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

Library of Congress Catalogue Number 82-62357

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Mr. Jack Auerbach  
Executive Director  
Museum of Barrio  
500 Fifth Avenue  
New York, New York  

Dear Mr. Auerbach:  

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

This event is another milestone in the Museum of Barrio’s 15-year history of growth and contribution to the cultural and educational vitality of the Hispanic community and city. All New Yorkers join me in congratulating you and the Board of Directors on the opening of the new wing, and in acknowledging the Museum of Barrio’s ongoing success in fostering cross-cultural understanding and respect.  

Congratulations to one and all and with best wishes for a most enjoyable and memorable celebration.

Sincerely,

Robert F. Wagner, Jr.
Mayor

George Agudelo  
Director  
El Museo del Barrio  
500 Fifth Avenue  
New York, NY  10017  

Dear George and Jack:  

I am pleased to welcome you both to this historic ceremony celebrating the opening of El Museo del Barrio’s new wing. This represents a major step toward the cultural development of our neighborhood.  

I am happy to have been a part of this effort. Our community is proud of this celebration and looks forward to4 the artistic fruition of your labors.  

It will be a pleasure to participate in the ribbon-cutting ceremony at 12noon on November 16, 1982.  

Sincerely,

Peter G. Peterson  
Governor
November 3, 1982

George L. Aguirre, Chairman
Board of Trustees
El Museo del Barrio
533 5th Avenue
New York, New York 10017

Dear Mr. Aguirre,

The opening of the new wing will only manifest the dedication and commitment of this board and the staff of El Museo del Barrio. Stay tuned and we will be proud to announce the opening of our new administrative and exhibition space.

On behalf of the entire agency and the city of New York, we are proud to announce our new venue.

Sincerely,

[Signature]

Alfred A. Saiz
Executive Director

THE NEW WING—PA’LANTES

In November of 1977 we moved to our present location at 1239 Fifth Avenue. At that time we began renovating our West Gallery and in April of 1978 we opened our first exhibition in our new home. The event was called Resurgimiento and we wrote then “Resurgimiento” is the Spanish word that means resurgence. We selected this word for our inaugural exhibition because it both forecasts and summarizes the Latin presence in North America.

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

Since 1974 we opened more than 20 major painting exhibitions including two exhibitions that were international in scope; we opened the largest installation of Solana in the U.S.; we inaugurated the f:STOP Gallery and held 18 photographic exhibitions. In this period we drew the attention of critics and Latin and Anglo audiences as well. And we adopted museum practices throughout our operations.

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

Muchas gracias to all our staff, muchos gracias.

Y ahora, Pa’lante.
THE NEW WING
DR. RICARDO ALEGRIA GALLERY
OF CARIBBEAN PRE-COLUMBIAN ART

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

When installed in 1985, there will be stone
collars, daisas, comidas, body stumps, bowls, etc.
The gallery has 1,000 square feet of floor space.
It was designed by William Bowles, Director of Design
for El Museo since 1977, Mr. Bowles used Delgado/
Huegel as consulting architects.
The Trustees named the gallery for Dr. Ricardo
Alegria in a resolution that passed by acclamation.
Its words: "...in recognition of your lifetime
dedication to promoting the art and culture of the
Pre-Columbian people of the Caribbean and your
devotion to the building of institutions that would
preserve and promote the Puerto Rican culture..."

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

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

The needs for a permanent video gallery grew out of the Museum’s position as the leading video center for film and video. Now in its third year, the Museum has achieved national recognition by Latino film and video artists. The video gallery will provide an outlet to video makers for their work and to introduce Museum visitors to video art, documentaries, experimental themes, and to archived programs such as the miniseries of machinery broadcast material. The video gallery has some 200 square feet of space and can accommodate up to 25 persons comfortably.

The gallery was transformed with the following video tapes: Lime, by Justin Russo; Video Poo, by David Trueba and Esteban Street, directed by Manuel Bandito.

ART HISTORY GALLERY

So many visitors to El Museo inquire about the history of collecting in Puerto Rico that a permanent installation was called for. The Art History Gallery has fifty linear feet and will be installed in a distinctive exhibition. The first Puerto Rican winner, José Conde, will be represented and the most recent exhibit will probably be Rafael Payo (1860-1947). No living artist will be included in the installation. Color reproductions, color reproductions, and black and white photos will give a sampling of each medium, tell the viewer where most of the artist’s work is, and present a brief bio of the artist. This permanent installation will not be accommodated until 1979. For the installation of the new wing this gallery will have displays by William Buckley of the Pre-Columbian gallery.

EAST GALLERY

The East Gallery will present El Museo del Barrio with a very flexible space for the exhibition of the permanent collection on a rotating basis, and changing exhibitions. The outer walls of this 1,600 square foot gallery provide 10 linear feet, through a recessed ceiling, coupon of panels that drop down in many different positions, the gallery may be expanded to 20 linear feet. This panel system was designed by El Museo’s Director of Design, William Seville, and was built through a grant from the Museum Project of the National Endowment of the Arts.

The East Gallery will be accompanied with an exhibition called Recent Acquisitions. A series of essays on the exhibition follows.

RECENT ACQUISITIONS

El Museo del Barrio began systematically collecting in November of 1972. A year later in October of 1973 the first Recent Acquisitions exhibition was opened. The show consisted of 24 artists exhibiting 25 paintings and 2 sculptures. The catalogue for this exhibition, quickly went out of print and is now itself a collectors item.

