



El Grito

one dollar

El Grito

A JOURNAL OF CONTEMPORARY MEXICAN-AMERICAN THOUGHT

Volume II, No. 3

Spring 1969

Editors: JOHN M. CARRILLO
OCTAVIO I. ROMANO—V.
NICK C. VACA
ANDRES YBARRA

Layout and Design: JOHN M. CARRILLO
MANUEL HERNANDEZ TRUJILLO
MALAQUIAS MONTOYA
OCTAVIO I. ROMANO—V.
ANDRES YBARRA

El Grito is published quarterly by Quinto Sol Publications, Inc.,
1660 Tacoma Avenue, Berkeley, California 94707.

Address all correspondence to
P. O. Box 9275, Berkeley, California 94709

Subscription Price — one year, \$4.00

Foreign subscriptions, \$5.00

Copyright © 1969 by QUINTO SOL PUBLICATIONS, INC. All rights reserved. No part of this publication may be reproduced in any manner without permission in writing, except in the case of brief quotations embodied in critical articles and reviews.

Introduction

Demagogues may come and demagogues will go, but the art of a people is timeless — following its own rules that transcend the limited focus of ambition as well as the biological routine of death and oblivion. Within this transcending process is found the unreachable — which artists somehow seem to reach — giving to us the blending of birth and rebirth, death and redeath, death and renaissance.

It is with this spirit in mind that this issue of *El Grito* is dedicated to the ever-present and abundant number of Mexican-American artists who have lived in the barrios — some of whom, perhaps, may not have passed on their finished works but they have passed on the spirit that is embodied in this issue. To them who have lived, and to those who live, this issue is sent like a missile into space — perhaps to return tomorrow — perhaps never to return . . .

O. I. R.—V.

Demagogos vienen y van pero el arte de un pueblo es eterno. El arte sigue leyes que trascenden los límites de la ambición tanto como los de la rutina biológica de la muerte y el olvido. Lo inalcanzable se encuentra en este proceso trascendente — lo cuál el artista misteriosamente alcanza — dándonos la armonía de el nacer y volver a nacer, morir y volver a morir, la muerte y el renacimiento.

Es con este espíritu que esta edición de *El Grito* se dedica al siempre presente y abundante número de artistas Mexico-Americanos quienes han conocido la vida en los barrios — algunos quienes quizás no nos hayan dejado sus obras pero sin embargo nos han dejado el espíritu que en las obras presentes se encuentra.

Para aquellos que vivieron y para los que aún viven, se dirige esta edición como un cohete en el espacio — tal vez para regresar mañana — tal vez para nunca regresar . . .

(Translation by Manuel Hernández Trujillo)

IN THIS ISSUE:

PORTFOLIO 1

Malaquias Montoya

PORTFOLIO 2

Esteban Villa

PORTFOLIO 3

Manuel Hernández Trujillo

PORTFOLIO 4

René Yañez

PORTFOLIO 5

José Ernesto Montoya

COVER: Malaquias Montoya

Portfolio 1

I paint because of my daily confrontations with life.

