

Armando Rascón

P.O. Box 25353 Arlington Virginia 22202 United States

EDUCATION

Bachelor of Arts in Fine Art, College of Creative Studies, University of California at Santa Barbara

ARTIST GRANTS, FELLOWSHIPS + COMMISSIONS

- 2008 LEF Foundation Project Grant, San Francisco.
- 2007 Artists Trust Grant, New York.
- 2003 Individual Artist Commission Grant, San Francisco Arts Commission.
- 2000 California Arts Council Organization Grant in support of the Binational Mural Project, Calexico, California. Grant language written by Armando Rascon; prepared and submitted by Armando Rascon, Carmen Durazo and Brenda Hinojosa on behalf of the Calexico Arts Commission.
- 1999 Net Art Commission/ Queer Cultural Center, San Francisco (www.queerculturalcenter.org)
- 1998 Project Grant, US-Mexico Fund for Culture/Fideicomiso para la Cultura Mexicana-EU/ Mexico City, Mexico. Initial Funding for the Binational Mural Project at bordersite: Calexico + Mexicali. Art Program Grant, Rockefeller Foundation. (in support of Rascon exhibition/residency, Blue Star Art Space, San Antonio, Texas).
Organization Grant, Lannan Foundation, New Mexico. (in support of Rascon exhibition/public forum, Blue Star Art Space, San Antonio, Texas).
Visual Arts Fellowship, Artists Fellowship Program, California Arts Council/ Sacramento.
- 1996 Artist Resource Bank, Washington State Arts Commission, Olympia, Washington.
Artists' Projects Grant, Artists' Projects Regional Initiative; New Langton Arts, San Francisco. States of California/Hawaii.
- 1994 Adaline Kent Award, San Francisco Art Institute.
Goldie Award in Visual Arts, San Francisco Bay Guardian.
- 1987 Visual Artists Fellowship Grant in Painting. National Endowment for the Arts/Washington/ D.C.
- 1975 Hazel S. Lagerson Scholarship, University of California/ Santa Barbara.

SOLO EXHIBITIONS + PROJECTS:

- 2007 *Armando Rascon + BEZANDO (Mexicali Collective): Unfinished Symphony (Chinatown Session)***, Art For Humans Gallery, Chinatown, Los Angeles, California.
- 2006 *Armando Rascon: Naco Nocturnes***, deYoung Museum, Fine Arts Museums of San Francisco, California. Solo Commission for Connections Project Program during Inaugural Year + Re-Opening of the New deYoung Museum in Golden Gate Park.
- 2006 *El Gato Verde***, Centro Cultural Cuale, H.Ayuntamiento, Puerto Vallarta, Jalisco, Mexico. Site-specific Installation Project conceived + directed by Armando Rascon (with the collaboration of project students Hector Ponce, Jael Cabiedes, + Victor Hugo Vera Leal).
- 2005 *Take la Tranquilidad Divinamente Bien***, Fabrica de Suenos, Puerto Vallarta, Jalisco, Mexico.
- 2003 *Border Xicanographies***, Galeía de la Raza, San Francisco, California.
- 2002 *Armando Rascon: Border Xicanography***, The Newark Museum, Newark, New Jersey. Catalog.
- 2001 *Armando Rascon: selections from projects created while residing in San Francisco, 1981-2001 TERRAIN***, San Francisco (TERRAIN final show after 14 seasons of presenting).

2000 *Armando Rascon: cine Futuraztlan presenta: Film Festival with Immigration Differential*, a site specific project commissioned by InSITE2000, San Diego +Tijuana, Curated by Ivo Mesquita, Osvaldo Sanchez, Sally Yard + Susan Buck-Morris. inSITE2000 presented by Installation, San Diego & Institute Nacional de Bellas Artes, Mexico City. Catalog.

1998 *Armando Rascon: Latina Postcolonial Photobureau + 7 Related Media Projects*, Blue Star Art Space, Contemporary Art for San Antonio, Texas.

1997 *Armando Rascon: Postcolonial CALIFAS*, solo installation project spanning two diverse cultural institutions in San Diego: the Museum of Contemporary Art, San Diego + Centre Cultural de la Raza, Balboa Park, San Diego. Net exhibition publication element: xicano.com.

Institute for Xicano Relations aka Postcolonial Historical Society, Public Information Project: sponsored by RIARP + New Langton Arts, San Francisco.

1995 *Institute for Xicano Relations: Reading the Treaty of Guadalupe Hidalgo*, Los Angeles Center for Photographic Studies.

1994 *Armando Rascon: Occupied Aztlan*, Adaline Kent Award Exhibition, Walter/McBean Gallery, San Francisco Art Institute. Catalog.

1994 *Armando Rascon: Xicano Anesthetic*, INTAR Gallery, New York City. Catalog.

1992 *Armando Rascon: Existential Monochrome*, Randolph Street Gallery, Chicago. Projects Space inaugural installation.

1992 *The Socio-cultural Reading Room: Center for Research & Information*, Central Branch, Santa Barbara Public Library. Commissioned by Santa Barbara Contemporary Arts Forum for 'Counterweight' project curated by Sondra Hale and Joan Hugo. Santa Barbara, CA. Catalog. Installation collaboration with representatives from community social service agencies.

1991 *Armando Rascon: Existential Monochrome*, Southern Exposure, San Francisco.

1991 *Two Projects: The Black Museum and The Multicultural Reading Room* (w/Danny Tisdale) curated by Inigo Manglano-Ovalle, Randolph Street Gallery, Chicago.

1990 *The Multicultural Reading Room: Center for Research and Information*, Installation Project for New Langton Arts, San Francisco.

1987 *Decay and Resurrection*, MEDIA, San Francisco.

1995 *Armando Rascon: Paintings*, Dana Reich Gallery, San Francisco.

1994 *Armando Rascon: Paintings*, San Francisco Museum of Modern Art Rental Gallery.

