-page catalogue. MAY 7, 8, 9 The Second National Latino Film & Video Festival, coordinated by Lillian Jimenez, opens with a retrospective of works by Brazilian filmmaker, Helena Solberg-Ladd.

**MAY 28–AUGUST 14**
Báez’s first solo retrospective includes 29 graphics and 25 paintings, and is accompanied by a 30-page catalogue. The exhibition is later presented at the Museum of Fine Arts (Springfield, MA) September–October 1982; and the Chase Manhattan Bank of Puerto Rico, December 1982.

**SUMMER**

Octopus, organized by Papo Colo, is presented in the Fifth Avenue courtyard of El Museo. This project hinges together 4 x 8 foot plywood sheets into a 140-foot long artists’ book that wraps around the patio in an enormous, standing accordion. Over 30 days, artists and poets create artwork “pages.” Participants include Vito Acconci, David Hammons, Ana Mendieta, Catalina Parra, Reverend Pedro Pietri, and Juan Sánchez, among others.

**JULY 30–SEPTEMBER 30**

Enrique Buenaventura: Drawings/Dibujos is on view.

**OCTOBER 28, 1982–FEBRUARY 11, 1983**


**NOVEMBER 19**

The New East Wing and Recent Acquisitions celebrates the opening of renovated galleries. Exhibits include the Dr. Ricardo Alegría Gallery of Caribbean Pre-Columbian Art [now known as the Alegría Gallery]; the Video Gallery (which presents Video at El Museo, including Lima by Juan Downey, Video Poems by Cecilia Vicuña, and Breaking Street Dancing by Ramsey Najm, November 19–December 31); the Art History Gallery [Hallway], where a permanent didactic installation of Puerto Rican Art History was to be installed; and the East Gallery, which highlights 17 recent acquisitions, chosen by Curators Gladys Peña and Jacqueline Biaggi, including works by Myrna Báez, Tony Bechara, [Papo] Colo, Rafael Colón Morales, Luis Cruz Azaceta, Marcos Díaz, Raul Farco, Rafael Ferrer, Domingo García, Rafael Montañez Ortíz, José Morales, Carlos Raquel Rivera, Fernando Salicrup, Carmelo Sobrino, and Jorge Soto. Works by Héctor Méndez Caratini are shown in the F-stop Gallery, and in the Theatre Gallery, 16th-, 17th- and 18th-century hand-colored etchings are shown. This opening is accompanied by a 24-page catalogue.

**1983**

**JANUARY 12–FEBRUARY 27**

Video at El Museo: Part II, including El Diálogo by Karen Ranucci is presented.

**FEBRUARY 25**

Thirty Pictures: Photographs by Marco Kalisch, curated by Gladys Peña, and accompanied by a 23-page catalogue, is presented in the F-stop Gallery.

**FEBRUARY 25**

Portraits: The Puerto Rican Series, curated by Gladys Peña, opens in the West Gallery. It presents 48 photographs by Adalberto Maldonado, and is accompanied by a 25-page catalogue.

**FEBRUARY 25**


**FEBRUARY 25–MAY 1**

Eloy Blanco: Faces & Figures, A Retrospective is presented in the East Gallery. Curated by Gladys Peña, the exhibit includes nearly 60 works and is accompanied by a 16-page catalogue.

**MAY 13–AUGUST 10**

Rafael Ferrer: Impassioned Rhythms, a one-person exhibition including 40 paintings, drawings, and mixed-media constructions, is presented. Organized by the Laguna Gloria Art Museum (Austin, TX), it is accompanied by a 36-page catalogue.

**MAY 20–22**

The Third National Latino Film & Video Festival, curated by Lillian Jiménez and coordinated by Aurora Flores, opens. It is accompanied by an 8-page catalogue.

**JUNE 17–AUGUST 17**

Sanctus, a video installation by Edín Velez, is presented.

**MID-1983**

Three Women/Three Islands, curated by Evelyn Collazo, is presented. The exhibit includes photographs by Lila Fontana, Frieda Medin Ojeda, and Sophie Rivera, and is accompanied by an 8-page catalogue.
OCTOBER 21, 1983–JANUARY 8, 1984
The Puerto Rican Diaspora: Themes in The Survival of a People, An Exhibition of Photographs by Frank Espada, is presented. The exhibition includes 150 photographs, and is accompanied by a 16-page brochure.

OCTOBER 21, 1983–JANUARY 8, 1984
Louis Agassiz Fuerte: Vaulted Birds, is on view. The exhibition includes 50 works from the Academy of Natural Sciences (Philadelphia, PA) by the late 19th-century/early 20th-century painter of birds. It is accompanied by a 32-page catalogue-calendar.

1984

JANUARY 20–MARCH 18
Francisco Oller: A Realist Impressionist, curated by Marimar Benítez for Museo de Arte de Ponce (Puerto Rico) is presented. A retrospective of work by the nineteenth-century Puerto Rican painter (b. 1833–d. 1917) commemorates the 150th anniversary of his birth. Including 73 works, the exhibition is accompanied by an 236-page catalogue.

MAY 18–JULY 29
Humble Visions, paintings and mixed media from the Permanent Collection of El Museo del Barrio, is on view.

MAY 18–JULY 29
Escalio, by Pepón Osorio, is presented. The project includes sculptural paintings inspired by Clemente Soto Velez’s 1937 book.

AUGUST 2–SEPTMBER 2

AUGUST 10–AUGUST 20
The National Latino Film and Video Festival, and Latin American Film Showcase, coordinated by Jaime Barrios and Diego Echeverría, is presented at The Public Theater, New York. It includes films by Suzana Amaral, Skip Blumberg, Patti Bradshaw, Cine-Ojo Collective, Centro Cultural Cándido Méndez, Diego Echeverría, Sandra Eleta, Roberto Evangelista, Film and TV collective of the Radio Venceremos system/FMLN, Juan E. García, Orlando Godoy, Guy Heller, Paula Heredia, León Hirszman, ICAIC, Eduardo Latorre, Félix Limardo, Ramiro Locayo, Claire McCanus, Alan McClade, José A. Martínez Suarez, Silvia Morales, Pepón Osorio, Karen Rannucci, Sergio Renan, Humberto Rios, Pedro A. Rivera, Toshi Saki, Merián Soto, Regina Vater, Pastor Vega, John D. Wise, Ricardo Wullicher, and Susan Zeig, and is accompanied by a 10-page brochure.

SEPTEMBER 7–OCTOBER 31
Mind Harbors: Works of Art from Nicaragua, Cuba, Puerto Rico and Invited Artist from Argentina, curated by Rafael Colón Morales and Susan Schweitzer (Assistant Curator), in collaboration with Joseph Papp and the Festival Latino en Nueva York, (organized by Oscar Ciccone) is presented. The exhibition includes works by Carlos Alonso, Faustino Altamirano, Fernando Altamirano, José F. Altamirano, Luis Alvarado, Isabel Álvarez Mojica, Eduardo Arana, Rodolfo Arellano, Imma Arroyo, Eloy Blanco, Alejandro Cabrera, Julia Chavarría, Milagros Chavarría, Rafael Colón Morales, Félix Cordero, Marcos Dimas, Nelson Dominguez, Franklin Flores Silva, Carlos García, Domingo García, Mercedes Graham, Miriam Guevara, Olivia Guevara, Olga Madariaga, Vilma Maldonado Reyes, Carlos Marenco, Pablo Mayorga, Carlos Osorio, Gustavo Perez Acosta, Elena Pineda, Rosa Pineda, Rafael, Jorge Luis Rodríguez, Ricardo Rodríguez, Fernando Salicrup, Mariana Samsom, Juan Sánchez, Tomas Sánchez, Eler Servino Fonseca, Jorge Soto, Carlos Sueños, and Yelba Ubau. It is accompanied by a 16-page catalogue.
FALL
Faces of the Sixties: Frank Espada opens. It includes 43 photographs, and is accompanied by a 6-page brochure.