Melocua Montoya



















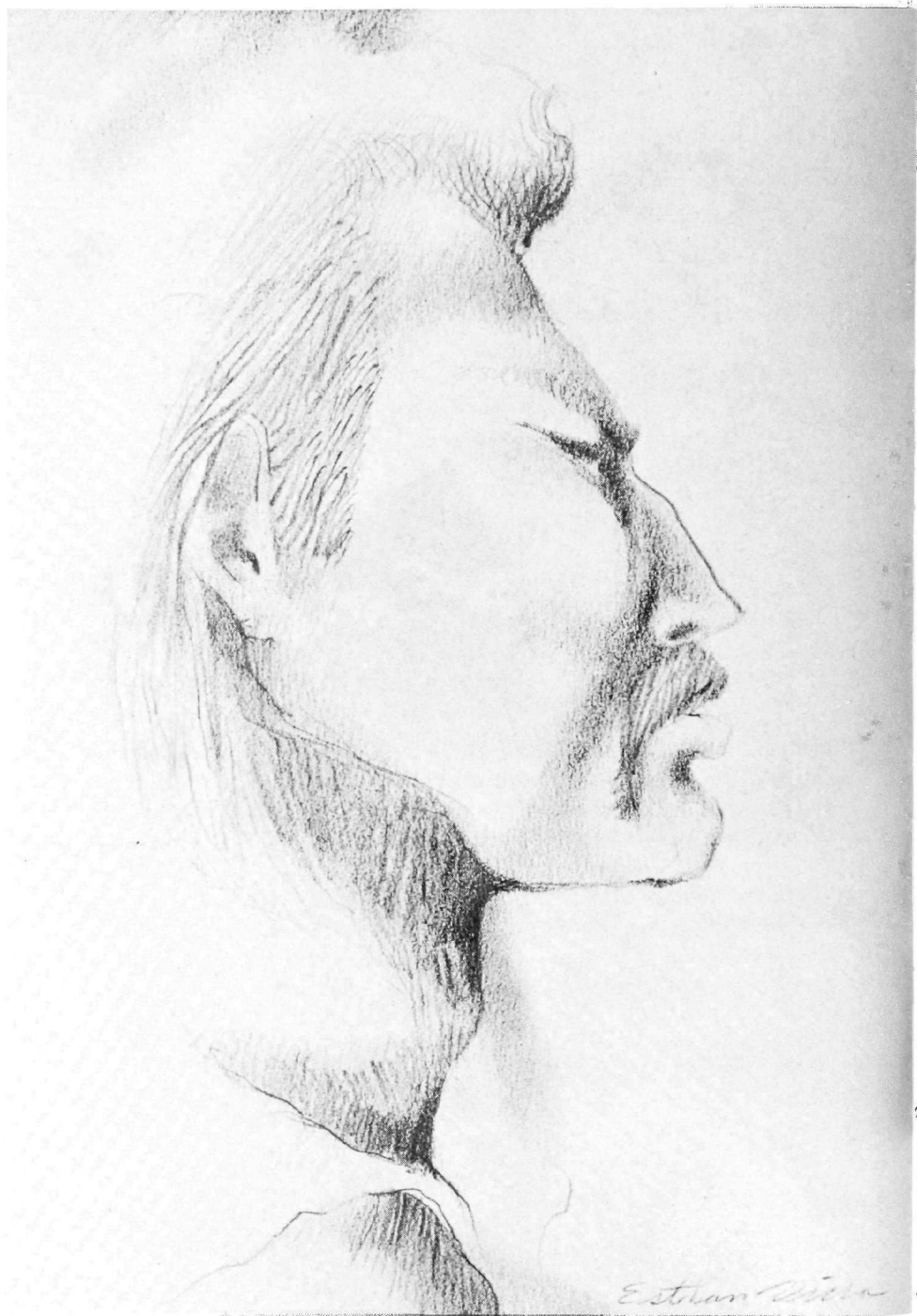


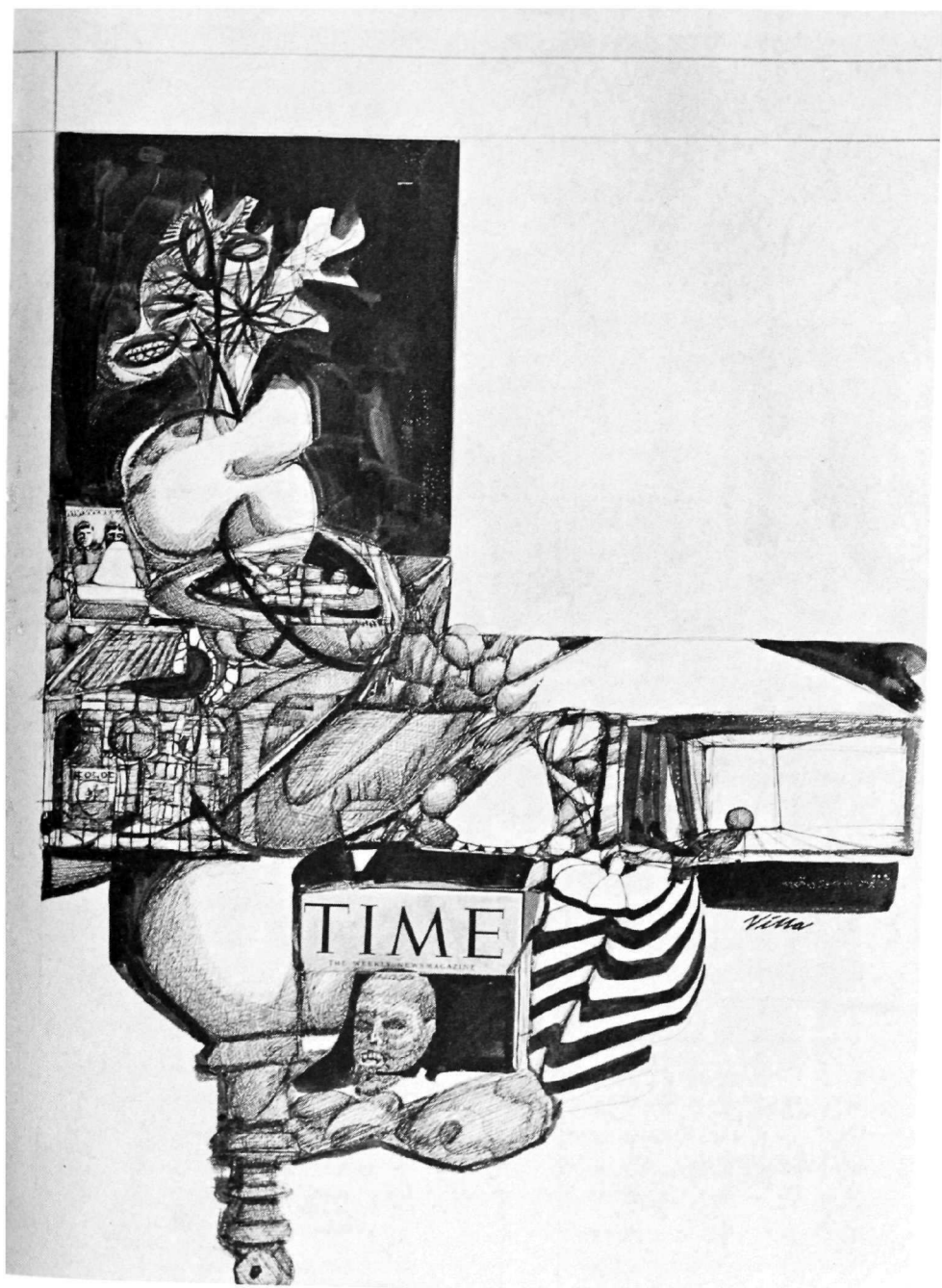
Portfolio 2

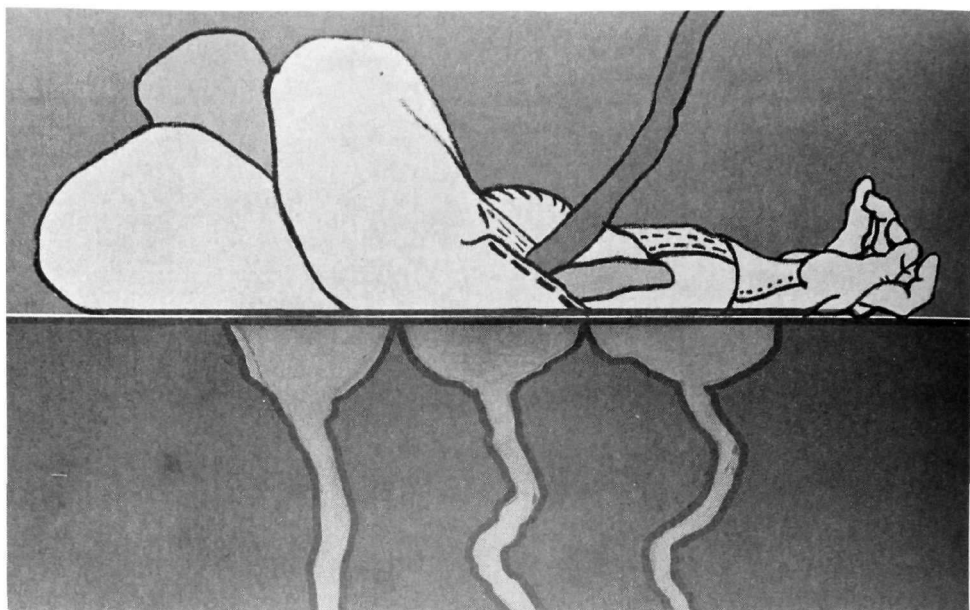
Esteban Villa

Primero, I want to say that I paint and draw as a Chicano. Not too long ago I was asked by a group of college students, "Is there such a thing as Chicano Art?" I say there is. All my observations on life are definitely seen and felt as a Chicano.

