



University Art Gallery
712 Arts Plaza
Claire Trevor School of the Arts
University of California, Irvine
Irvine, CA 92697-2775
(949) 824 9854
gallery@uci.edu
uag.arts.uci.edu

Tuesday – Saturday, 12:00 – 6:00 p.m.

PRESS PREVIEW KIT

Aztlán to Magulandia: The Journey of Chicano Artist Gilbert “Magu” Luján

**Curated by Hal Glicksman and
Rhea Anastas**

On View: October 7 - December 16, 2017

Opening Reception: October 7, 2:00 pm – 5:00 pm

VIP Preview: September 12, 6:30 pm – 9:00 pm



IRVINE, Calif. – UC Irvine’s University Art Galleries (UAG) will present the first survey of one of the most iconic figures of the Chicano art movement, Gilbert “Magu” Luján (1940–2011), and an accompanying publication. *Aztlán to Magulandia: The Journey of Chicano Artist Gilbert “Magu” Luján* is part of Pacific Standard Time: LA/LA, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles, taking place from September 2017 through January 2018 at more than 70 cultural institutions across Southern California. Pacific Standard Time is an initiative of the Getty. The presenting sponsor is Bank of America. Major support for *Aztlán to Magulandia* is provided through grants from the Getty Foundation.

One of the founding members of the Chicano artists collective Los Four, Luján is known for his coloration and visual explorations of Chicano culture and community that drew upon and brought to life various historic and contemporary visual sources with startling results: Pyramid-mounted low riders driven by anthropomorphic dogs traversing a newly defined and mythologized L.A. He was part of a small group of dedicated artists and intellectuals who set about defining a Chicano identity and culture as part of the Civil Rights movement of the 1960s. The UAG’s retrospective will focus on creativity and invention in Luján’s work in a myriad of sketches and drawings, paintings, and sculptures. Luján combined two world-making concepts, Aztlán, the mythic northern ancestral home of the indigenous Mexican Aztecs that became a charged symbol of Chicano activism; and Magulandia, the term Luján coined for the space in which he lived and produced his work, and for his work as a whole. Together, Aztlán and Magulandia represented both physical spaces and the complex cultural, geographic, and conceptual relationships that exist between Los Angeles and Mexico and served as dual landscapes for Luján’s artistic philosophy and cultural creativity.

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About the Artist and Curators

About Gilbert “Magu” Luján:

As part of a small group of dedicated artists and intellectuals, Luján set about defining Chicano identity and culture on the heels of the Civil Rights era of the 1960s. To do so, he combined various historic and contemporary visual sources with startling results: pyramid-mounted lowriders driven by human-like dogs traversing a newly defined and mythologized LA. Luján’s wealth of imagery merges the traditions of art brut and folk art; Meso-American mythology and ritual; the Chicano culture of lowriders, murals, and graffiti; the religious imagery of New World Catholicism; and the political and sociological imperatives of socialism—all along with a savvy self-awareness of contemporary American art since World War II. He produced ambitious public art projects such as the Hollywood & Vine Metro station, and exhibited extensively in galleries and museums within the United States and abroad.

Luján’s efforts as an emerging artist and student in the masters program at the University of California, Irvine, in the 1960s and the early 1970s changed the course of art history. Famously, at that time, he brought together Los Four—an artists’ collective comprised of himself, Carlos Almaraz, Frank Romero, and Beto de la Rocha. Los Four breached the sober, Eurocentric walls of academia and the Los Angeles County Museum of Art with the exuberant artistic energy that had been gathering on the streets—and particularly the walls—of East Los Angeles. A fervent, dedicated theorist and organizer, Magu was soon recognized as the fulcrum for burgeoning *chicanismo*, tirelessly promoting an alternative view to the dominant Western aesthetic and reinvigorating it with both a renewed social conscience and Latin passion.