DECEMBER 1984–FEBRUARY 1985
Miralda: Santa Comida (Holy Food), is on view. The exhibition of altars created by Spanish artist Miralda is dedicated to six Orisha-archetypes. It is accompanied by a 64-page catalogue, and is also presented at Miami-Dade Community College’s South Campus Art Gallery (March 1985).

1985
APRIL 26–AUGUST 31
Tony Bechara, Recent Paintings 1980–1985, a one-person exhibition (and the first exhibition entirely dedicated to abstract art held at El Museo del Barrio) is presented. The exhibit is accompanied by a 10-page catalogue.

SPRING
The National Latino Film & Video Showcase opens.

OCTOBER 11, 1985–JANUARY 27, 1986

FEBRUARY–OCTOBER
Crafts from Puerto Rico, works from the Permanent Collection, is presented.

FEBRUARY–OCTOBER
Graphics from Latin America, including prints and works by graphic artists, is on view.

FEBRUARY–OCTOBER
Art and Crafts: Photographs, an exhibition of Permanent Collection images documenting Puerto Rican and Latin American arts and crafts, is presented.

MID-1986
Life in El Barrio, photographs from the Permanent Collection, is on view.

MARCH 14
El Museo del Barrio’s Board of Trustees dismisses Jack Agüeros. Rafael Colón Morales serves as Acting Director during March and April.

APRIL
Robert Esnard, Deputy Mayor to Mayor Edward I. Koch, appoints Gladys Peña as Interim Director of El Museo del Barrio. (By this time, Peña is Director of Public Arts Programs for the New York City Arts Commission.) Peña serves as Interim Director from April to October 1986.

JUNE–SEPTEMBER
Mango Mambo, a photographic exhibition, is on view.
OCTOBER 4
Petra Barreras del Río, Grants Manager at the New York State Council on the Arts, is appointed Executive Director of El Museo del Barrio by the Board of Trustees. Barreras rebuilds El Museo del Barrio’s staff and undertakes important new initiatives for the care and management of the collection. She also establishes ongoing relationships with the Ford Foundation and the National Arts Stabilization Program. Barreras serves as director from October 1986 until March 1993.


José Gopar: Homage to García Lorca in New York, a one-person exhibition of paintings and prints, is presented. It is accompanied by a 10-page catalogue.

Sophie Rivera: All Hallows Eve, a one-person exhibition of photographs and prints, is presented. It is accompanied by a 9-page catalogue.

1987

FEBRUARY 4–SEPTEMBER

FEBRUARY 4–SEPTEMBER
Paintery Touch, paintings from the Permanent Collection, is on view.

MARCH 12–APRIL 12
A Decade of En Foco, presented by The Bronx Museum of the Arts and En Foco, Inc., co-curated by Charles Biasiny-Rivera and Holly Block, is presented. The exhibition highlights 102 photographs by 57 artists, including Gilbert Acevedo, Nydza Bajandas, John Betancourt, Louis Carlos Bernal, Dawoud Bey, Charles Biasiny-Rivera, Robert C. Buitrón, Roger Cabán, Silvia Arlene Calzada, Pablo Cambó, Evelyn Collazo, Phil Dante, Jack Delano, Pablo Delano, Robert Espier, María Angelica Fernández, Elsa Flores Almarz, Carol Foresta, José Gálvez, José Rubén Gaztambide, Frank Gimpaya, Glen Goldstein, Carlos Guzmán, Hermán Guzman, Reynaldo Hernández, Carlos del Santos Heyward, Kenro Izu, Carlos de Jesús, Perla de León, George Malavé, Frieda Medín, Frank X. Méndez, Héctor Méndez Caratini, Antonio Mendoza, Carlos Arnaldo Meyners, Carmen Mojica, Julio Nazario, Edwin Pérez, Julio Piedra, Rafael Ramírez Aviles, Sophie Rivera, Rivera da Cueva, Fernando Rodriguez, Daniel José Salazar, Juan Sánchez, Christina Santiago, Luis Serviedio-Morales, Naomi Simonetti, Coreen Simpson, Juma Santos, Ricardo Valderde, John N. Váldez, José Antonio Vázquez, Josefa Vázquez, Tony Vélez, Rene M. Verduzo, and Ramón Vila. The exhibition is accompanied by a 44-page catalogue.

APRIL 23–MAY 3
Films With A Purpose: A Puerto Rican Experiment in Social Films is presented. Produced by Exit Art, directed by Jeanette Ingberman, with consultant Jay Leyda and organizers/researchers Luis Rosario Albert and Inés Mongil Echandi, the project includes screenings and events held at The Museum of Modern Art, The Collective for Living Cinema, New York University, El Museo del Barrio, and The Bronx Museum of the Arts. It is accompanied by a poster-program.

APRIL 30–SEPTEMBER 15
Posters for Films 1950–1979, curated by Rafael Colón Morales, is on view. It includes 46 posters by Isabel Bernal, Felix Bonilla Norat, José Manuel Contreras, Juan Díaz, Lorenzo Homar, Antonio Maldonado, José Meléndez Contreras, Carlos Osorio, Carlos Raquel Rivera, Julio Rosado del Valle, Rafael Tufiño, and Eduardo Vera Cortés, and is accompanied by a 15-page catalogue. APRIL 30: Graphic Prints from Puerto Rico, highlighting prints from the Permanent Collection, opens.

OCTOBER 9–DECEMBER 6
From the Center: Eugènia Balcells: A Video Installation, curated by Rafael Colón Morales, is presented. It is accompanied by a 30-page catalogue.

OCTOBER 10–DECEMBER 6
Carlos Osorio: Nueva York-Puerto Rico, Paintings 1956–1984, curated by Rafael Colón Morales, is on view. The exhibit includes 40 paintings and...
mixed media works, and 41 works on paper, and is accompanied by a 32-page catalogue.

**DECEMBER 1987–MARCH 1988**
Puerto Rican Painting: Between Past and Present, curated by Mari Carmen Ramírez, is presented. The travelling exhibit includes 62 works by Roberto Alberthy, Myrna Báez, Luis Germán Cajiga, Paul Camacho, Jaime Carrero, Wilfredo Chiesa, Carlos Collazo, Lope Max Díaz, Ramón Frade, Domingo García, Manuel Hernández Acevedo, Luis Hernández Cruz, Lorenzo Homar, Carlos Irizarry, Santos René Izirary, Augusto Marín, José Meléndez Contreras, José R. Oliver, Francisco Oller, Mari Mater O’Neill, Miguel Pou, Nick Quijano, Carlos Raquel Rivera, Arnaldo Roche-Rabell, Francisco Rodón, Félix Rodríguez Báez, Jaime Romano, Juan Rosado, Julio Rosado del Valle, Noemí Ruiz, Samuel Sánchez Herrera, Julio Suárez, José A. Torres Martinó, and Rafael Tufíño. It is accompanied by a 128-page catalogue.

**1988**

**MARCH 26–MAY 22**
Rafael Montañez Ortiz: Years of the Warrior 1960–Years of the Psyche 1988, curated by Rafael Colón Morales, presents the first major retrospective of the vanguard artist and founder of El Museo del Barrio. The exhibit is accompanied by a 63-page catalogue.

**JUNE 14–SEPTEMBER 4**
Growing Beyond: Women Artists from Puerto Rico, curated by Susana Torruella Leval, is on view. The exhibition includes works by Myrna Arocho, Myrna Báez, Clarissa Biaggi, Sylvia Blanco, Rebecca Castrillo, Lorraine de Castro, Susana Espinosa, Margarita Fernández Zavala, Yolanda Fundora, Rosita Haeussler, Toni Hambleton, Carmen Esther Hernández, Susana Herrera, Lizette Lugo, Liza Miranda Johnson, María de Mater O’Neill, Maria Antonia Ordoñez, Betsy Padín, Marta Pérez, Mercedes Quiñones, Nora Rodríguez Vallés, Noemi Ruiz, María Emilia Somoza, and Miriam Zamparelli. It is accompanied by a 40-page catalogue and is also presented at the Museum of Modern Art of Latin America, Organization of American States, Washington, D.C. (May 5–May 28), and Galería Caribe, San Juan (September 21–October 9).