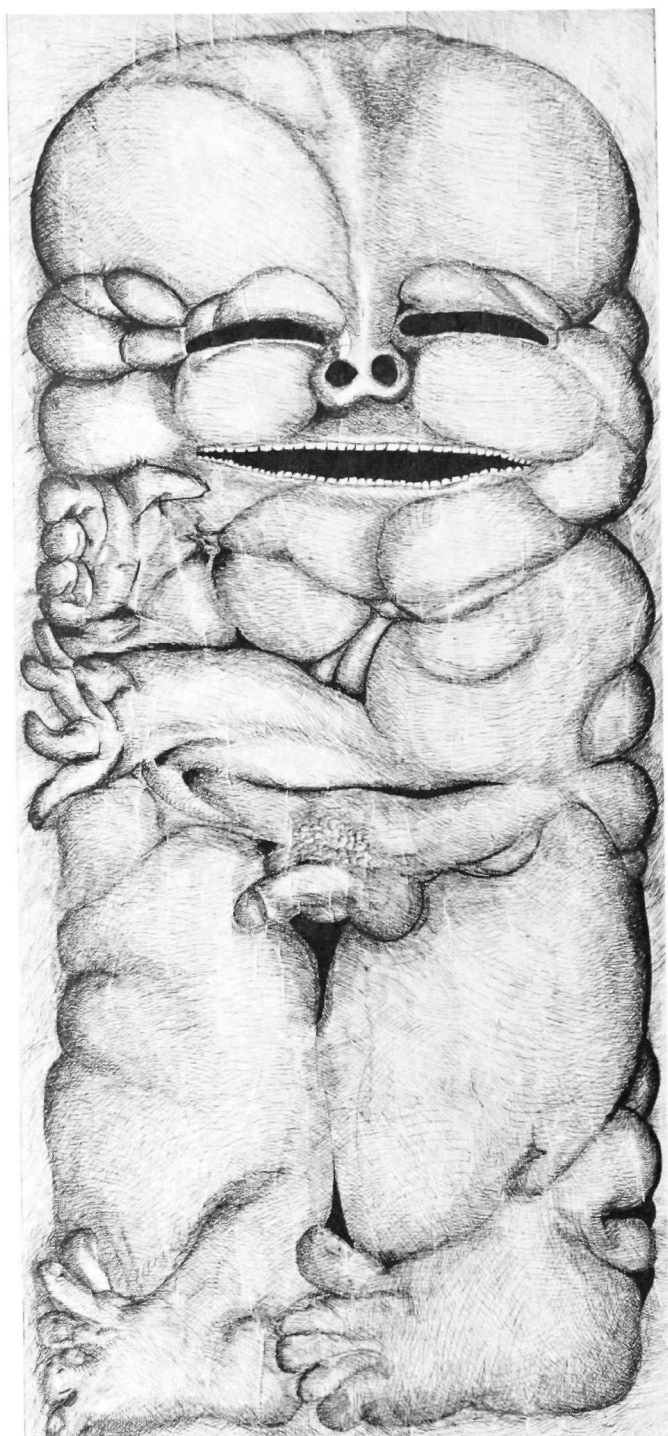
I still believe in el día de los santos, el bautismo, la boda, y la llorona. I still believe in using español and eating menudo. I still believe in playing the guitar, and, most of all, I still believe in all the ceremony and folklore that is part of being Chicano.