1992 *Water Water*, Galeria Picasso, Santa Barbara, California.

1979 *Armando Rascon: Painting/Lithography*, College of Creative Studies Gallery, University of California, Santa Barbara.

SELECTED GROUP EXHIBITIONS:

2020 "To Tame a Wild Tongue: Art after Chicanismo" curated by Alana Hernandez, Museum of Contemporary Art, San Diego.

2018 "Be Not Still: Living in Uncertain Times" Di Rosa Center for Contemporary Art, Napa, California.

2010 "Wandering Position: Selections from the inSite Archive" curated by Donna Conwell.

Museum of Contemporary Art of the National University of Mexico, Mexico City. 2006

"Strange New World: Art and Design from Tijuana" curated by Rachel Teagle. Museum of Contemporary Art, San Diego, Catalog.

- 2005 “Su Arte Here: Five Years of Galeria Digital Mural Project” Centro Cultural de la Raza, Balboa Park, San Diego CA.
 “Weedee Peepo: Icons, Portraits y Gente, 35 Anniversary Exhibition” Galena de la Raza, San Francisco.
- 2004 “Eye Spy: Photography from the Permanent Collection” curated by Stephanie Hanor, Museum of Contemporary Art, San Diego.
 “Urban echoes: tree, clouds, chickens and orange” Galena de la Raza, San Francisco, CA.
- 2002 “Viology: violence of culture, cultures of violence” curated by Carolina Ponce de Leon, Galeria de la Raza, San Francisco, CA.
 “Photographic Memory & other shots in the dark” curated by Carolina Ponce de Leon, Galena de la Raza, San Francisco.
- 2001 “Lateral Thinking: Art from the 1990’s” Museum of Contemporary Art, San Diego. Catalog.
 “The Road to Aztlan: Art from a Mythic Homeland” curated by Virginia Fields + Victor Zamudio Taylor; Los Angeles County Museum of Art; traveled to Austin Museum of Art/Texas + Albuquerque Museum/ New Mexico. Catalog.
- 2001 “Aztlan Today” curated by Berta Sichel, The Bronx Museum. Catalog
- 2000 “Made in California: Art, Image, Identity, 1900-2000” Los Angeles County Museum of Art.
 “Ojos Diversos: With Different Eyes: Pan-American Holdings from the Permanent Collection”, Museum of Contemporary Art, San Diego.
 “Spring 2000 Group Exhibition”, Porter Troupe Gallery, San Diego.
 “The Installation Show”, Porter Troupe Gallery, San Diego.
 “Aztlan Hoy: la Posnacion Chicana”, curated by Berta Sichel, Sala de Exhibiciones del Canal de Isabel II, Madrid, Spain. Catalog.
 “Photography Salon”, Elizabeth Cherry Contemporary Art, Tucson, Arizona.
- 1999 “projections: intermission images”, Side Street Projects @ Laemmie Theatres/ Los Angeles, CA.
 “Selections from the Permanent Collection: the 1990’s”, Museum of Contemporary Art, San Diego.
- 1998 “Original Accounts of the Lone Woman of San Nicholas Island”, curated by Connie Hatch, Side Street Projects, Santa Monica.
- 1998 “TERRAIN in Newport IV”, Island Arts Gallery, organized by Peter Wright + Hydrangea House, Newport, Rhode Island.
- 1997 “Expansion Arts: Artists of Our Times”, The Alternative Museum, New York City.
 “Postcolonial Dia de la Raza at Coast Guard Island” Group Installations Project, Coast Guard Island, decommissioned Naval Base, Alameda, California.
 “Sculpture Walk ‘97”, curated by Peter Wright/Yerba Buena Gardens, San Francisco, California.
 “Summer Group”, Art Is Vital, Edmunton, Calgary, Canada.
 “Identity/Identidad”, Museum of Contemporary Art, San Diego.
- 1995 Zen Center Hospice Benefit, Asian Art Museum, San Francisco.
 “Post-colonial California”, curated by Mark Johnson, San Francisco State University.
- 1993 “NAFTA/TLC: No Art for Trade Accepted”, curated by Jeff Nathanson, SOMAR Gallery, San Francisco.
 “The Library Show”, curated by Chris Daubert, Sierra College Art Gallery, Rocklin, California.
- 1994 “Cultural Identities and Immigration: Changing Images of America in the 90’s”, Oliver Art Center, California College of Arts and Crafts, Oakland.
 “Projections in Public: Clarion, PA”, curated by Karen Atkinson, Clarion University Pennsylvania.