**JUNE–SEPTEMBER**
Emblems of His City: José Campeche and San Juan, curated by Dr. Arturo V. Dávila and Susana Torruella Leval, is presented. The exhibition includes 13 paintings by Campeche, as well as period maps, documents, maquettes, costumes, accessories, books, photographs, musical instruments, and decorative artworks, and is accompanied by a 37-page catalogue.

**OCTOBER 7–DECEMBER 4**
NOVEMBER 4–DECEMBER 10
UP Tiempo! Performing & Visual Artists of the Americas, a collaboration with Creative Time, is presented. The project includes performances by ACT UP (AIDS Coalition To Unleash Power), Chico Alvárez & Nosotros, Al Angeloro, Norma Bessouet, Josely Carvalho, George Cisneros, The Eddie Torres Latin Dance Company, Guillermo Gómez-Peña, Gronk, Roberto Juárez, Kajou, Marcos Kurtycz, Willy “Ninja” Leake, Marcelo Llorens, Los Angeles Poverty Department (LAPD), James Luna, Manuel Alum Dance Company, Marisela Notre, Nuyorican Poets’ Café Revisited, Orquesta Broadway, Catalina Parra, Jonas dos Santos, El Salvador Media Project, Manny Vega, and Donald Woods. It is accompanied by a 24-page catalogue.

NOVEMBER 18–NOVEMBER 23
The National Latino Film & Video Festival, directed by Lillian Jiménez, opens. It is accompanied by a 22-page catalogue, and is presented at Columbia Cinema, New York.

DECEMBER 16, 1988–FEBRUARY 19, 1989
¡Folklore! Traditional Crafts from Cuba, The Dominican Republic, and Puerto Rico, Made in New York, is on view. A presentation of The Association of Hispanic Arts, Inc., in collaboration with El Museo del Barrio, the exhibit is curated by Ana Mercedes Negrón, Director of the Folk Arts Program, AHA, and Rafael Colón Morales, Curator, El Museo. It features musical instruments, toys, masks, bobbin lace, sewing, santos, Afro-Caribbean religion, and decorative arts. The exhibition includes works by Angel Allende, Santiago Andújar, José Luis Avilés, Bienvenido Ayala, Martín Ayala, Ramón Cepeda, Marta de la Cruz, Rosa Elena Egipciácio, Pablo Falcón, Pura García, Mercedes Gil, Andrés Gutiérrez, Gregorio Marzán, José Eduardo Pichardo, Elisa Pérez, Antonio Ramírez, Francisco Rivera, Iraida y Luis Rivera, José Rodríguez, William Roldón Aguilera, Osvaldo Sesti, and Rosa y Jesús Vega, and is accompanied by a 30-page catalogue.

1989
MARCH 1–MAY 14
¡Mira! The Canadian Club Hispanic Art Tour III, curated by Susana Torruella Leval, Ricardo Pau-Llosa (Associate Professor, Miami-Dade Community College-South Campus and contributing editor to Art International), and Inverna Lockpez (artist and gallery director), opens. The travelling exhibition includes works by Rodolfo Abularach, Carlos Alfonzo, María Brito-Avellana, Amalia Mesa-Bains, Tony Bechara, Mario Bencomo, Humberto Calzada, Rimer Cardillo, Mel Casas, Enrique Castro-Cid, Alfredo Ceibal, Pérez Celis, Paloma Cernuda, Edgar Franceschi, Ismael Frigerio, Virginia Jaramillo, Ramiro Llona, Tony Mendoza, Roberto Gil de Montes, Miguel Padura, Catalina Parra, Liliana Porter, Paul Sierra, Rafael Soriano, Jorge Tacla, Mario Toral, Rubén Trejo, Patssi Váldez, and Francisco Vidal. It is accompanied by a 79-page catalogue.

AUGUST
El Museo del Barrio receives a multi-year Ford Foundation Grant for collections care and management.

Taller Alma Boricua: Reflecting on Twenty Years of the Puerto Rican Workshop: 1969–1989, curated by Diógenes Ballester, is presented. The exhibit documents the chronology and impact of the artists’ collective, whose history is closely related to that of El Museo del Barrio. It is accompanied by a 91-page catalogue.
1990s Transformation

The second renovations on the galleries are complete, the collection area is improved, the theatre and murals are renovated and restored, and financial stability is achieved. A new logo is introduced along with the first modifications to El Museo’s mission, to much controversy from the community, which continues through the next decade.

1990

In bi-weekly discussions that last over a year, El Museo del Barrio’s staff and Board draft the institution’s first long-range, strategic plan to stabilize the institution. Under the leadership of Chair Michael Janicki (1990–1997), and subsequent Chairs Estrellita Brodsky (1997–2000), and Tony Bechara (1997 to present), El Museo del Barrio expands and diversifies its Board of Trustees to include non-Latinos and Latinos of all national backgrounds. Susana Torruella Leval, former Curator of the Museum of Contemporary Hispanic Art (MoCHA) is hired as Chief Curator. El Museo hires its first full-time Registrar, Marcela Clavijo.

May 4–July 1

Nuestra Visión presents works by more than 1,000 multicultural elementary school children of New York City who participated in the 1989–1990 series of hands-on-workshops with El Museo’s Artists-in-Residence, Pepón Osorio. It is accompanied by a brochure, and is presented in Washington, D.C.

May 11–July 1

Visual Insights on Paper, curated by Carlos Ortiz Sueños, is presented. It features prints and drawings from the Permanent Collection.

July–October

Navia, Suárez, Rosario: Three Contemporary Sculptors, curated by Nelson Rivera Rosario, is on view. The exhibition includes works by Antonio Navia, Jaime Suárez, and Melquiades Rosario Sastre, and is also presented at Museo de la Universidad de Puerto Rico, Rio Piedras, Puerto Rico. The exhibition is accompanied by a 39-page catalogue.

July 20–September 16

Art Underground: A Public Art Project by Nitza Tufiño is on view.

November 2–December

Through the Path of Echoes: Contemporary Art In Mexico, a travelling exhibition curated by Elizabeth Ferrer, and organized and circulated by ICI (Independent Curators, Inc.), is presented. The project highlights 55 works by 17 artists, including Eugenia Vargas Daniels, Julio Galán, Flor Garduño, Sergio Hernández, Estela Hussong, Francisco Castro Lenero, Salvador Lutteroth, Rocio Maldonado, Alberto Montano, Adolfo Patino, Rubén Ortiz, Georgina Quintana, Adolfo Riestra, Ray Smith, Gerardo Suter, Germán Venegas, and Nahum Zenil. The exhibition was part of a citywide celebration of Mexico and was accompanied by an illustrated catalogue.

El Museo staff badge photos: Brenda Alejandro (Education Curator); Petra Barreras del Río (Director); Marcela Clavijo (Registrar); Pepón Osorio (Artist-in-Residence); Donna Perkins (Security); Miguel Ramos (Maintenance Supervisor); Federico Ruiz (Director of Operations); Susana Torruella Leval (Chief Curator).
**NOVEMBER 1990–MARCH 1991**

Another Face: Mexican Masks in El Museo del Barrio’s Permanent Collection, is presented. Curated by Susana Toruella Leval, it is accompanied by a 39-page catalogue.

**1991**

The collection storage area is renovated and improved. Accountant Javier Morales, a member of the Army Reserves, is called up for duty in Operation Desert Storm. Eventually, he returns safely to his position at El Museo.