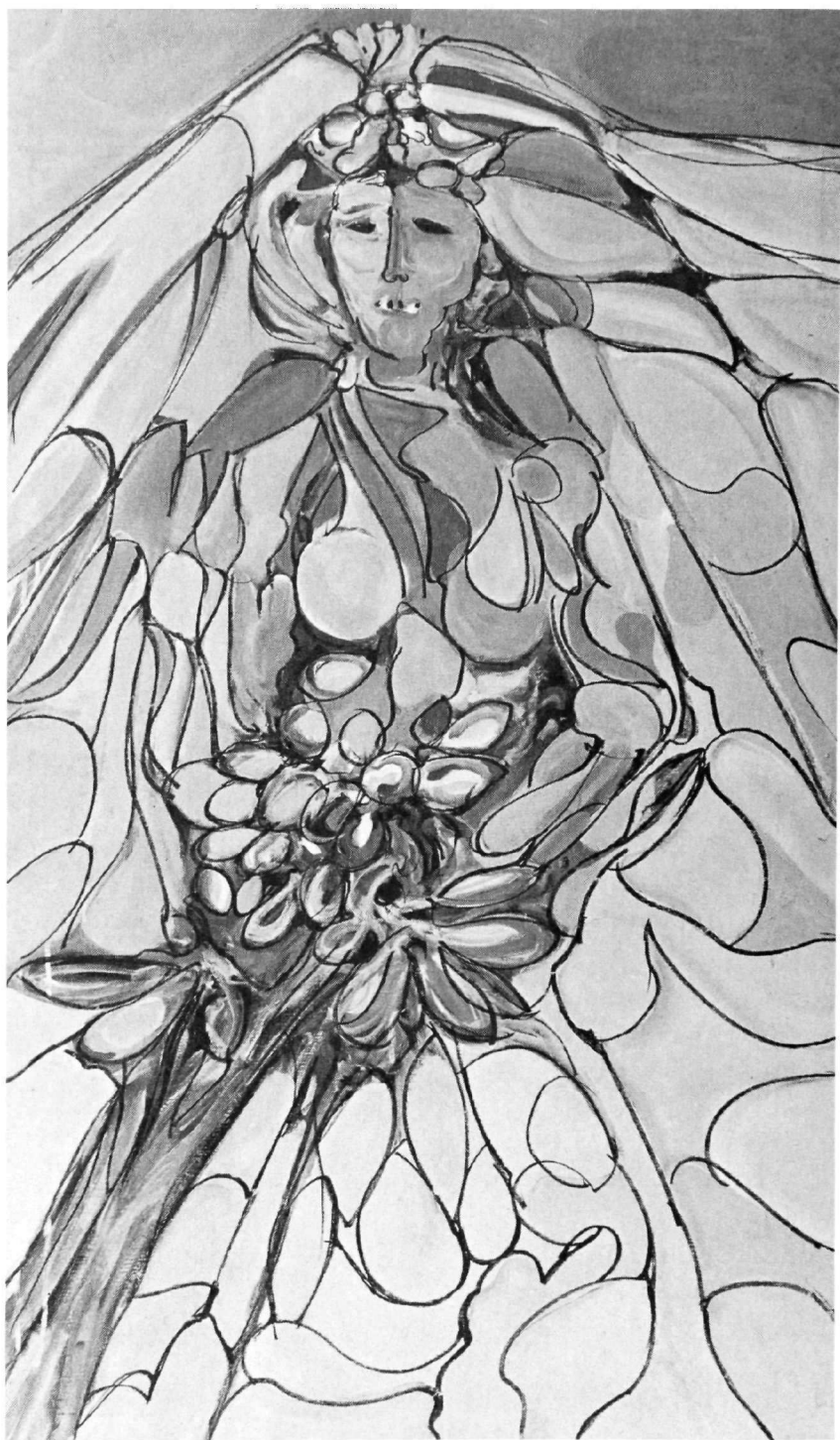


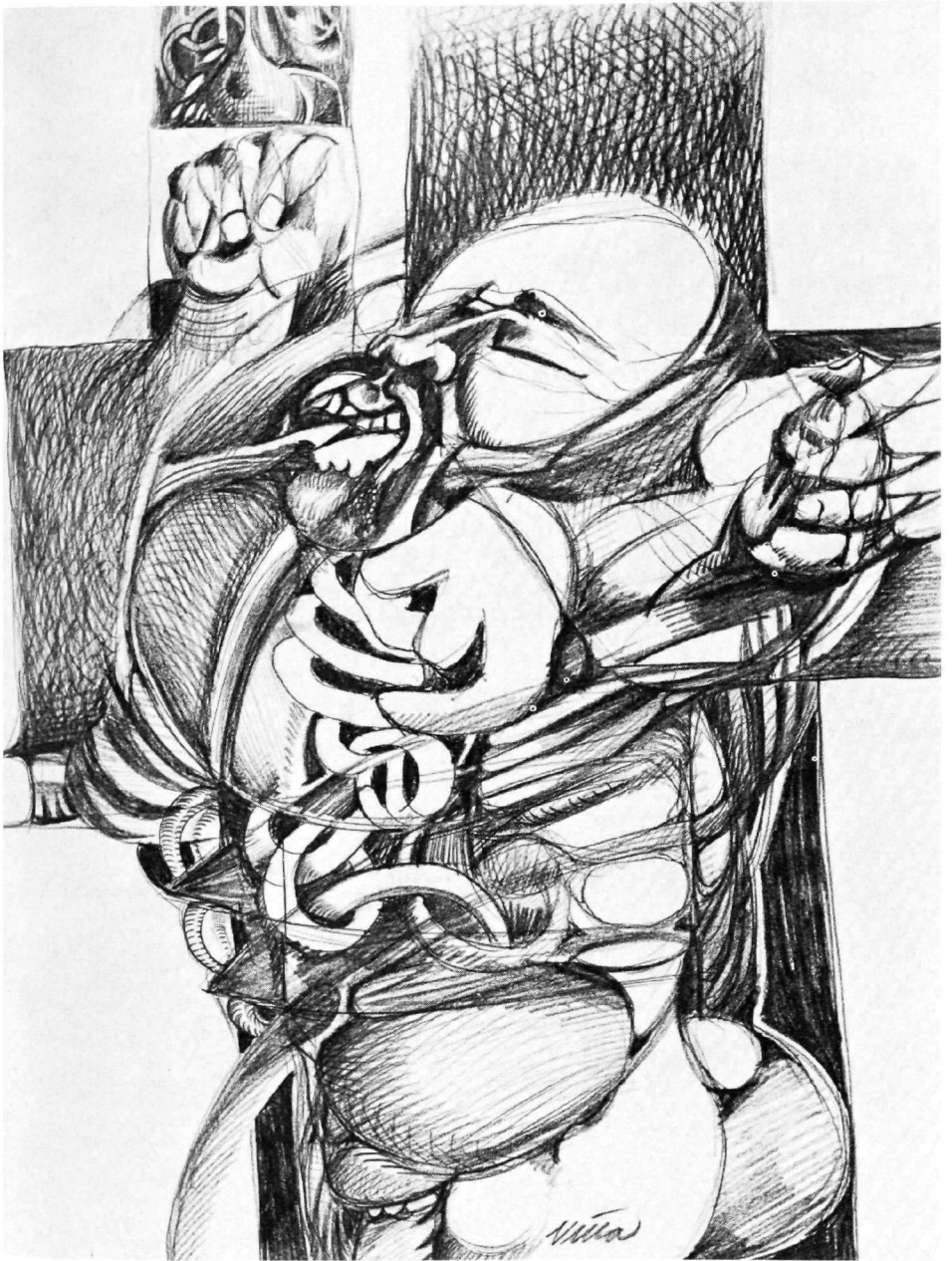












Portfolio 3

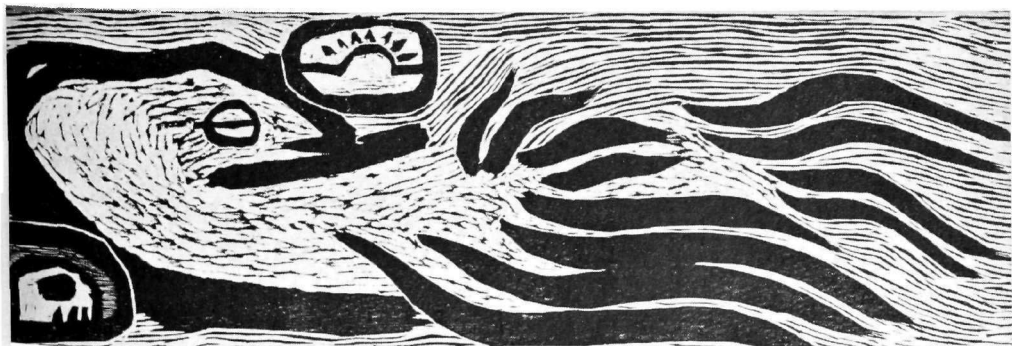
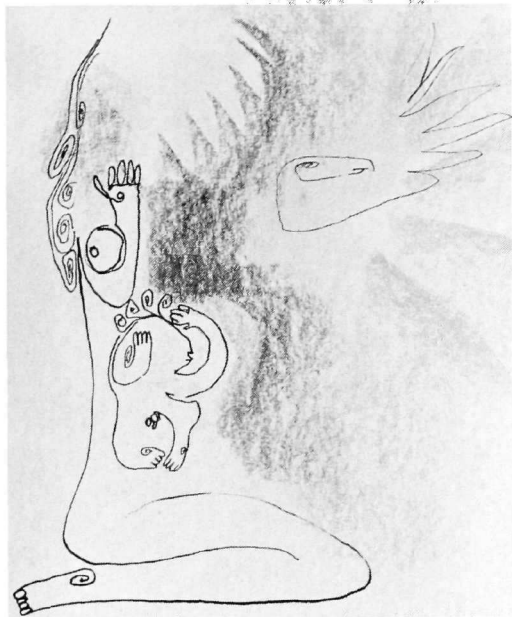
Para saber a donde vamos es importante preocuparnos por saber de donde venimos. En esta preocupación por conocer nuestro pasado hay oportunidad de reconocer la amarga igual que dulce historia de nuestros abuelos. La humana historia de los abuelos nos despierta al miserable momento en el cual se encuentra nuestra cultura en este país. Es aquí en este despertar que nos encontramos y es aquí en este momento que busco por medio de la expresión artística los símbolos que más bien expresan lo que soy. Así fué el arte para el antiguo Azteca, después para el Mexicano, y ahora aquí para el Chicano.

A handwritten signature in black ink, written in a cursive style. The signature is slanted downwards from left to right. It appears to read "Manuel Delgado". The signature is written over a long, thin horizontal line that extends across the width of the page.