- 1994 San Francisco Museum of Modern Art, Biennial Auction, San Francisco, California.
 “20th Anniversary Alumni Exhibition”, Southern Exposure, San Francisco.
- 1993 The Randolph Street Gallery 93 Benefit Auction, Randolph Street Gallery, Chicago.
- 1992 “Mistaken Identities” curated by Constance Lewallen & Abigail Solomon-Godeau, University Art Museum, University of California at Santa Barbara; Exhibition Traveled through 1993 to: Museum Folkwang, Essen, Germany; Stadtpark, Graz, Austria; Neues Museum Weserburg, Bremen, Germany; Louisiana Museum of Modern Art, Humblebaek, Denmark; Fotografiska Museet in Moderna Museet, Stockholm; Western Gallery, Western Washington University, Bellingham, Washington. Catalog.
 “Tattoo Collection”, curated by Gilles Dusein & Air De Paris, Centre Contemporain Regional d’Art, Nantes, France. Catalog.
- 1992 “Not Working in L.A.” curated by Jorge Pardo and Pae White, Nomatic Site Projects, Los Angeles, California.
 “TERRAIN in Newport II”, Hydrangea Gallery, Newport, Rhode Island.
 “Tales of Desire”/ Project organized by Karen Atkinson/ Artists Space, New York City.
 “Tattoo Collection”, organized by Gilles Dusein, Galerie Jennifer Flay, Paris, France. Traveled to Daniel Bucholz, Cologne, Germany & Andrea Rosen Gallery, New York City.
- 1992 “Multiplicity” Robbin Lockett Gallery, Chicago.
 “Information Culture Technology” curated by George Legrady, San Francisco State University. San Francisco, California.
- 1991 “The Segmented Plane: multiple frame composite images” Security Pacific Gallery, San Francisco.
 “1992: Conquests Do Not Belong Only to the Past” Projections Project organized by Karen Atkinson, INTAR, New York City. Travelled to Beyond 1992: Experiments in Cross-Cultural Collaboration, A Site, Toronto, Canada; the National Association of Artist Organizations Conference, Austin, Texas; and Film in the Cities, Minneapolis, Minnesota, through 1992.
- 1991 “Burning in Hell” curated by Nancy Spero, Franklin Furnace, New York City. Book Project for the Permanent Collection.
 “S & L: Transactions in the Post-industrial Era” Walter/McBean Gallery, San Francisco Art Institute. Catalog.
 “Terrain in Newport” Hydrangea House Gallery, Newport, Rhode Island.
 “Ad Majorem Dei Gloriam” installations project curated by Peter Wright, Grace Cathedral, Nob Hill, San Francisco.
- 1990 “Artists New to the Gallery” Virginia Lynch Gallery, Tiverton, Rhode Island.
 “Body/Culture: Chicane Figuration” (Travelling exhibition curated by Richard Kubiak) Sonoma State University, California; Museum of Art, University of Arizona, Tucson; Curfman Gallery, Colorado State University, Fort Collins; University Art Gallery, California State University, Dominguez Hills, Carson (thru 1992), Catalog.
 “Dia de Los Muertos”, The Alternative Museum, New York City.
- 1990 “The Great American Fax Attack” Andrea Ruggieri Gallery, Washington, DC.
- 1989 “The AIDs Timeline”, curated by Group Material, MATRIX Gallery, University Art Museum, University of California, Berkeley.
 “Dia de Los Muertos: Los Angelitos”, The Alternative Museum, New York City.

- 1988 “Personal Visions” Richmond Art Center, Richmond, California.
 “The First Ten Years” San Francisco Museum of Modern Art Rental Gallery.
 “The Dog Show” Braunstein/Quay Gallery, San Francisco.
 “Mano a Mano” curated by Rolando Castellon, Travelling exhibition: University of California, Santa Cruz and The Art Museum of Santa Cruz County; The Modern Museum of Art, Santa Ana, California; The Oakland Museum, CA (thru 1989) Catalog.
- 1987 “Vertigo: The Poetics of Dislocation”, San Francisco Art Institute.
 “Mexican/American Art”, Salon de Actos de la Loteria Nacional, Mexico City. Exhibition Tour sponsored by Instituto Nacional de Bellas Artes. Catalog.
 “Help I’m a Rock” curated by Mark McCloud, Gregory Ghent Gallery, San Francisco. In celebration XX Anniversary Summer of Love.
 “Reconnaissance”, curated by Patricia Davidson, MEDIA, San Francisco, California.
- 1986 “Art After Eden: An Unnatural Perspective”, Southern Exposure Gallery, San Francisco. Catalog,
- 1985 “Chain Reaction”, San Francisco Arts Commission Gallery.
 “Latin American Art”, The Mexican Museum, San Francisco.
- 1984 “Night Games” The Slant Gallery, Sacramento, California.
 “What’s Happening: Contemporary Art from California, Oregon, and Washington”, Alternative Museum, New York; catalog.
 “Bay Area Connection”, Primary Colors Gallery; Sacramento/ California.
- 1983 “The Impolite Figure” Southern Exposure Gallery and Bannam Place Exhibition Place, San Francisco, California. Catalog.
- ‘ Three, Musing, and the Shape of Paint” Mission Cultural Center, San Francisco. 1978 “Eleven Latino Artists”, La Casa de la Raza Gallery, Santa Barbara, California.

ARMANDO RASCON: BIBLIOGRAPHY (selections since 1990)

- 2006 Cornell, Daniell. “Naco Nocturnes: Armando Rascon” Connections Project Essay, de Young, Fine Arts Museums of San Francisco exhibition publication.
 Gomez Aguinaga, Carolina. “Clausura del taller de pintura e instalaci6n” Tribuna de la Bahia. page 4, No. 5873, 24 February. Puerto Vallarta.
 Gomez Aguinada, Carolina. “Inicio el taller de pintura e instalaci6n” Tribuna de la Bahia, page 3, No.5861, 12 February. Puerto Vallarta.
 Reyes, Angel. “Armando Rascon, en busca de liberar la creatividad” Vallarta Opina, pg. 7, No. 9830, Ano 28, 6 Febrero. Puerto Vallarta.
- 2005 Ramirez, Delia. “Rescata con su lente iconos olvidados” Tribuna de la Bahia, page 4, No. 5516, 23 February, Puerto Vallarta.
- 2004 Jacobs, Joseph. “Armando Rascon: Border Xicanography” curatorial essay in exhibition catalog Armando Rascon: Border Xicanography. published by the Newark Museum, New Jersey. 2003 Westbrook, Lindsey. “Armando Rascon at Galeria de la Raza” Artweek, Vol. 34, Issue 7, pages 18 + 19.
- 2004 Lim, Ji Ilyum. “Chicano Artist Illustrates Migrants’ Journey North in Galeria Exhibit” El Tecolote, pages 1& 9, Volume 33, No. 13, July.
 Swanhuysen, Hiya. “Crossing Over” SF Weekly, page 38, June 11-17.