**JANUARY 24–MARCH 15**


**MARCH-AUGUST 1991**

Portfolio Commemorating the First Centennial of the Abolition of Slavery is presented. It includes 9 prints by 9 artists: José R. Alicea, Augusto Marín, Myrna Báez, Rafael López del Campo, Antonio Maldonado, Antonio Martorell, Jaime Romano, José A. Rosa Castellanos, and José Antonio Torres Martinó.

**MAY 2–AUGUST 4**

Con to’ los Hierros: A Retrospective of the Work of Pepón Osorio, curated by Susana Torruella Leval, presents a retrospective of Osorio’s multi-media projects. The exhibit is accompanied by a 44-page catalogue.

**MAY 17–MAY 24**

Cine de Mestizaje: The National Latino Film and Video Festival, curated by Chon Noriega and Marlina González-Tamrong, is presented at The Anthology of Film Archives, New York. It includes works by 80 Latino film and video artists from throughout the United States and Puerto Rico, and is accompanied by a 24-page catalogue.

**WINTER 1991–AUGUST 2, 1992**

Recent Acquisitions for the Permanent Collection is on view. The exhibit highlights 25 contemporary works recently acquired with funds from The Ford Foundation, The Metropolitan Life Foundation, the National Endowment for the Arts, and the De Witt Wallace-Reader’s Digest Fund by Cándida Alvarez, Diógenes Ballester, Robert Coane, Edgar Franceschi, Antonio Frasconi, Ismael Frigerio, Elizabeth Grajales, Marina Gutiérrez, Ana Mercedes Hoyos, Alfredo Jaar, Germán Ortíz Cadena, Pepón Osorio, Arnaldo Roche-Rabell, Tony Vélez, Nitza Tufiño, and Juan Sánchez. As well, it highlights selections from major gifts of traditional and pre-Columbian art, including over 90 Puerto Rican santos de palo from the Walter and Lucille Fillin Collection, and 50 clay vessels produced by the Taínos in the Dominican Republic from Brian and Florence Mahoney.
**DECEMBER**
Caras y Sueños/Faces and Dreams, a selection of work by children participating in the Education Program, is on view.

**1992**

**MAY 28–DECEMBER 2**
Voyages to Freedom: 500 Years of Jewish History in Latin America and the Caribbean, curated by Kenneth Libo, is presented. This exhibit features story panels describing Jewish history in Latin America.

**SEPTEMBER 1992–MARCH 1993**
Antonio Martorell & Friends: La Casa de Todos Nosotros/A House for Us All, curated by Susana Torruella Leval, introduces the work of the Puerto Rican printmaker and installation artist, Antonio Martorell, to New York audiences. The exhibition is accompanied by a 57-page catalogue, and is presented at Cayey Campus of the University of Puerto Rico and La Casa del Libro in San Juan (Puerto Rico).

**DECEMBER 1992–MARCH 1993**
A House Party, an installation by children in conjunction with La Casa de Todos Nosotros, is on view.

**1993**

**MARCH**
Director Petra Barreras del Río resigns; Chief Curator Susana Torruella Leval is appointed Interim Director. El Museo del Barrio temporarily closes its galleries in order to implement the following improvements: redesign of the entrance to comply with the Americans with Disabilities Act; the renovation of the admissions area and galleries; preparation for the installation of climate control systems; and the creation of a reading room. The work is completed in May 1994.

**APRIL 15–JULY 15; OCTOBER 28–DECEMBER 9**
Impresiones, Posters from the Collection of El Museo del Barrio, is presented first at Pace University/ Pleasantville Campus, and then at Pace University/ Manhattan Campus.

**APRIL 21–MAY 4**
From the Heart of a Child/Del corazón del niño, art created by children from PS 171 in El Museo del Barrio and Columbia University’s Caring Program, is presented at the Tweed Gallery, New York.

**JUNE 3–SEPTEMBER 7**
Posters by Antonio Martorell from the Collection of El Museo del Barrio, is presented in The President’s Office of Hostos Community College.

**JULY 1–OCTOBER 2**

**NOVEMBER**
Susana Torruella Leval is appointed Executive Director of El Museo del Barrio. Torruella Leval serves as Executive Director from November 1993 through June 2002.
1994

**JANUARY 3–JANUARY 14**

Los Aguinaldos del Infante, an exhibition in conjunction with El Museo del Barrio’s annual Three Kings Day Parade, is presented at Taller Boricua.

**FEBRUARY–MARCH**

Revelaciones: The Art of Manuel Álvarez Bravo, co-curated by Arthur Ollman of the Museum of Photographic Arts (Albuquerque, New Mexico) and Nissan Pérez of The Israel Museum, is presented. The travelling survey is accompanied by a 134-page catalogue.

**SPRING**

El Museo’s Board of Trustees organizes the first annual gala dinner, a major fundraising event that continues successfully to the present.

**MAY 5**

El Museo del Barrio inaugurates its renovated galleries, and celebrates its 25th anniversary, with a special, three-part exhibitions series (1994–1995) in which artists create works in dialogue with works in the Permanent Collection.

**MAY 6–AUGUST 14**


**AUGUST**

El Museo del Barrio presents its first long range plan in a document entitled Visiones, the culmination of the process begun in 1990. Visiones introduces a broader version of the museum’s mission statement that read: “El Museo del Barrio’s mission is to establish a forum that will preserve and project the dynamic cultural heritage of Puerto Ricans and all Latin Americans in the United States.” The 1994 mission statement includes “Latin Americans in the United States” for the first time.

**SEPTEMBER 9–OCTOBER 30**

SEPTEMBER 1–30
Windows of Our Culture, the Hispanic Vision: an Exhibit of Hispanic Art, is presented at Merrill Lynch Campus Art Gallery.

OCTOBER 16, 1984–JANUARY 8, 1995
Masks and Santos from the Collection of El Museo del Barrio, is presented at the White Plains Public Library.

NOVEMBER
La Familia, organized by the Mexican Cultural Institute, is presented.

DECEMBER
The National Arts Stabilization Fund awards El Museo del Barrio a grant to improve and stabilize its financial position.

1995

JANUARY 15–MARCH 5
Art of the Other México: Sources and Meanings, organized by the Mexican Fine Arts Center (Chicago) and curated by René H. Arceo-Frutos, Juana Guzmán, and Amalia Mesa-Bains is presented. A travelling exhibition of 98 paintings and sculptures by 20 artists of Mexican descent living in the U.S., it includes Célia Álvarez Muñoz, Judith F. Baca, Santa Contreras Barraza, Carlos Alfredo Cortéz, Nicolás de Jesús, Margaret García, Rupert García, Adán Hernández, Ester Hernández, Luis Jiménez Jr., Carmen Lomas Garza, Frank López-Motnyk, César Augusto Martínez, Marcos Raya, Patricia Rodriguez, Peter Rodríguez, Rubén Trejo, John Valdez, Patssi Valdez, and David Zamora Casa.

MARCH
Fatima Bercht, former Director of Visual Arts of the Americas Society, New York, is hired as Curator.

APRIL 7–AUGUST 13
SEPTEMBER 7–DECEMBER 17
Trampa de los espíritus/Spirit Trap: Selections from Reaffirming Spirituality, curated by Fatima Bercht, is presented.

SEPTEMBER 7, 1995–JANUARY 7, 1996
Four Corners/Cuatro Esquinas: Recent Paintings and Drawings by José Morales, a one-person exhibition of 10 paintings, curated by Fatima Bercht, is on view. It is accompanied by a 6-page brochure.

SEPTEMBER 7, 1995–JANUARY 7, 1996
AMANAPLANACANALPANAMA, a site-specific installation about the history of the Panama Canal by Luis Camnitzer is on view.

SEPTEMBER 18–SEPTEMBER 27
Selections from El Museo’s Permanent Collection, including 6 works from the Permanent Collection, is presented in the AVON’s offices.