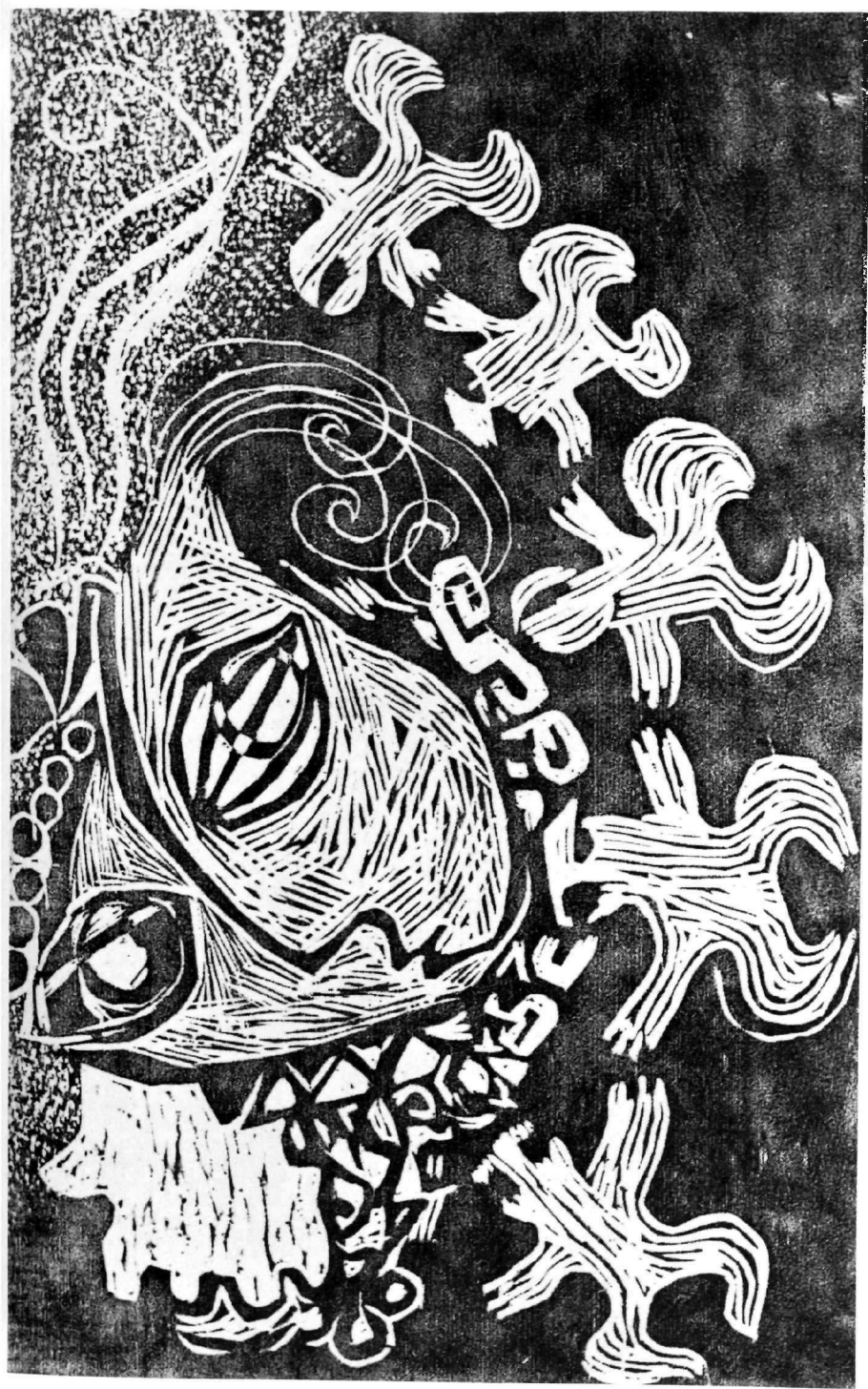








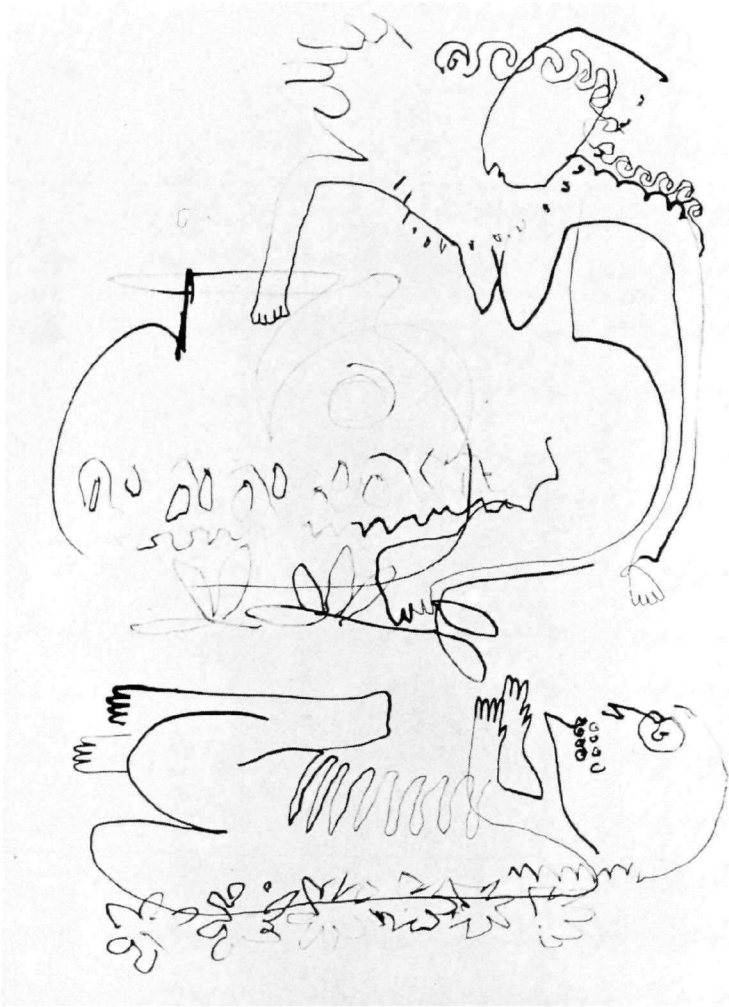








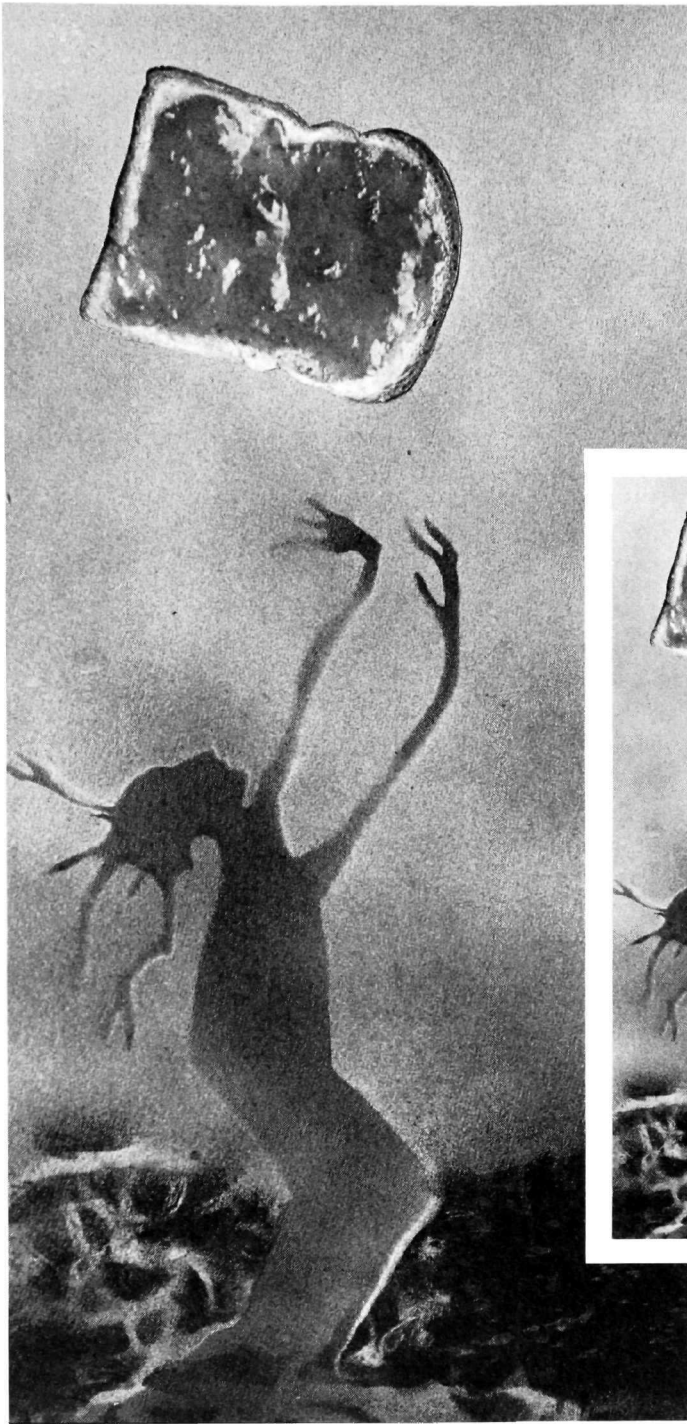


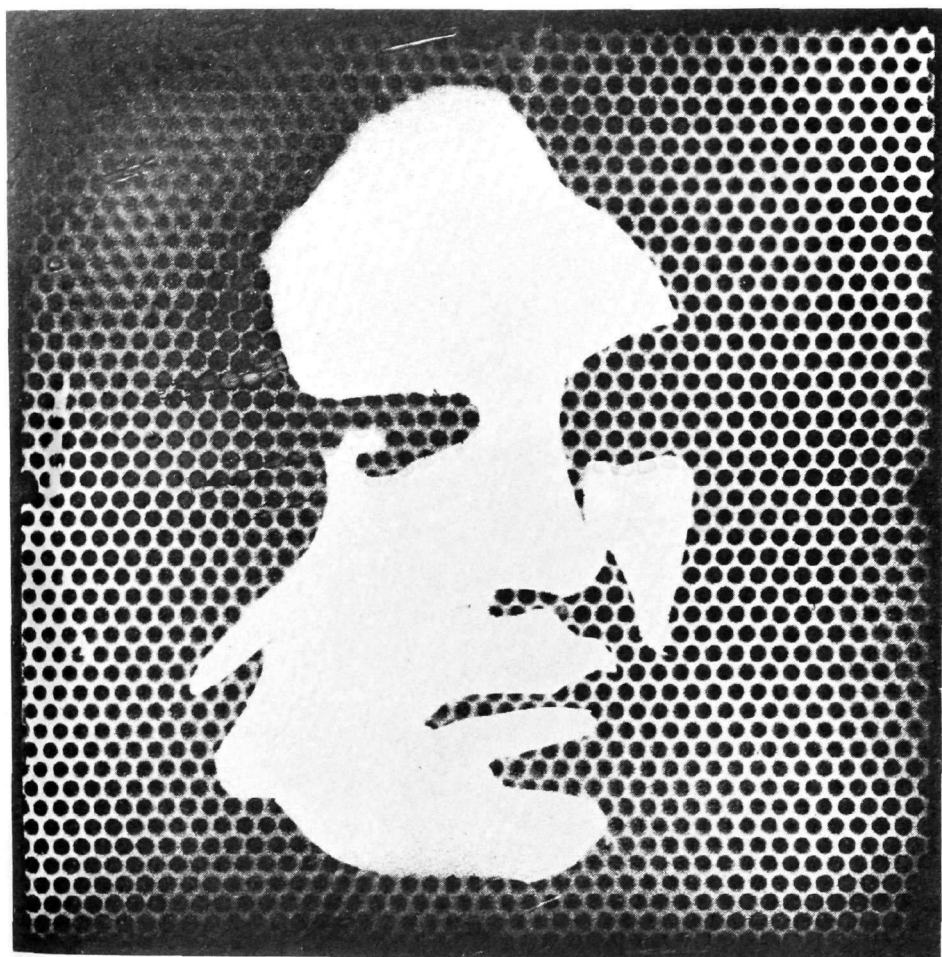


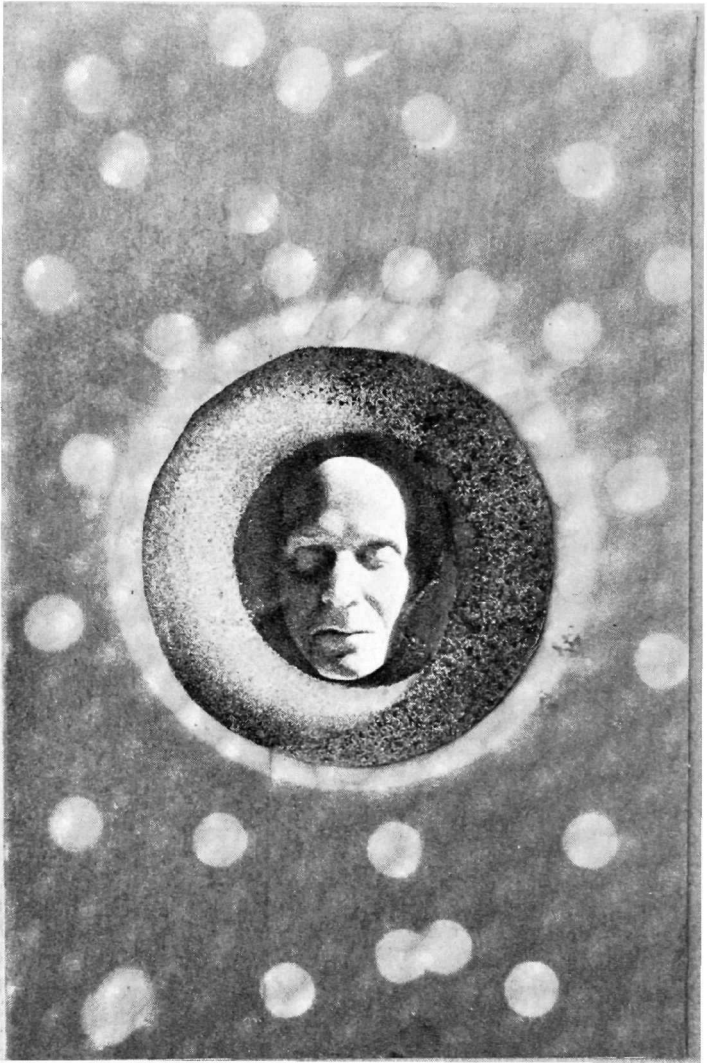