- 2002 Bonetti, David. "Ugly fence becomes work of art: Artist makes mural of Mexican border" San Francisco Chronicle, Datebook pgs 1 + 6, Tuesday January 6.
- 2001 Bonetti, David. "Pick of the Week" San Francisco Chronicle, February.
Cotter, Holland. "Loyal to Two Cultures, From Chicano Roots To a New Ambiguity" The New York Times, June 8, pg. B25.
- 1999 "Destruyendo estereotipos" El Periodico del Arte. Madrid, Spain, no. 28, December.
Benitez, Claudia. "El mas joven arte chicano desembarca en Madrid" La Razon, Madrid, Spain, 21 November.
- 1999 Dumbadze, Alexander. "Armando Rascon: Blue Star Art Space" ARTLIES 22, page 58, Spring.
Ewing, John. "Beyond Borders: Armando Rascon tackles the postcolonial frontera" San Antonio Current, January 14. pages 13 & 36.
Montenegro, Richard. "Binational mural project receives financial boost" The Imperial Valley Press, January 8.
Goddard, Dan R. "Cultural reflections: Armando Rascon's photos honor Latina leaders" San Antonio Express-News. January 3, pages 7-H & 13-H, Arts etc. Texas.
- 1998 Ollman, Leah. "A Multi-Sided Look at Lone Woman" Los Angeles Times, Friday October 2.
Roth, Charlene. "Original Accounts of the Lone Woman of San Nicolas Island at Side Street Projects" ARTWEEK, November.
Montenegro, Richard. "Border Artist: Blending American, Mexican cultures" The Imperial Valley Press, April 30. "Binational Mural Project Off To Good Start" Calexico Chronicle, Editorial, Thursday May 7, Vol.93.
- 1998 Levin, Kim. "Voice Choices" The Village Voice, New York, January 13, pg.2.
Sorell, Victor Alejandro. "Telling Images Bracket the Broke-en-Promise(d) Land': The Culture of Immigration and the Immigration of Culture across Borders" Culture Across Borders, The University of Arizona Press, Tucson, pp.112 thru 117.
- 1997 Pincus, Robert L. "Links in the Fence: Chicano Artist's Work Bridges the Borders Between Cultures" The San Diego Union-Tribune. Monday, April 7, Currents & Arts section, pp E-1 and E-6.
Vasquez, Monica. "Postcolonial Califas: Armando Rascon at MOCA and El Centre Cultural de la Raza" La Prensa, San Diego, April 4.
Fernane, Wendy. "Opening History: Latino artist explores state's immigration issue" North County Times, Friday April 4.
Berger, Laurel + Howardena Pindell. "Who Do Some of Today's Big-Name Artists Think Will Be the Stars of the Future?" Artnews, New York, March.
Sichel, Berta. "Translinear: Redefining Text with Technology" Flashart International, pages 70-71, March-April.
Zamudio-Taylor, Victor. Arco Publications, Arco International Art Fair, Madrid, Spain.
- 1997 Zamudio-Taylor, Victor. "Contemporary Artistic Impulses from Chicano & Latino Dislocations: Notes on the work of Armando Rascon, Jesse Amado and Inigo Manglano-Ovalle," AtlAntica International, Canary Islands. Winter.
- 1996 Sichel, Berta. "Arte Latinoamericano y tecnología: Entre aquí y allá" Lapiz, Madrid, Spain.
Zamudio-Taylor, Victor. "Where Is The Bleeding Heart?" Chicano Art, Latin American Art in the Twentieth Century, Phaidon, London. Pgs. 324-26. Edward Sullivan, Editor.

- 1994 Klausner, Betty. "Armando Rascon at Walter/McBean," *Art In America*. Vol. 82, No. II, Nov. Kelley, Jeff. "Armando Rascon: San Francisco Art Institute" *Artforum*, Vol. XXXII, No. 10, Summer. Page 98.
- "Occupied Aztlan: Yolanda Lopez talks to Elizabeth Martinez about Armando Rascon's turning point multimedia exhibit." *CrossRoads*, No. 44, September 1994, pages 10,11,&12.
- Roche, Harry. "Armando Rascon: Clear on the Concept." *SF Bay Guardian*, September 14, pg.46.
- Jenkins, Steve. "Uneasy Rider: Armando Rascon at SFAI" *Artweek*, May 5, Vol.25, No.9/, Pages 26 & 27.
- Bonetti, David. "Three installations put a face on cultural identity" *San Francisco Examiner*, Wednesday April 20, Pg.B-5.
- Tanner, Marcia. "North of the Border" *San Francisco Chronicle*. Datebook's Hot Picks, March 27, pg. 5.
- 1994 Roche, Harry. "Critic's Choice: Armando Rascon" *Bay Area Guardian*. April 20, pg. 84.
- Lopez, Angel. "Chicaneidad es Hablar de Identidad" *Noticias de Arte*. March, April, New York.
- Alarcon, Norma. "T(r)opographies for a Critical Imaginary: the Work of Armando Rascon" Adaline Kent Award exhibition catalog, San Francisco Art Institute.
- Zamudio-Taylor, Victor. "Reading Between the Lines" catalog essay. Xicano Anesthetic, INTAR Gallery, New York. January
- 1993 Wolf, Herta. "Notes on Mistaken Identities" *ThirdText*. No. 24,
- Walter Tiotz, Von. Schwarz, "ich weiss, schwarz," *Der Spieqel, Kultur*, Freitag, 30 April.
- Wolf, Herta. "Identidad Versus Identitaten?" *Camera Austria*, No. 145, pg. 68.
- Becker, Jochen. "Mistaken Identities", *Kunstforum*, Volume 123, Germany, July, pages 320 -322.
- Martin, Victoria. "Talking Back: Mistaken Identities at DC Santa Barbara and Counterweight at CAF" *Artweek*, Volume 24, Number 3, page 22, February 4.
- Solomon-Godeau, Abigail. Principal essay *Mistaken Identities* exhibition catalog, published by University Art Museum, U.C. Santa Barbara + University of Washington Press.
- 1992 Darling, Michael W. "Art Probes Identity" *The Independant Santa Barbara*, CA, Page 27, November 19.
- Matthews, Lydia. "Armando Rascon at Southern Exposure Gallery," *VISIONS Art Quarterly*, Pages 27, 28 & 29. Spring.
- 1991 Friedman, Robert. "Caught in the Capitalist NEXUS" *San Francisco Sentinel*. September 12.
- Bonetti, David. "At alternative spaces, the business of art is politics" *San Francisco Examiner*, Pages B-3 & B-4, Thursday, September 26.
- Jenkins/ Steven. "Conversation with Armando Rascon," *ARTWEEK*, Volume 32, Number 31. Pages 20 & 16.
- Cook, Katherine. "Timelines Into a Very Strange Future: Armando Rascon at Southern Exposure" *ARTWEEK*, Volume 22, September.
- S & L: *Transactions in the Post-industrial Era*. San Francisco Art Institute. L. Brun, M.Lehmann, R. Lemcke, catalog Editors.
- Wright, David H. "Sore in Spirit: AMDG at Grace Cathedral" *ARTWEEK*, San Jose, CA, May 16.
- Kelley, Jeff. "Ad Majorem Dei Gloriam at Grace Cathedral" *VISIONS Art Quarterly*, Los Angeles, Spring. Pages 24 - 28.
- Smith, Irvin. "The Human Mark," *ARTWEEK*, San Jose, CA, April 11.