SEPTEMBER 23–OCTOBER 2
Posters from El Museo del Barrio’s Collection, highlighting El Museo’s fine silkscreen posters from Puerto Rico, is presented in NYNEX’s offices.

1996
El Museo del Barrio’s Board of Trustees creates a Mission Task Force composed of Board and staff members to reconsider the wording of the 1994 mission statement.

JANUARY 25–APRIL 7
Historia de la isla: Graphic works by Puerto Rican Artists 1968–1980, curated by Nellie Escalante, is presented. The exhibition highlights prints and posters by 15 Puerto Rican artists in El Museo del Barrio’s collection whose themes address political issues pertinent to the island of Puerto Rico.

JANUARY 25–APRIL 7
Recent Acquisitions: Works from El Museo’s Collection, curated by Fatima Bercht, is on view. The exhibition presents notable acquisitions from the past five years, including a large-scale installation, paintings, drawings, prints, and a group of masks.

JANUARY 25–APRIL 7
Contemporánea: Portrait, a sitespecific installation by Carla Preiss, is on view. Curated by Fatima Bercht, this inaugurates the Contemporánea series (designed by Susana Torruella Leval), dedicated to site-specific, commissioned installations selected for their polemic and innovative format.

APRIL 18–AUGUST 4, 1996
Image and Memory: Photography from Latin America, 1880–1992, curated by Wendy Watriss, Artistic Director of FotoFest’s International Festival of Photography, Houston, organized and circulated by ICI (Independent Curators, Inc.), is on view. The travelling exhibition includes 141 photographs from 9 Latin American countries (Argentina, Colombia, Uruguay, Venezuela, El Salvador, Brazil, Guatemala, Mexico, and Peru) and it is accompanied by a 450-page book. It includes photographs by: Alicia Darnico, Sara Facio, Eduardo Gil, Annemarie Heinrich, Oscar Pinter, Grete Stern, Juan Travnik, Mário Cravo Neto, Marc Ferrez, Penna Prearo, Miguel Río Branco, Pattern and drawing for Three Kings Day Parade costumes, designed by Mario César Romero.
Cássio Vasconcellos, Pedro Vásquez, Benjamín de la Calle, Fernell Franco, Becky Mayer, Jorge Obando, Jorge Ortiz, Melitón Rodríguez, Juan Camilo Uribe, Juan José de Jesús Yas, Luis González Palma, Flor Garduño, Crisanto Cabrera, Filiberto Cabrera, Martín Chambi, Juan Manuel Figueroa-Aznar, Sebastián Rodríguez, Carlos Vargas, Miguel Vargas, Mario Marotta, Juan Angel Urruzola, Alexander Apóstol, Fran Beaufrand, Luis Brito, Nelson Garrido, Edgar Moreno, Vasco Szinetar, and others.

**JUNE**

**JUNE 11–SEPTEMBER 15**
Contemporánea: Working Shoes, a site-specific installation by Ana Busto, curated by Fatima Bercht, is on view.

**AUGUST 15–SEPTEMBER 8**
Eloy Blanco: Pursuits in Painting, curated by Fatima Bercht, is on view.

**AUGUST 15–OCTOBER 13**
ADAL: Out of Focus Nuyoricans, curated by Fatima Bercht, is on view.

**SEPTEMBER 27, 1996–JANUARY 12, 1997**
The Liberated Print: The Portfolio in Puerto Rican Graphics, organized by the Instituto de Cultura Puertorriqueña and curated by Dr. Teresa Tió, is presented. The exhibition includes prints by José R. Alicea, Luis Alonso, Angel Casiano, Wilfredo Chiesa, Carlos Dávila Rinaldi, Juan Díaz, Rafael Ferrer, Consuelo Gotay, Anaída Hernández, Manuel Hernández Acevedo, Luis Hernández Cruz, Lorenzo Homar, Antonio Maldonado, Victor Maldonado, Carlos Marichal, Antonio Martorell, Marta Matos, José Meléndez Contreras, Héctor Méndez Caratini, Roberto Moya, Luis Muñoz Lee, Ida Nieves Collazo, María de Mater O’Neill, Francisco Palacios, Carlos Raquel Rivera, Rubén Aponte, Rafael Rivera Rose, Félix Rodríguez Báez, José Rosa Castellanos, Nelson Sambolín, Samuel Sánchez, Carmelo Sobrino, Julio Suárez, José Antonio Torres Martinó, Robert Tort, Rafael Tufiño, Isabel Vázquez, and Eduardo Vera Cortés. It is accompanied by a 70-page catalogue.

**NOVEMBER 1996–MARCH 1999**
Santos: Sculptures Between Heaven and Earth, curated by Fatima Bercht, inaugurates a five-year series of exhibitions entitled, The Caribbean and Latin American Traditional Arts Series, which highlight El Museo del Barrio’s prominent collection of Santos de Palo. The first part focuses on santos made in Puerto Rico. These installations rotate each Christmas to feature the Three Kings, the Nacimiento, and related iconographies.

**NOVEMBER**
Carolina Ponce de León, former Curator of Biblioteca Luis Ángel Arango, Bogotá, is hired as Curator. Fatima Bercht becomes a part-time Associate Curator.

**DECEMBER 1996–APRIL 13, 1997**
Contemporánea: The Persistence of Sorrow, a site-specific installation by María Elena González, curated by Fatima Bercht, and accompanied by a 6-page brochure, is on view.

**1997**

**JANUARY**
Deborah Cullen is hired as Curatorial Assistant; Noel Valentín is hired as Registrar.

**FEBRUARY 13–APRIL 13**
The Conceptual Trend: Six Artists from Mexico City, curated by Rubén Gallo and Terence Gower, is presented. The exhibition includes works by Marco Arce, Sylvia Gruner, Daniella Rosell, Melanie Smith, Pablo Vargas Lugo, and Yishai Yusidman.

**FEBRUARY 13–APRIL 13**
The Veiled Mirrors: Recent Works by Alicia Creus, curated by Fatima Bercht, presents textiles and drawings. It is accompanied by a 6-page brochure.

**FEBRUARY 13–APRIL 13**
Bio* (as in Biography, Biology and Biogenesis), curated by Carolina Ponce de León, is presented. The exhibition includes mixed media works by Alejandro Castaño, Ana Claudia Múnera, and Pablo Van Wong.
and is accompanied by a 28-page catalogue. The exhibit is also presented at the Colombian Consulate, New York.

**MAY 7-SEPTEMBER 7**


**SEPTEMBER 27, 1997-MAY 3, 1998**

Taíno: Pre-Columbian Art and Culture from the Caribbean, organized by Project Directors Fatima Bercht and Estrellita Brodsky, and Guest Curated by Dr. Ricardo Alegría, Dr. José Juan Arrom, and Dr. Dicey Taylor, is presented. The most comprehensive exhibition on Taíno culture to date, it includes 139 objects from 8 institutions, including El Museo del Barrio, the American Museum of Natural History, and the National Museum of the American Indian, Smithsonian Institution (New York); National Museum of Natural History, Smithsonian Institution (Washington D.C.); Museo Antropológico Montané de la Universidad de la Habana (Cuba); Fundación Centro Cultural, Museo Arqueológico Regional, Altos de Chavón, Fundación García Arévalo, and Museo del Hombre Dominicano (Dominican Republic); Museo Nazionale Preistorico ed Etnografico “L. Pigorini” (Rome, Italy); and Museo de Historia, Antropología y Arte, Universidad de Puerto Rico, Río Piedras (Puerto Rico). Accompanied by both a 190-page anthology (the book is co-published with The Monacelli Press, NY), as well as a 56-page exhibition catalogue, El Museo launches its website in conjunction with this project (www.elmuseo.org).

**SEPTEMBER 27, 1997-JANUARY 11, 1998**

The Taíno Legacy, curated by Fatima Bercht, is presented. Photographs, videos, and public programs encourage understanding of the culture’s continuity.