The assistant curator at that time suggested a novel approach to the catalogue essay why not let several artists’ comment on the collection? Thus, three well-known Puerto Rican artists told a significant truth although they each write from very different perspectives. Rafael Conde-Narváez,... a collection that is in its beginning...the arduous field of Puerto Rican art, where there exists little documentation... El Museo is the only entity in New York City to initiate this type of collection; José Conde, no. a continuous remembrance of the existence of this...critics whose struggle should be noted in the history of art; Jorge Soto, "We have to be very critical with ourselves...it is only more consciously and militantly with the permanent collection of El Museo del Barrio,... also in that context was an essay that said in part,... Recent Acquisitions also appeared in the public how El Museo del Barrio now embarked upon a serious and aggressive acquisition policy. The Record of Provenance is committed in words and deed to the expansion of the fine art holdings as well as objects related to Puerto Rican culture;... much has changed and little has changed since that time in 1973. We still view our larger collections, still suffer from the lack of an endowment to purchase works;... this dilemma was shown by curators...Josué de Herrero and Esteban Street. It is an impressive selection, powerful paintings and powerful sculptures, examining that the New York Hispanic art scene with ever growing insistence on the doses of the universal world of art.
### EAST GALLERY

**List of Recent Acquisitions, Exhibited**

<table>
<thead>
<tr>
<th>Item</th>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. PASABUENA</td>
<td>Carlos Ramirez Armendariz, 1922</td>
<td>Puerto Rico</td>
<td>Acrylic/Acrylic</td>
<td>36 3/4&quot; x 68&quot;</td>
<td>MMA Fund &amp; R.E.A.</td>
</tr>
<tr>
<td>3. CARYO LOCAL</td>
<td>Carlos Ramirez Armendariz, 1922</td>
<td>Puerto Rico</td>
<td>Acrylic/Acrylic</td>
<td>26 3/4&quot; x 44&quot;</td>
<td>MMA Fund &amp; R.E.A.</td>
</tr>
<tr>
<td>4. UVA Y MÁS COLORES</td>
<td>Fernando Alvarez, 1940</td>
<td>Puerto Rico</td>
<td>Acrylic/Acrylic</td>
<td>18 3/4&quot; x 22&quot;</td>
<td>MMA Fund &amp; R.E.A.</td>
</tr>
<tr>
<td>5. TOAD, TOAD</td>
<td>Tony Fernández</td>
<td>Puerto Rico</td>
<td>Acrylic/Acrylic</td>
<td>80&quot; x 74&quot;</td>
<td>MMA Fund &amp; R.E.A.</td>
</tr>
<tr>
<td>6. EL HIERNO DE REMEDIOS</td>
<td>Rafael Gil Peñalver, 1941</td>
<td>Puerto Rico</td>
<td>Acrylic/Acrylic</td>
<td>18 3/4&quot; x 15 1/2&quot;</td>
<td>MMA Fund &amp; R.E.A.</td>
</tr>
<tr>
<td>7. MODERN EUROPE</td>
<td>Miguel Ávila</td>
<td>Puerto Rico</td>
<td>Acrylic/Acrylic</td>
<td>11 3/4&quot; x 3 3/4&quot;</td>
<td>MMA Fund &amp; R.E.A.</td>
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<tr>
<td>8. VIVIENDA</td>
<td>Augusto Alarcón, 1952</td>
<td>Puerto Rico</td>
<td>Acrylic/Acrylic</td>
<td>20&quot; x 16&quot;</td>
<td>MMA Fund &amp; R.E.A.</td>
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<tr>
<td>10. TROOPS</td>
<td>Hugo Alarcón</td>
<td>Puerto Rico</td>
<td>Acrylic/Acrylic</td>
<td>74&quot; x 59&quot;</td>
<td>MMA Fund &amp; R.E.A.</td>
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<tr>
<td>11. EL CLARO</td>
<td>Rodolfo Jiménez, 1956</td>
<td>Puerto Rico</td>
<td>Acrylic/Acrylic</td>
<td>34&quot; x 27&quot;</td>
<td>MMA Fund &amp; R.E.A.</td>
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<tr>
<td>15. PAISAJES</td>
<td>Carlos Rojas, 1964</td>
<td>Puerto Rico</td>
<td>Acrylic/Acrylic</td>
<td>26 3/4&quot; x 44&quot;</td>
<td>MMA Fund &amp; R.E.A.</td>
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<tr>
<td>17. CAÑAS</td>
<td>Carlos Rojas, 1964</td>
<td>Puerto Rico</td>
<td>Acrylic/Acrylic</td>
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### WEST GALLERY

**Petróglifos de Bolívar, 1979**

Bolívar Moncada, 1940, Puerto Rico

*The plate is number 39, in a limited edition of 50 embossed in Romano Muschel. No artist proofs were made. The edition is signed and dated on the reverse. Each image measures 9" x 7". The images are of pre-columbian carvings in various locations in Puerto Rico. Purchase Aguirre Family Fund.*

### THEATRE GALLERY

**All of the East Gallery Purchases Were Purchased Through the Video Fund. They Are By Members of M.M.A. Unless Otherwise Indicated.**

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<td>BERNARDINO</td>
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<td>3.</td>
<td>ERASMUS</td>
<td>BERNARDINO</td>
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<td>16 1/2&quot; x 8 1/2&quot;</td>
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<td>4.</td>
<td>KURZER-LE SIEFRED</td>
<td>BERNARDINO</td>
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<td>5.</td>
<td>PIERRE CAILLOU</td>
<td>BERNARDINO</td>
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<td>7.</td>
<td>CANTER CRONOLÓGICO</td>
<td>BERNARDINO</td>
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<td>8.</td>
<td>ZEPPELIL</td>
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SPECIAL THANKS

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

N.Y.C. Dept. of Cultural Affairs:
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