- 1990 Mary Murphy & Inigo Manglano-Ovalle, catalog essay, "Two Projects: The Black Museum and The Multicultural Reading Room," Randolph Street Gallery, Chicago.
 Mesa-Bains, Amalia. "Chicano Bodily Aesthetics" exhibition catalog, "Body/Culture: Chicano Figuration". Sonoma State University.
 Sorell, Victor Alejandro. "Words and Images in the Margin: Chicano Art and the Canon," catalog Body/Culture: *ibid.*.
 Brookman, Donna. "Community Connections" ARTWEEK, December 13.
 Bowen, Cathleen. "Art and Politics" VOX Magazine. Volume I, No. 2, Winter 1990.

PUBLICATIONS

- 2006 "Armando Rascon: Naco Nocturne at De Young" artdaily.com, lead article Friday July 14.
 "Naco Nocturnes" apartmenttherapy.com, in "Look!" Column, 12 September.
- 2002 Cover art for *El Andar*, portrait of writer Sandra Cisneros by Armando Rascon, Fall Issue, September,
- 1999 "Border Metamorphosis: Armando Rascon" AU LA, (Architecture and Urbanization in Las Americas) Vol I, No. I, Inaugural issue, Spring.
- 1998 "Original Accounts of the Lone Woman of San Nicolas Island" exhibition catalog, Side Street Projects, Santa Monica.
- 1995 "Talking with: Armando Rascon," WEST, Volume I, No. 3, 94, 95, pages 42-49, May.
 "Lagrimas y Sonrisas" curatorial essay by Armando Rascon, (Re)Generation Project exhibition catalog, Galeria de la Raza, San Francisco, CA.
 "Xicano Progeny," curatorial essay by Armando Rascon, exhibiton catalog: "Xicano Progeny: Investigative Agents, Executive Council and Other Representatives from the Sovereign State of Aztlan" published by the Mexican Museum, San Francisco; third of four traveling exhibitions in a series entitled "Redefining the Aesthetic: Toward a New Vision of American Culture."
- 1994 "In Consideration of Certain Artifacts Contained in the Exhibition (Elements that Make Reference to the Institution of Public Education)" statement by Armando Rascon in "Occupied Aztlan" Adaline Kent Award catalog, San Francisco Art Institute.
- 1992 "The Socio-cultural Reading Room: Center for Research & Information," published in conjunction with project of same title by Armando Rascon. Santa Barbara Contemporary Arts Forum and Santa Barbara Public Library.
 "Existential Monochrome," exhibition brochure, images and text by Armando Rascon, produced by Randolph Street Gallery in connection with installation of same title in the Project Space. 1992
 Chicago Weekly, publication of "Untitled (The Only Free Choice is the Refusal to Pay)" 1991, painting by Armando Rascon, included in *Existential Monochrome*, installation at Randolph Street Gallery. September 13.
 Frame/work, "Re-discovery" Guest editors Roberto Bedoya and Karen Atkinson. Volume 5, Issue 1. Images from "Re-interpreting Miss Rucker's American History Lesson, Fifth Grade, Jefferson Elementary, Calexico, California, School Term 1966-67" by Armando Rascon.
 Art Papers, Editor: Maureen Sherlock. 'Bifocal Borders' Article and compendium list from "The Multi cultural Reading Room: Center for Research and Information" by Armando Rascon, Pgs 14, 15 & 16.

- 1992 New Observations, 'New World Women 1992' Guest Editor: Karen Atkinson. Image/Text work: "Pendant Bell with Eagle Warrior" by Armando Rascon, page 15. Number 88. Winter 1992. S.O.S. Int'l, edited by Robin Kahn. Winter. Untitled (Quincentennial Recipe)/ a xerox multiple by Armando Rascon.
- Five Fingers Review, "Art and Spirituality" edited by Jon Winet and Lovell Thoreau. Winter.

WORLD WIDE WEB

- 2002 "AztlanLifeExtensionFoundation" HTML Component for Digital Mural of same name, Galería de la Raza, San Francisco, Fall. This project remains active in WWW.XICANO.COM.
- 1999 "Institute for Xicano Relations: Portable Chapel Juan Soldado" html interactive computer station + bilingual information database; commissioned by Sala de Exposiciones Canal de Isabel II, Madrid, Spain, for exhibition "Aztlan Hoy." (this project remains active in www.xicano.com). "Home" Net Art Commission, Queer Cultural Center, San Francisco, www.queerculturalcenter.org
- 1997 "XICANO.COM" html publication component of project "Postcolonial Califas" at Museum of Contemporary Art, San Diego + Centro Cultural de la Raza, San Diego.
- 1994 "Occupied Aztlan Database": simultaneous live digital conference for site 'www.well.sf.ca.us' + interactive computer installation kiosk on-site Walter/McBean Gallery, San Francisco Art Institute, one of various installation elements comprising "Armando Rascon: Occupied Aztlan" exhibition.