**SEPTEMBER 27, 1997-JANUARY 11, 1998**

Contemporánea: Coaybay/Site of the Afterlife, a site-specific installation by Jorge Crespo, curated by Fatima Bercht, is on view.

**SEPTEMBER 27, 1997-MARCH 31, 1998**

El Batey: The Goya Family Activity Center provides an interactive area for children and school groups to work on activities related to Taíno mythology, craftsmanship, and science.
1998

JANUARY 29–MARCH 29
Brian Nissen: Chinampas, coorganized by the Mexican Cultural Institute of New York, is presented. It is accompanied by a 6-page brochure.

JANUARY 29–JUNE 28
Contemporánea: Recurrent Memories, a site-specific installation by Diamantina González, curated by Fatima Bercht, and accompanied by a 6-page brochure, is on view.

APRIL 17–JUNE 28

MAY 30–OCTOBER 25
FOCOS: Beatriz González: What An Honor to Be With You At This Historic Moment, Works 1965–1997, curated by Carolina Ponce de León, is presented. Including over 55 paintings, drawings, and painted sculptural works, the exhibition is accompanied by an 80-page catalogue.

JUNE
Artists, educators, and community leaders with the task force Puerto Ricans for the Next Millenium (PRFNM), communicate their disappointment regarding the omission of “Puerto Ricans” in the 1996 mission statement. PRFNM requests that Puerto Ricans, as the founding community, be specifically mentioned in the mission statement, and that El Museo preserves itself as a Puerto Rican institution. Discussions among the Trustees and staff are renewed on the wording of the 1996 mission statement.

JUNE 9–JUNE 28
El Mexterminator is presented in collaboration with Creative Time. Featuring 3 performances and an installation by Guillermo Gómez-Peña, Roberto Sifuentes, and Sara Shelton Mann, the project is accompanied by a 6-page brochure.

JULY 16–OCTOBER 25
Contemporánea: So Quiet in Here, a site-specific installation by Rubén Torres Llorca, curated by Carolina Ponce de León, and accompanied by a 6-page brochure, is on view.

SUMMER
Major renovations of Teatro Heckscher begin with the restoration of the murals.

SEPTEMBER
The Institute of Museum and Library Services awards El Museo del Barrio a General Operating Support Grant for outstanding professionalism and services.

SEPTEMBER 24–OCTOBER 25
Caribbean Classics: Fernando Ortiz and the History of Afro-Cuban Music, organized by Inter Americas/Society of Arts and Letters of the Americas, presenting books, sound recordings, and musical instruments, is on view.

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Guillermo Gómez-Peña (at right) in El Mexterminator (photo by Karl Peterson)

El Museo’s third logo, designed in 1998 by Jonathan Wajskol.
Contemporánea: Domino/Dominó, a site-specific installation by Bibiana Suárez, curated by Carolina Ponce de León, and accompanied by a 6-page brochure, is on view.

The Art of Jack Delano, organized by the Smithsonian Institution Travelling Exhibition Service, brings together the complete range of Jack Delano’s (b. 1914–d. 1997) artistic endeavors. The nationally-touring exhibition features photographs from the Farm Security Administration (FSA), film stills, posters, and book illustrations, and is accompanied by a 2-page brochure.

Gods, Spirits and Legends: Twentieth Century Art in El Salvador, curated by Dr. Mariano Castro Magaña, and organized in collaboration with Friends from El Salvador, is presented. The exhibition includes paintings by Negro Álvarez (Margarita Álvarez de Martínez), San Avilés (Ernesto Avilés), Mayra Barraza, Licry Bicard (Lillian Cristina Andreu de Bicard), Antonio Bonilla, Marcelino Carballo, Carlos Cañas, Benjamín Cañas, Roberto Huerzo, Valero Lecha, Ana María Martínez, Jose Mejía Vides, Rosa Mena Valenzuela, César Menéndez, Victor Rodríguez Preza, Salarrué (Salvador Salazar Arrué), and Benjamin Saúl. It is accompanied by a 176-page book, and an 8-page brochure.

NOVEMBER 14, 1998–FEBRUARY 28, 1999
Contemporánea: Cinema Kinesis, a site-specific installation by Marta Chilindrón, curated by Deborah Cullen and Carolina Ponce de León, and accompanied by a 6-page brochure, is on view.

APRIL 9–JUNE 30, 1999
El Museo’s Bienal: The (S) Files/The Selected Files, conceived and cocurated by Deborah Cullen and Carolina Ponce de León, opens. The (S) Files is El Museo del Barrio’s biennial group exhibition that presents new and innovative Puerto Rican, Latino, Caribbean and Latin American artists living and working in the New York area, selected from their submissions to El Museo’s Artists Archives. The Bienal activates El Museo’s relationship with a wide

Inauguration of El Museo’s Bienal: The (S) Files/The Selected Files, featuring courtyard “drawing” by James de la Vega (photo by Carlos Ortiz).

Altares de los Orishas: Afro-Caribbean Sacred Spaces (photo by Carlos Ortiz).

PRFNM continues to advocate that Puerto Ricans be acknowledged in El Museo del Barrio’s mission statement. Debates continue regarding the expansion of El Museo’s mission statement to include Latin Americans.

Inauguration of El Museo’s Bienal: The (S) Files/The Selected Files, featuring courtyard “drawing” by James de la Vega (photo by Carlos Ortiz).
range of emerging artists in the metropolitan region. The first installation highlights works by 23 artists, including Pedro Abreu, Desirée Álvarez, Monika Bravo, Luis Carle, Esteban Chávez S., Fernando Colón González, José Luis Cortés, André Cypriano, James de La Vega, Mary Teresa Giancoli, Laurence Gomez, Berta Jottar, Ronaldo Macedo, Arnaldo Morales, Iván Navarro, Enoc Pérez, Jaime Permuth (in collaboration with Jennifer Dodge), Alejandro Quiroga Vial, Rita Rivera, Riché Rodríguez, Luis Roldán, Miriam Romais, and Julio Valdez. It is accompanied by a 32-page catalogue.

APRIL 9–OCTOBER 24
The second major re-installation of the Caribbean and Latin American Traditional Arts Series, highlighting two different religious practices—popular Catholicism and Santería—and their interaction in the New World is presented. Curated by Fatima Bercht, this included Puerto Rican Santos de Palo: Sculptures Between Heaven and Earth; Altares de los Orishas: Afro-Caribbean Sacred Spaces (with an altar dedicated to Yemayá by Salvador “Junito” Ortiz); and Buscando Milagros/Searching for Miracles: Photographs by Héctor Méndez Caratini.

JULY–AUGUST
El Museo’s West and East Galleries are closed while HVAC ducting is installed.

JULY 8–AUGUST 21
The Site/Studio/Street Festival presents contemporary, off-site projects, linked to the Bienal and held throughout the summer, that explore the cultural creativity of El Barrio. An announcement in the form of a map locates murals, artists’ studios, and cultural centers in El Barrio. Yasmín Ramírez and Julia P. Herzberg serve as Consulting Curators during 2000 and 2001.

SEPTEMBER 11–OCTOBER 29
Dead Time: Elizam Escobar, Antonio Martorell, and Dread Scott, a collaboration with Taller Boricua, is presented at Centro Cultural Julia de Burgos.

SEPTEMBER 24, 1999–JANUARY 9, 2000
Pepón Osorio: TRANSBORICUA, curated by Julia P. Herzberg, is presented. Preceded by Phase I, during the summer of 1999, in which Tertulias were held in El Barrio, and Phase II, in which the work was presented in Youngworld Department Store on 106th Street and 3rd Avenue, in August and September. In Phase III, the work is presented at El Museo. The exhibition is accompanied by a 6-page brochure.