Portfolio 4

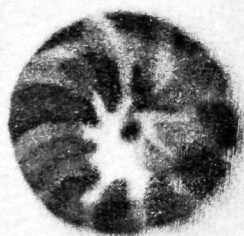
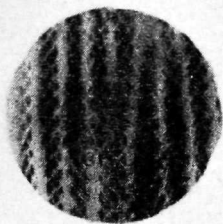
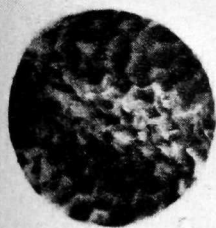
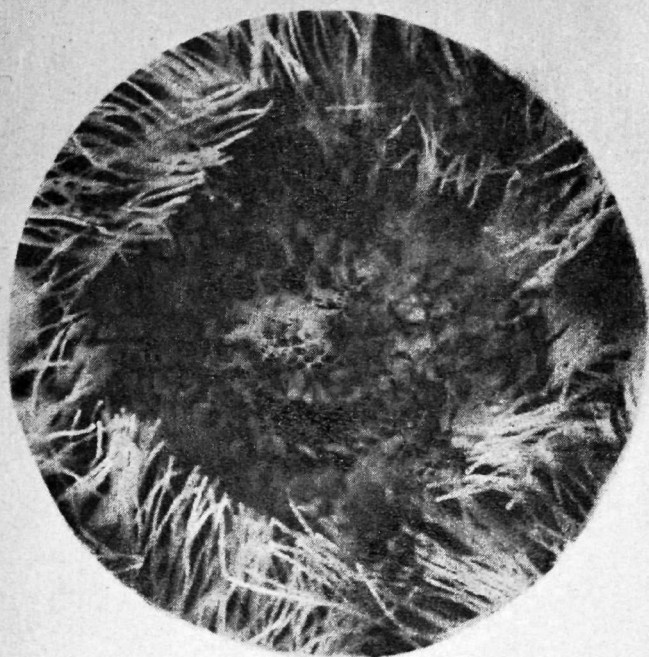
*My paintings are symbols of my life.