RESIDENCIES

- 1999 Residency, inSITE2000, San Diego, California + Tijuana, Baja California.
- 1998 Residency with Jefferson High School Skateboarding Team, Blue Star Art Space, San Antonio, Texas. 1997 Artist Residency, Thelma Golden Institute for the Aging, sponsored by Artworks, Consortium for Elders & Youth in the Arts, San Francisco.
- 1979 Artist-in-residence: Cultural Arts Department, La Casa de la Raza, Santa Barbara, California

PERFORMANCE/VIDEO/FILM/THEATRE

- 2007 "Armando Rascon + BEZANDO (mexicali collective): "Unfinished Symphony (Chinatown Session)" Art For Humans Gallery, Chinatown, Los Angeles.
- 2000 "99 actions for film festival" Armando Rascon (performance with Julio Morales + Sergio de la Torre); four evenings November 2/ 3, 4 + 5; as part of Armando Rascon's project "Cine Futuraztlan presenta: Film Festival with Immigration Differential" a commissioned public artwork for inSITE2000/ San Diego + Tijuana.
- 1997 "Olmec Timepiece for XX Fin de Siecle" Performance by Armando Rascon; All Soul's Day Performance Event @ Coast Guard Island, Alameda, California.
- "Muleta/Mulata" by Jorge Cortinas; directed by Amy Mueller; set design by Armando Rascon. Bay Area Playwrights Festival.
- 1990 "Stories from Decoto" Video by Roberto Bedoya; directed by RickTejada-Flores; art direction by Armando Rascon.
- 1984 "Temple of the Assassins" Performance collaboration with Irwin Irwin, New Langton Arts, San Francisco.

MURAL WORKS

2002 Digital mural: “AztlanLifeExtensionFoundation” interactive Digital Billboard by Armando Rascon, commissioned by Galería de la Raza, San Francisco, Fall.

1979 Muralistas del Pueblo. Santa Barbara, California. Mural Project produced by Casa de la Raza, Cultural Arts Department, Santa Barbara, California.

1977 Imperial Valley Mural Corps. Mural project providing training for furloughed prisoners. Various sites, Imperial Valley, California.

1972 Calexico High School. Independent Studies, various sites on campus thru 1975.

PUBLIC ART

2002 **“Border Metamorphosis: Binational Mural Project”** Public Art by Armando Rascon, sponsored by the Calexico Arts Commission. A Community-involved project with thousands of volunteers spanning two-miles, painted directly upon borderfence at international site on civic space shared by Calexico, California, United States + Mexicali, Baja California, Mexico. Four-year project: begun 1998 and completed 2002.

1992 **“The Socio-cultural Reading Room: Center for Research & Information”** installation collaboration with representatives from community social service agencies, Central Branch, Santa Barbara Public Library. Commissioned by Santa Barbara Contemporary Arts Forum for ‘Counterweight’ project curated by Sondra Hale and Joan Hugo. Santa Barbara, CA. Catalog.

PUBLIC COLLECTIONS

Fine Arts Museums of San Francisco, San Francisco, California. Permanent Collection.

Museum of Contemporary Art, San Diego, California. Permanent Collection.

Franklin Furnace Archive @ Museum of Modern Art, New York City.

The LEF Foundation, St. Helena, California.

The di Rosa Preserve, Napa, California. Permanent Collection.

ARMANDO RASCON: PROFESSIONAL LIFE + RECORD

CIVIC + PROFESSIONAL ACTIVITIES

1987-2005 Founder + Co-Director, TERRAIN, San Francisco. Art Space + Exhibitions Gallery. 1995-1997 Commissioner/ San Francisco Art Commission. Chair, Visual Arts Committee (1996-97); Vice-Chair, Full Commission (1997).

1988-92 Board of Directors, New Langton Arts, San Francisco, California. Curatorial Committee.

1988-91 Advisory Board, San Francisco Arts Commission Gallery. Curatorial Committee.

1988-90 Member/ Artists’ Committee, San Francisco Art Institute.