SEPTEMBER 24, 1999–JANUARY 9, 2000
Accompanied by a 56-page catalogue, the exhibition was later presented at the Jack S. Blanton Museum of Art, University of Texas at Austin, TX (June 12–August 13, 2000).

**SEPTEMBER 24, 1999–JANUARY 9, 2000**

Juan Sánchez: Printed Convictions. Prints and Related Works on Paper, organized by the Jersey City Museum and curated by Alejandro Anreus is presented; Julia P. Herzberg is the on-site Curator for El Museo’s presentation of almost 50 graphics and drawings created over 15 years. The exhibition is accompanied by a 64-page catalogue.

**SEPTEMBER 24, 1999–JANUARY 9, 2000**

A Tribute to En Foco: 25 Years of Making Photographic History, curated by Charles Biasiny-Rivera and Miriam Romais, is on view. A digital presentation summarizing 25 years of En Foco, the presentation includes 75 works from over 75 photographers.

**OCTOBER 31, 1999–JANUARY 14, 2001**

The third re-installation of the Caribbean and Latin American Traditional Arts Series, highlighting the relationship between Puerto Rican and Mexican devotional arts, is on view. This includes Between Heaven and Earth: Devotional Art from Puerto Rico and Mexico, curated by Fatima Bercht; and Our Lady of the Apocalypse: The Virgin of Guadalupe and Other Miracles, curated by Sophia Vackimes.

**OCTOBER 31–NOVEMBER 2**

Día de los Muertos Altar, organized by Miriam de Uriarte, Director of Education.

**OCTOBER 31–DECEMBER 7**

¡Vivan los Muertos! curated by Eduardo Pineda and Deborah Lawrence, the San Francisco Museum of Modern Art, is on view. The exhibition presents 16 works by California Bay area Chicano artists inspired by the celebration of Día de los Muertos.

**DECEMBER 12, 1999–JANUARY 6, 2000**

Nacimiento, curated by Fatima Bercht, presents 21 large-scale santos de palo created by 21 Puerto Rican santeros.

**DECEMBER**

El Museo del Barrio receives the first endowment grant in El Museo del Barrio’s history, from the Ford Foundation.
2000s A NEW ERA

The current mission is finalized to include Puerto Ricans and all Latin Americans in the United States. An oral history and Permanent Collection project is completed consisting of a 5-volume publication and a traveling exhibition. And a large-scale capital project is underway on El Museo’s façade, lobby, galleries, and offices. All facilities scheduled to be open by the end of the decade, coinciding with the launch of a newly renovated website and El Museo’s 45th Anniversary.

2000

FEBRUARY

The Board of Trustees approves a mission statement that acknowledges the special role of the Puerto Rican founding community while including peoples of diverse Latin American heritages. The current mission statement reads: “The Mission of El Museo del Barrio is to present and preserve the art and culture of Puerto Ricans and all Latin Americans in the United States.”

FEBRUARY 10–MAY 21

Latin American Still Life: Reflections of Time and Place, organized by the Katonah Museum of Art and curated by Edward J. Sullivan and Clayton Kirking, is presented. The exhibition includes works by Julio Alpuy, Antonio Henrique Amaral, Alexander Apóstol, Humberto Aquino, Fernando Botero, Claudio Bravo, Hermann Camargo, Elena Climent, Alberto Gironella, Juan González, José Gurvich, Ana Mercedes Hoyos, María Izquierdo, Frida Kahlo, Julio Larráz, Roberto Márquez, Francisco Matto, Ana Mendieta, Amalia Mesa-Bains, Tina Modotti, Armando Morales, Mario Cravo Neto, Alejandro Obregón, Francisco Oller y Cestero, Sylvia Ordoñez, Amelia Peláez, Marta María Pérez Bravo, Emilio Pettoruti, Liliana Porter, Ernesto Pujol, Diego Rivera, Arnaldo Roche-Rabell, Soledad Salme, Edgar Soberón, Juan Soriano, Rufiño Tamayo, Einar de la Torre, Jamex de la Torre, Milagros de la Torre, Augusto Torres, Joaquín Torres-Garcia, Emilio Torti, and Nahum B. Zenil. It is accompanied by a 48-page catalogue.

FEBRUARY 10–MAY 21

Contemporánea: Mexique, a site-specific installation by Franco Mondini-Ruíz, curated by Julia P. Herzberg, and accompanied by a 6-page brochure, is on view.

FEBRUARY 10–MAY 21

Carlos Irizarry: The Sixties Plus Picasso, A Suite of Prints from the Permanent Collection, curated by Yasmin Ramirez, is on view.

JUNE 13–SEPTEMBER 24

El Museo’s Bienal: The (S) Files/The Selected Files, curated by Deborah Cullen and Yasmín Ramírez, is presented. The second installation of the Bienal highlights works by 28 artists: Manuel Acevedo, Allora & Calzadilla, María Elena Álvarez, Soledad Arias, Jaime Arredondo, Sandra Bermúdez, Fernanda Brunet, Alejandro Díaz, Pablo Helguera, Elisa Victoria Jiménez, Ivelisse Jiménez, Jota’e, Georges Le Chevallier, Malika, Rossana Martínez, Domingo Nuño, Emilio Perez, Rabindranat, Paul Henry Ramirez, H.A. Rodríguez-Mora, Moses Ros, Scherezade, Miguel Trelles, Juana Válides, Vargas-Suárez Universal, and Lucia Warck-Meister. The exhibition is accompanied by a 36-page catalogue.
JUNE 13–SEPTEMBER 24
Contemporánea: Conversion of Manners, a site-specific installation by Ernesto Pujol, curated by Julia P. Herzberg, and accompanied by a 6-page brochure, is on view.

OCTOBER 4–DECEMBER 3
¡Llegaron los Muertos! Monumentos para Los que Viven en Nuestro Corazón, by Santiago-Hoge, a collaborative installation by artist/performer Glen M. Santiago and composer-artist John Hoge, is presented. It is accompanied by a 6-page brochure.

OCTOBER 26, 2000–SEPTEMBER 14, 2003
Taíno: Ancient Voyagers of the Caribbean, curated by Dicey Taylor, is on view. The first phase of a long-term, rotating installation of pre-Columbian art from the Caribbean, Taíno includes over 100 ceremonial and domestic objects in stone, wood, bone, ceramic, and shell, from El Museo’s Permanent Collection as well as other major institutions and private collections. The exhibition provides an overview of the history, cosmology, art, and culture of the Taíno, and is accompanied by a 12-page brochure.

OCTOBER 26, 2000–JANUARY 14, 2001
Latin American Artists-Photographers from the Lehigh University Art Galleries Collection, curated by Ricardo Viera, Professor of Art and Director/Curator of Lehigh University Art Galleries, is presented. The exhibition includes photographs by Silvia Agostoni, Mario Algaze, Juan Carlos Alom, Manuel Álvarez Bravo, Alexander Apóstol, Karina Barg, Charles Biasiny-Rivera, Maria Magdelena Campos Pons, Fernando Castro, Elizabeth Cerejido, Martín Chambi, Laura Cohen, Mario Cravo Neto, Valdir Cruz, Jack Delano, Joan Fontcuberta, Carlos Garaicoa, Flor Garduño, Luis González-Palma, Gory (Rogelio Lopez Marín), Robert Huarcaya, Muriel H. Hasbun, Graciela Iturbide, Silvia Lizama, Chema Madóz, Adál, Luis Mallo, Patricia Martin, Maria Martínez-Cañas, “Marucha” María Eugenia Haya, Ana María McCarthy, Héctor Méndez Caratini, Tony Mendoza, Tina Modotti, Delilah Montoya, Cirenda Moreira, Vic Muniz, Eduardo Muñoz, Sandro Oramas, Marta María Pérez Bravo, Liliana Porter, Miguel Rio Branco, Geno Rodríguez, Andrés Serrano, Javier Meniel Silva, Kathy Vargas, Cassio Vasconcellos, Víctor Vásquez, and Marina Yampolsky; Abelardo Morell creates a walk-in camera obscura in the galleries. The exhibition is accompanied by a poster-brochure, and a 72-page catalogue.