I paint of what I learn out of love, life, ups, kicks, and downs.
I paint about people I meet – gods, freaks, and you.*

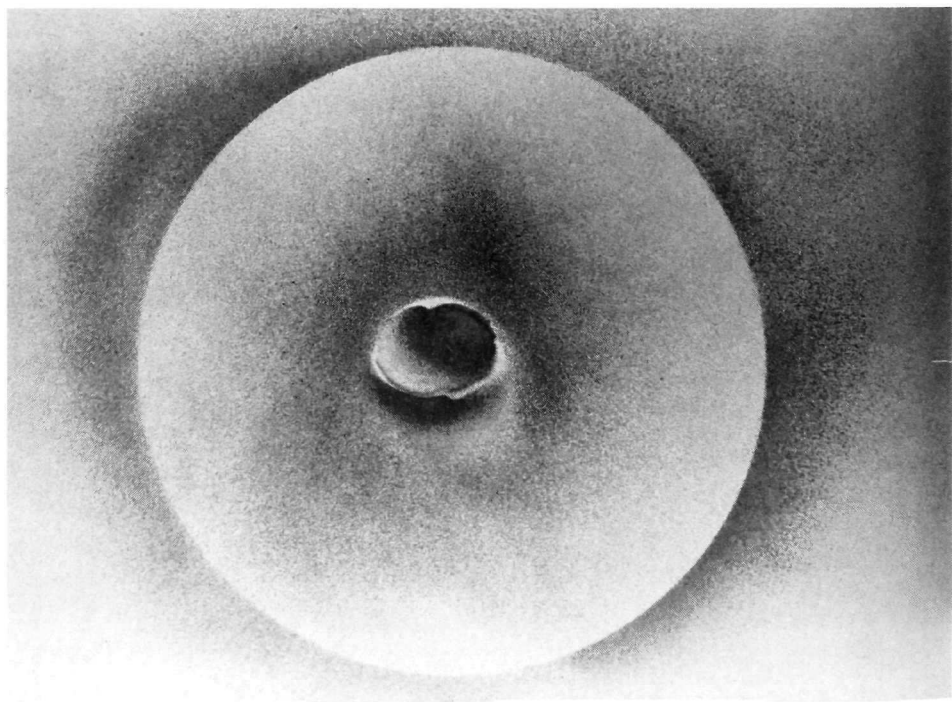
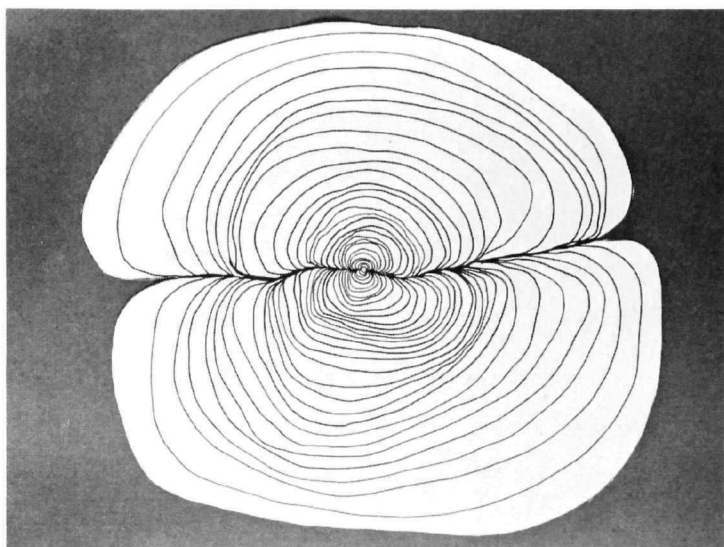
René Spang