LECTURES + PANELS + PUBLIC SPEAKING

2007 Panelist: Presenting Organization Grants, National Endowment for the Arts, Washington D.C.

2007 Panelist + Presenter: National Alliance of Media in the Arts, National Conference, Austin, Texas.

- 2006 Artist Lecture: “Naco Nocturnes” Koret Auditorium, de Young Museum, San Francisco.
“Fridays at the deYoung Lecture Series” Sept. 15.
- 2003 Lecture: “Artist Lecture: Border Xicanographies” Galería de la Raza, San Francisco, July 17.
- 2002 Lecture: “Border Xicanography” for Bloomfield College/ conducted at the Newark Museum, New Jersey.
Lecture: “Xicano Ricorso: A Thirty Year Retrospect in Aztlan (Update in the Era of Globalization)”
The Museo Americano, San Antonio/Texas.
- 1999 Panelist: “Artist Selection Panel”, The Flintridge Visual Artists Award, Pasadena, California.
“Postcolonialism at the Millenium” University of Texas @ San Antonio, Public Forum with Eleanor
Heartney, Carlos Monsivais, Carolina Ponce de Leon, TomasYbarra-Frausto & Armando Rascon.
Organized by University of Texas, Blue Star Art Space in conjunction w/ “Armando Rascon:
Latina Postcolonial Photobureau + 7 Related Media Installations” at Blue Star Art Space, San
Antonio. 1998 “MexicoWorld” Yerba Buena Center for the Arts, Panel w/ Norma Alarcon,
Ruben Martinez, & Armando Rascon.
Panelist, Selection Committee ”Five Temporary Installations at Sand Point” Seattle Arts
Commission, Washington.
- 1997 Panelist: Nevada State Council on the Arts; Organization, Development & Project Grants Selection
Panel, Carson City.
- 1996 Panelist: LEF Foundation Organization Grants Panel, Cambridge, Massachusetts.
Panelist: Nevada State Council on the Arts; Organization, Development & Project Grants Selection
Panel, Carson City.
Lecture: “FromWarhol to Cantinflas: Labor/Commodity/Legend” by Armando Rascon, San Jose
State University.
Artist Selection Panel: International Airport Expansion Project: Gaterooms San Francisco Int’l
Airport, New Main Terminal, San Francisco.
- 1995 Lecture: “Close, Closer, Closest” slide lecture, SECA, Museum of Modern Art, San Francisco.
Panelist: Nevada State Council on the Arts, Visual Artist Fellowship Selection Panel, Las Vegas.
Panelist: “1996 Artist-in-residence Selection Panel” Headlands Center for the Arts, Sausalito,
California.
Lecture/Conversation “Cultural Critique: Armando Rascon and HulleahTsinhnahjinnie”
San Francisco Museum of Modern Art, Auditorium.
- 1994 Moderator, Panel: Law Vs. Real Life: Deconstructing Prop. 187, California College of Arts & Crafts,
Oakland. November 9.
Juror/panelist: Artist Trust Fellowship Grants, Visual Arts, Seattle, Washington.
Panelist: Wearing art on Your Sleeve: Political Art and the Marketplace, Southern Exposure,
San Francisco.
Commencement Address by Armando Rascon, Commencement 1994, University of California at
Berkeley.
Video Presentation + Slide Lecture “Conversations with Contemporary Artists: Armando Rascon”
Museum of Modern Art, New York.
- 1993 Juror: Object, exhibition at Intersection for the Arts, San Francisco.

- 1993 Juror: Emeryville Celebration of the Arts, Emeryville, CA. (With Jeff Nathanson and Regina Mouton).
 Juror: Artists Projects Grants Panel, (N.E.A. Regional Grants), New Langton Arts, San Francisco.
 Co-juror (with Nancy Gonchar), 1993 McMillan Award, San Francisco Art Institute.
 Conference Presenter: Photography Without Borders, Digital Photography Conference @ SF Camerawork, San Francisco.
- 1992 Slide and Lecture: “Mongrel Anesthetic: Multiculturalism & Its (Dis)contents” at The Isia Vista Theatre, Guest Lecturer for Abigail Solomon-Godeau, Department of Art History, University of California Santa Barbara.
 Panelist: Identities: Strategies of Representation, (with Charles Gains, Hung Liu, Mitra Tabrizian) University of California Santa Barbara.
 Lecture, Graduate Seminar, University of Chicago, Inigo Manglano-Ovalle + Daniel Peterman, moderators, at Randolph Street Gallery, Chicago.
- 1991 Panelist: Yolanda Lopez, Armando Rascon & Carlos Munoz. The Oakland Museum.
 Slide and Lecture: Armando Rascon @ The Little Theatre, San Francisco State University.
 Artists talk: Armando Rascon @ Southern Exposure Gallery, in connection with exhibition Existential Monochrome, San Francisco.
 Speaker, “Conversations with the Community: What’s Next for the Arts?,” Goodman Theater, Chicago. Conference organized by Lawyers for the Creative Arts and the Illinois Arts Alliance Foundation. April 12, 1991.
 “Context Talk: Two Projects” Randolph Street Gallery, Chicago. Danny Tisdale & Armando Rascon/ moderated by Inigo Manglano-Ovalle. March 22.
- 1990 Panelist: Artist Selection Committee (in collaboration with Pei, Cobb & Freed Architects, New York) New San Francisco Main Library Project. San Francisco Arts Commission, (with John Caldwell, Ann Marie McDonald, Roselyn Swig, & Anne Healy) 1989 Panelist: “Emerging Alternatives” San Francisco Art Institute.
 Workshop by Armando Rascon: “Art and Culture” Department of Education, The Oakland Museum.
 Artists Talk: Armando Rascon lecture delivered to docents, The Oakland Museum.
 Participant, “Critics and Writers” Board Room, The Oakland Tribune, Organized by Suzanne Lacy.
- 1988 Slide and Lecture: Armando Rascon @ Art Department, The University of California, Davis

TEACHING

- 2006 The History of Installation Art: Lecture + Studio Course, Centro Cultural Cuale, Puerto Vallarta, Jalisco, Mexico. Departamento de Arte + Cultura.
- 1997 Multi-Residency Artist, Artworks: Consortium for Elders & Youth in the Arts, San Francisco.
- 1996 Guest Artist (Art Seminar)/ Real Alternatives Program High School, Mission District, San Francisco.
- 1995 Visiting Lecturer (Graduate Seminar), Department of Art Practice, University of California, Berkeley.
- 1991 Guest Faculty, (Ethnic Studies Studio), California College of Arts and Crafts, Oakland.
- 1988 Guest Faculty, (Upper Division Painting / Drawing), Department of Art, University of California, Davis.