NOVEMBER 19, 2000–JANUARY 7, 2001
Mexican Folk Masks from the Permanent Collection of El Museo del Barrio, curated by Fatima Bercht and Noel Valentín, is presented at the Parrish Art Museum (Southampton, NY).

DECEMBER 9, 2000–JANUARY 14, 2001
Nacimiento, curated by Fatima Bercht, is on view. Renovations in Teatro Heckscher end; the refurbished facility is opened for Three Kings Day.

2001

JANUARY–MAY
El Museo del Barrio launches an Oral History project to document its early history. Yasmin Ramírez serves as researcher.

FEBRUARY 8–MAY 20
Here & There/Aquí y Allá: Six Artists from San Juan, curated by Deborah Cullen, is presented. The exhibition includes installations by six artists from Puerto Rico: Nayda Collazo Llorens, Charles Juhász Alvarado, Ana Rosa Rivera Marrero, Freddie Mercado, Carlos Rivera Villafañe, and Aaron Salabarrias Valle. Accompanied by a 108-page catalogue, the exhibition later travels to The Blaffer Art Gallery, The University of Houston, TX (January 19–March 17, 2002).

FEBRUARY 8–MAY 20
FOCOS: Antonio Frasconi’s “Let America Be America Again,” organized by Fatima Bercht, is presented. The exhibition highlights a portfolio of prints that includes Langston Hughes’s poem. It is accompanied by a 6-page brochure.

FEBRUARY 8–MAY 20
Contemporánea: Neighbors, a site-specific installation by Leandro Erlich, curated by Julia P. Herzberg, and accompanied by a 6 page brochure, is on view.
APRIL 18–JULY 29
Puerto Rican Santos de Palo: Sculptures Between Heaven and Earth, curated by Fatima Bercht, is presented at the Newark Museum.

JUNE 12–SEPTEMBER 16

JUNE 12–SEPTEMBER 16
Contemporánea: Permanent Visibility, a site-specific installation by Ingrid Menéndez, curated by Deborah Cullen, and accompanied by a 6-page brochure, is on view.

OCTOBER 13, 2001–FEBRUARY 3, 2002

2002
APRIL 28–SEPTEMBER 26
Frida Kahlo, Diego Rivera, and Twentieth-Century Mexican Art: The Jacques and Natasha Gelman Collection, an internationally travelling exhibition, is on view. The presentation, courtesy The Vergel Foundation, New York (Robert R. Littman, President); Instituto Nacional de Bellas Artes (INBA), and The Secretaría de Relaciones Exteriores (SRE), Mexico, highlights over 100 works by 20 artists: Lola Álvarez Bravo, Manuel Álvarez Bravo, Emilio Baz Vivaud, Leonora Carrington, Rafael Cidoncha, Miguel Covarrubias, Gunter Gerzso, María Izquierdo, Agustín Lazo, Carlos Mérida, Roberto Montenegro, José Clemente Orozco, Carlos Orozco Romero, Jesús Reyes Ferreira, Diego Rivera, David Alfaro Siquieros, Juan Soriano, Rufino Tamayo, Francisco Toledo, and Ángel Zarraga. The exhibition is accompanied by a 22-page brochure and a 96-page catalogue.

JUNE 30
Susana Torruella Leval retires after 12 years of service to El Museo del Barrio. She is named Director Emeritus by the Board of Trustees.

SEPTEMBER 14–NOVEMBER 17
Treasures from El Museo del Barrio is presented at the Heckscher Museum of Art (Huntington, NY). A pilot project for Voces y Visiones: Highlights from the Permanent Collection of El Museo del Barrio, the exhibition features over 75 works and is accompanied by a 12-page brochure.
**OCTOBER 24, 2002–FEBRUARY 16, 2003**

El Museo’s Bienal: The (S) Files/The Selected Files, curated by Deborah Cullen and Victoria Noorthoorn, Curator, MALBA, (Argentina), is presented. The third installation of the Bienal highlights works by 30 artists: including María Alós, Isidro Blasco, François Bucher, Margarita Cabrera, Bibi Calderaro, Javier Cambre, Paco Cao, Karlos Cárcamo, Alejandro Cesarco, Nicolás Dumit Estevez, Alessandra Expósito, Cari González-Casanova, Julio Grinblatt, Nicolás Guagnini, Claudia Joskowicz, Miguel Luciano, Tristana Macció, Chico MacMurtrie, Enrique Méndez de Hoyos, Yucef Merhi, neuroTransmitter, Vicente Razo, Aixa Requena, Ryan Rivera, Raimundo Rubio Huidobro, Karin Schneider, Alejandra Seeber, Leticia Stella Serra, Rigoberto Torres, and Judi Werthein. The exhibition is accompanied by an 82-page catalogue.

**NOVEMBER 18**

Julián Zugazagoitia is appointed Executive Director of El Museo del Barrio. Zugazagoitia previously served as Executive Assistant to the Director, and Project Director, at the Solomon R. Guggenheim Museum (NY).

**2003**

**MARCH 13–OCTOBER 5**

FOCOS: Rafael Tufiño: Painter of the People/Pintor del Pueblo, organized by the Museo de Arte de Puerto Rico (San Juan) and curated by Dr. Teresa Tió, is presented. The retrospective includes over 100 paintings, drawings, graphics, and a re-creation of the artist’s studio, and is accompanied by a 256-page catalogue. El Museo del Barrio kicks off the celebration of its 35th Anniversary year by culminating its collection research in the organization of this Permanent Collection highlights travelling exhibition and catalogue, Voces y Visiones.

**NOVEMBER 13, 2003–FEBRUARY 8, 2004**

Voces y Visiones: Highlights from the Permanent Collection of El Museo del Barrio, curated by Fatima Bercht, Deborah Cullen, Margarita Aguilar, and Noel Valentin, with project coordinator Melissa Luján, is presented. Accompanied by 48-page catalogue and a 316-page, 5-volume boxed set, the exhibition debuts at Tampa Museum of Art, Tampa, FL (July 20–October 19, 2003); and travels to the Parrish Art Museum, Southampton, NY (March 21–May 16, 2004); Munson-Williams-Proctor Arts Institute, Utica, NY (October 31, 2004–January 2, 2005); Seton Hall University, South Orange, NJ, (Spring 2005); and Thomasville Cultural Center, Thomasville, GA (Summer 2005), among other venues.

**2004**

After several years of fundraising, El Museo undertakes a major capital project to renovate its facility at the Heckscher Building, including the Fifth Avenue façade, the 104th Street entrance, the lobby, and the museum shop.

**MARCH 4–JULY 25**

MoMA at El Museo: Latin American and Caribbean Art from the Collection of the Museum of Modern Art, a collaboration between El Museo del Barrio and the Museum of Modern Art, New York, curated by Fatima Bercht and Deborah Cullen (El Museo) and Miriam Basilio, Gary Garrels, and Luis Enrique Pérez Oramas (MoMA), the exhibition will include over 140 works of painting, sculpture, graphics, drawings, artists’ books, and installations spanning from the 1920s to the present, and will be accompanied by a 190-page catalogue co-published by El Museo del Barrio and MoMA.

**SEPTEMBER 15, 2004–FEBRUARY 2005**

Retratos: 2000 Years of Latin American Portraits, curated by Fatima Bercht (El Museo), Carolyn Carr (National Portrait Gallery, Smithsonian Institution, Washington DC), and Marion Oettinger (San Antonio Museum of Fine Arts, TX), debuts at El Museo. This nationally-travelling exhibition will include over 100 works from collections in the United States, the Caribbean, Europe, and Latin America, spanning from pre-Columbian to contemporary periods.