Luján also made a significant contribution as a teacher, in ways both formal and informal. From 1976 to 1980, he served on the faculty of the La Raza Studies Department at Fresno City College, concluding his term as department chair. In Pomona, he was active in community outreach at the Pomona Art Colony, and also taught art at the nearby Claremont Colleges. A loquacious promoter of the passionate discussion of aesthetics and politics, Magu’s famous “Mental Menudos” attracted artists and writers from throughout the Southland.



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Anastas Bio:

Rhea Anastas is an art historian who teaches in the Department of Art at the University of California, Irvine, and is one of the founding members of Orchard, an artist-run gallery on New York's lower east side with a predetermined life span of three years (2005-2008).

Glicksman Bio:

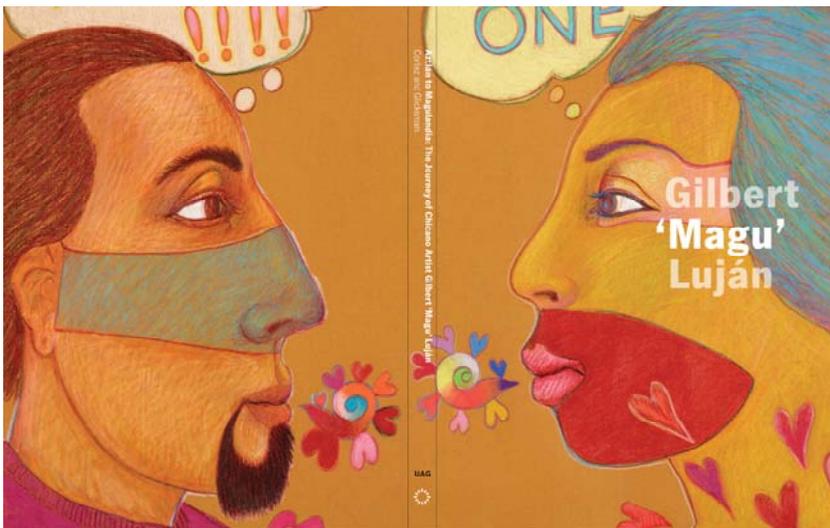
Hal Glicksman is an independent curator based in Ymeray, France and Santa Monica, California. Glicksman curated a number of key exhibitions in Southern California during the late 1960s and 1970s at Pomona College Art Gallery, the University Art Galleries at UC Irvine, Otis Art Institute Gallery, and during this period held an associate director role at Corcoran Gallery of Art in Washington DC.



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EXHIBITION CATALOGUE



Aztlán to Magulandia: The Journey of Chicano Artist Gilbert “Magu” Luján

AZTLÁN TO MAGULANDIA

THE JOURNEY OF CHICANO ARTIST GILBERT “MAGU” LUJÁN

EDITED BY HAL GLICKSMAN AND CONSTANCE CORTEZ, WITH CONTRIBUTIONS BY
KAREN MARY DAVALOS AND MAXINE BOROWSKY JUNGE;
PREFACE BY RHEA ANASTAS AND KEVIN APPEL

Published University Art Galleries, University of California, Irvine in association with DelMonico Books

This is the first monograph to feature the work of Gilbert “Magu” Luján (1940–2011), a renowned California-born contemporary artist who was a spokesperson of Chicano art practice, theory, and multicultural debates from their inception to now. The work of this important sculptor, spokesperson, and teacher is seen from a variety of cultural perspectives, drawing on the artist’s entire oeuvre, and placing well-known works alongside unpublished drawings, paintings, sculptures, notebooks, and statements. Designed in a large format to complement Magu’s bold use of color, the book includes essays addressing such topics as the concept of emplacement, gender and the imagery of lowriders, and Magu as a social artist.

The book accompanies a retrospective exhibition at UC Irvine’s University Art Galleries (UAG), the first survey of this most iconic and influential artist of the Chicano art movement. Major support for the publication and exhibition is provided through grants from the Getty Foundation. The UAG’s



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retrospective will present Luján's creativity and inventiveness by focusing on the many themes undertaken by the artist, as they appear in sketches, drawings, paintings, and sculptures. The exhibition is part of the Getty's Pacific Standard Time, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles.