CURATORIAL HISTORY: PROJECTS + EXHIBITIONS ORGANIZED BY ARMANDO RASCON

- 2004 **“Point of View: Armando Rascon Interprets Felix Gonzalez-Torres’ Untitled 1987”** remembrance and text wall tableaux by Armando Rascon with a single artwork by Felix Gonzales-Torres, Museum of Contemporary Art, San Diego, La Jolla, California.
- 2002 **“border (x)iconography: new photography + media from Tijuana”** curated by Armando Rascon, TERRAINarts presents TERRESTRIAL Project 3, TERRAINartSpace @ 163 Jessie Street, San Francisco, California. Sergio de la Torre, Julio Morales, Julio Orozco + Yvonne Venegas. 2001 **“Xicano Ricorso: A Thirty Year Retrospect in Aztlan (Update in the Age of Globalization)”** curated by Armando Rascon, Los Angeles County Museum of Art. May 10 thru September. (Originally presented at Museum of Modern Art, New York, Spring 1994). Traveled to Museo Americano, San Antonio, Texas.
- 1998 **“Skatlore Expo: California Skate(board)ing Index to Concepts/ Forms/ Life”** @ Santa Barbara Contemporary Arts Forum. Curated by Armando Rascon; Thirty year retrospective involving 48 artists skateboard visionaries representing the evolution of skateboarding as a visual culture in the state of California (between 1968 thru 1998).
- 1997 **“Postcolonial Dia de la Raza at Coast Guard Island”** Group installations project organized by Armando Rascon (with Julio Morales . Domingo Nuno, Nao Bustamante, Victor Mario Zaballa).
- 1996 **Skating the Urban Forest”** curated by Armando Rascon, The Museum of Art + History, Santa Cruz. CA
- 1995 **“Xicano Progeny: Investigative Agents, Executive Council, and Other Representatives from the Sovereign State of Aztlan”** curated by Armando Rascon, The Mexican Museum, San Francisco. Participating artists: Lucia Grossberger-Morales, Marisa Hernandez, Elisa Jimenez, Daniel J. Martinez, Inigo Manglano-Ovalle, Ruben Ortiz, & Francesco X. Siqueiros. Catalog. (April-June). Title of exhibition makes reference to ‘targeted audience’ + subtitle refers to participating artists. **“Lagrimas y Risas: The First (Re)Generation Project Exhibition”** curated by Armando Rascon, Galeria de la Raza, Mission District, San Francisco. Catalog. (April-May 1995).
- 1994 **“Xicano Ricorso: A Thirty Year Retrospect from Aztlan”** curated by Armando Rascon, The Museum of Modern Art/New York City. Thirty year retrospective featuring media + works in film & video by 22 Chicano/a artists, journalists, and filmmakers. (March thru May 15.)
- 1993 **“La Moda”** curated by Armando Rascon: Artists: Eugene Rodriguez, Diana Lopez, Juan Alvarez, Manuel Abril, and Marisa Hernandez. Galeria de la Raza, San Francisco, CA.
- “Dark Star: Paintings the Color of Television Tuned to a Dead Channel”** Curated by Armando Rascon. TERRAIN, San Francisco. Artists Jane Bauman, Chris Daubert, David Javelosa, Michael Grey, Steve Di Benedetto, Sam Erenberg, Nayland Blake & David Kelleran. February.
- 1992 **“A Quincentenary Ricorso: Redeeming Our Dead”** curated by Armando Rascon. Artists: Nahum Zenil, Eliza Jimenez, Barbara Carrasco, Lucero Isaac, Harry Gamboa Jr, & Jose Montoya. Day of the Dead, Galeria de la Raza, San Francisco. October-November.
- “Jorge Pardo: I do not go to church to hear the service. I only look at the beauty of the building”**, curated by Armando Rascon ©TERRAIN, San Francisco.
- “TELEMUNDO”** curated by Armando Rascon. Artists: Danny Tisdale, Yolanda Lopez, Inigo Manglano-Ovalle, Karen Atkinson, Jorge Pardo, & Celia Alvarez Munoz TERRAIN, San Francisco, November.
- “Nancy Spero: Hieroglyphs”**. Curated by Armando Rascon. TERRAIN, San Francisco, from March thru April.

- “John M Armleder, Sylvie Fleury, Olivier Mosset”** curated by Armando Rascon. TERRAIN, San Francisco, July.
- 1990 **“Light Spirit Dream”** curated by Armando Rascon. Artists: Seyed Alavi, Jane Bauman, Nacho Criado, John Lindell, Malcolm Morley, Adrian Searle, & Nancy Spero. TERRAIN, San Francisco/August.
- “This Symphony Will Remain Always Unfinished”**, curated by Armando Rascon. Artists: Nayland Blake, Jessica Diamond, Lucia Noguiera, Felix Gonzalez-Torres. TERRAIN, San Francisco, Feb. 1989
- “John McCracken / Olivier Mosset / Stephen Westfall”** curated by Armando Rascon. TERRAIN, San Francisco, February.
- 1989 **“MATTER ANTI-MATTER: Defects in the Model”** curated by Armando Rascon. Didi Dunphy, Peter Fend, Felix Gonzalez-Torres, Rene de Guzman, Cady Noland, Alan Rath, Jon Winet & Margaret Crane. © TERRAIN, San Francisco. January 19 – February 18.
- 1988 **“Nancy Spero: Works”** curated by Armando Rascon. © TERRAIN, San Francisco. September.
- 1987 **“Corporate Crime / Malicious Mischief: Power and Mediation /A Fin de Siecle Tautology”** curated by Armando Rascon. Artists, Critics, & Writers: Richard Armijo, Julie Ault, Lutz Bacher, Jane Bauman, Beach Party [Peter Fend], Tricia Collins & Richard Milazzo, Michael Corris, Peter Frank, Guillermo Gomez-Peña, Felix Gonzalez-Torres, Lynn Hershman, Richard Irwin, Peter Nagy, Michael Peppe, Nancy Spero, Christine Tamblyn, Mark Van Proyen, and Stephen Westfall. INSTALLATION, San Diego, and, MEDIA, San Francisco. Catalog. Fall.
- 1986 **“Art After Eden: An Unnatural Perspective”** curated by Armando Rascon. Artists: Victor Cohen Stuart, Armando Rascon, Gustavo Rivera, Phyllis Shafer, Toro Moreno, and Elaine Wander. Southern Exposure Gallery, San Francisco. Catalog. Fall 1986.
- 1980 **“CONTACO 1980”** curated by Armando Rascon. Artists: Maro Alvarado, Lupe Garcia, Juan Garcia, Ophelia Gomez, Carlos Paez, Rico Solinas, and Armando Rascon. © La Casa de la Raza Art Gallery, Santa Barbara, CA. Fall 1980