While previous publications have interpreted the works of Chicano artists by emphasizing visual connections to a Mexican past, *Aztlán to Magulandia* uniquely acknowledges (and extends) the parameters of Magu's visual conversations with national and international contemporary art during the second half of the twentieth century. Pictorially, the catalog achieves this by presenting well-known works alongside unpublished drawings, paintings, and sculptures. This is the first publication to draw from Luján's entire output and activities, including rare works and archival sources which have only recently come to light with the recent reorganization of the artist's extensive archive by his family.

Aztlán to Magulandia: The Journey of Chicano Artist Gilbert "Magu" Luján will be published shortly before the UAG exhibition opening. This event will represent a poignant homecoming for Luján's works, as the gallery hosted the first major exhibition of Los Four in 1973.

Hal Glicksman is an independent curator based in Ymeray, France and Santa Monica, California.

Constance Cortez is Associate Professor of Art History at Texas Tech University in Lubbock, Texas.

176 pages with 172 color illustrations

Hardcover

9 x 11.5 in. / 23 x 29.2 cm

ISBN 978-3-7913-5688-4

US\$49.95 £35 Can.\$64.95

Pub. date US/UK September 2017

DelMonico Books



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Aztlán to Magulandia: The Journey of Chicano Artist Gilbert “Magu” Luján Fact Sheet

Exhibition:

Exhibition Dates: October 7 - December 16, 2017
Curated by Hal Glicksman and Rhea Anastas

Events:

VIP Opening Reception: September 12, 2017, 6:30 – 9:00 p.m.
September 13 – 15, 2017 (by appointment only)
September 16: Getty Celebrates Pacific Standard Time: LA/LA,
Free admission at all PST: LA/LA Exhibitions.
Opening Reception: October 7, 2017, 2:00 – 5:00 p.m.

Events and Programming TBA

Location:

University Art Gallery
712 Arts Plaza, Claire Trevor School of the Arts
Contemporary Arts Center Gallery

Description: UC Irvine’s University Art Galleries (UAG) will present the first survey of one of the most iconic figures of the Chicano art movement, Gilbert “Magu” Luján (1940–2011). One of the founding members of the Chicano artists collective Los Four, Luján is known for his coloration and visual explorations of Chicano culture and community. The UAG’s retrospective will focus on creativity and invention in Luján’s work in a myriad of sketches and drawings, paintings, and sculptures.

Gallery Hours:

Tuesday - Saturday from 12:00 p.m. – 6:00 p.m.
Free and open to the public.

Parking:

UC Irvine [Mesa Parking Structure](#), 4000 Mesa Rd., Irvine, CA 92617

More Info:

www.arts.uci.edu
<http://www.arts.uci.edu/event/aztlan-magulandia-journey-chicano-artist-gilbert-magu-lujan>

Note to editors:

Selected high-resolution images for publicity only may be downloaded from
[Google Drive](#)
(Key to images attached)



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PRESS PREVIEW KIT IMAGE KEY

University Art Gallery, Claire Trevor School of the Arts

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Curated by Hal Glicksman and Rhea Anastas

Press Images:



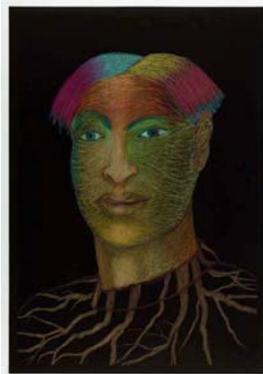
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(6)

1. Gilbert "Magu" Luján (1940- 2011) *El Fireboy y El Mingo*, 1988, lithograph with Prismacolor hand markings, 30 x 44 ¼ inches © The Estate of Gilbert "Magu" Luján
2. Gilbert "Magu" Luján (1940- 2011) *Gender Consensus*, 2005, Prismacolor on paper, 20 x 26 ½ inches © The Estate of Gilbert "Magu" Luján
3. Gilbert "Magu" Luján (1940- 2011) *La Ella Cruising*, 2004, Prismacolor on paper, 21 ¾ x 30 inches © The Estate of Gilbert "Magu" Luján
4. Gilbert "Magu" Luján (1940- 2011) *"Vato Con" Multi-Cultural Roots*, 2006, Prismacolor on board, 38 ¼ x 26 inches © The Estate of Gilbert "Magu" Luján
5. Gilbert "Magu" Luján (1940- 2011) *Flaming Blue*, 1993, Mixed media, 13 x 14 x 8 inches © The Estate of Gilbert "Magu" Luján
6. Gilbert "Magu" Luján (1940- 2011) *Having a Car Baby*, ca. 2004, Mixed media, 22 ½ x 12 x 12 inches © The Estate of Gilbert "Magu" Luján

The images are approved only for publication in conjunction with promotion of the exhibition. Reproductions must include the full caption information, and images may not be cropped or altered in any way or superimposed with any printing.



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About the UAG

The University Art Galleries are committed to promoting an inter-generational dialogue between 60s/70s neo-avant-garde art and contemporary visual culture. Accordingly, the curatorial mission is to keep an eye on the modernist past while promoting the most innovative aesthetic and political debates of the post-modern present. From this vantage, the projects commissioned provoke intelligent debate on the subject of art in its most expansive poetic definition. What distinguishes the program is its unwavering commitment to publishing scholarly texts in catalogue/book form in order to disseminate research-based information into the community, providing a venue for the promotion of innovative discourse surrounding mixed media production today. The UAG program provides several exhibition platforms for inter-generational and interdisciplinary dialogue. The Major Works of Art Series commissions original projects by canonical artists working today. The Emerging Artist Series features solo projects by a set of younger artists informed by the legacies showcased in the Major Works series. The Critical Aesthetics Program commissions new work by internationally renowned mid-career artists. Augmenting this inter-generational dialogue, UAG also produces larger thematic group exhibitions alternately showcasing historical and contemporary art and film projects. UAG further promotes an active dialogue between UCI residents and the local and international art communities through colloquia, conferences, visiting artist lectures and theme-based films series, all of which are open to the public. As the galleries continue to mature, they stand committed to being an experimental exhibition space different from the current - but largely traditional - art biennial and film festival platforms.

About UCI Claire Trevor School of the Arts

As UCI's creative laboratory, the Claire Trevor School of the Arts explores and presents the arts as the essence of human experience and expression, through art forms ranging from the most traditional to the radically new. The international faculty works across a wide variety of disciplines, partnering with others across the campus. National-ranked programs in art, dance, drama, and music begin with training but end in original invention. Students come to UCI to learn to be citizen-artists, to sharpen their skills and talents, and to become the molders and leaders of world culture. For more information, please visit www.arts.uci.edu.



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About Pacific Standard Time: LA/LA

Pacific Standard Time: LA/LA is a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles taking place from September 2017 through January 2018. Led by the Getty, Pacific Standard Time: LA/LA is a collaboration of arts institutions across Southern California. Through a series of thematically linked exhibitions and programs, Pacific Standard Time: LA/LA highlights different aspects of Latin American and Latino art from the ancient world to the present day. With topics such as luxury arts in the pre-Columbian Americas, 20th century Afro-Brazilian art, alternative spaces in Mexico City, and boundary-crossing practices of Latino artists, exhibitions range from monographic studies of individual artists to broad surveys that cut across numerous countries. Initiated through \$16 million in grants from the Getty Foundation, Pacific Standard Time: LA/LA involves more than 70 cultural institutions from Los Angeles to Palm Springs, and from San Diego to Santa Barbara. Pacific Standard Time is an initiative of the Getty. The presenting sponsor is Bank of America.



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