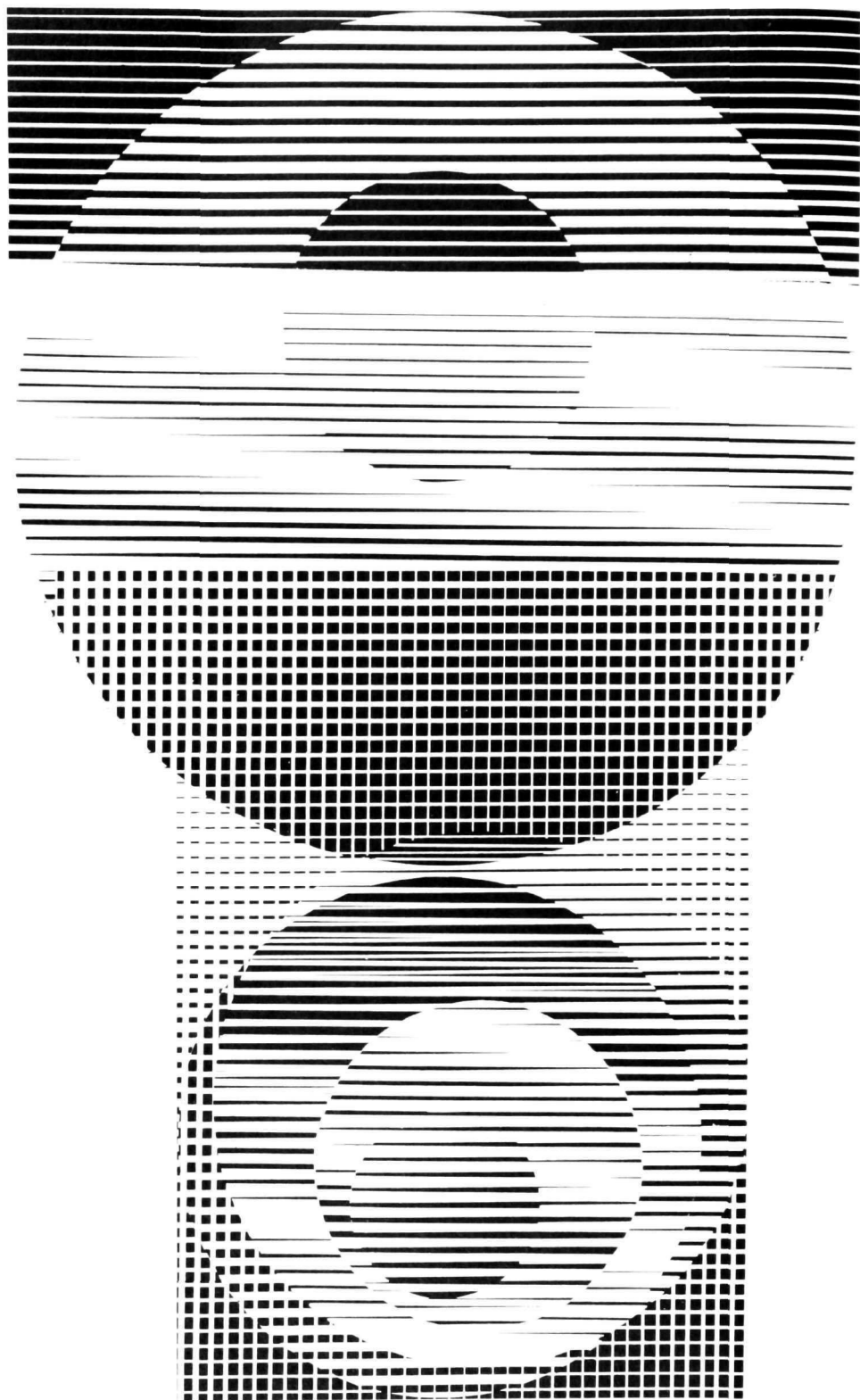


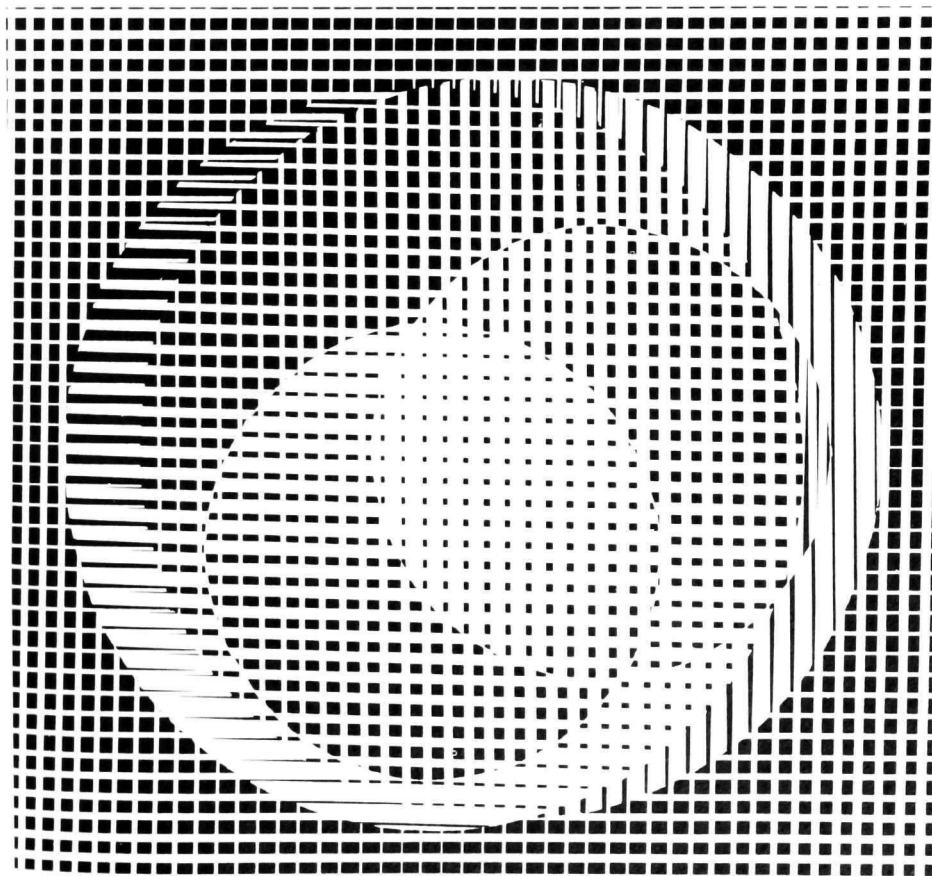
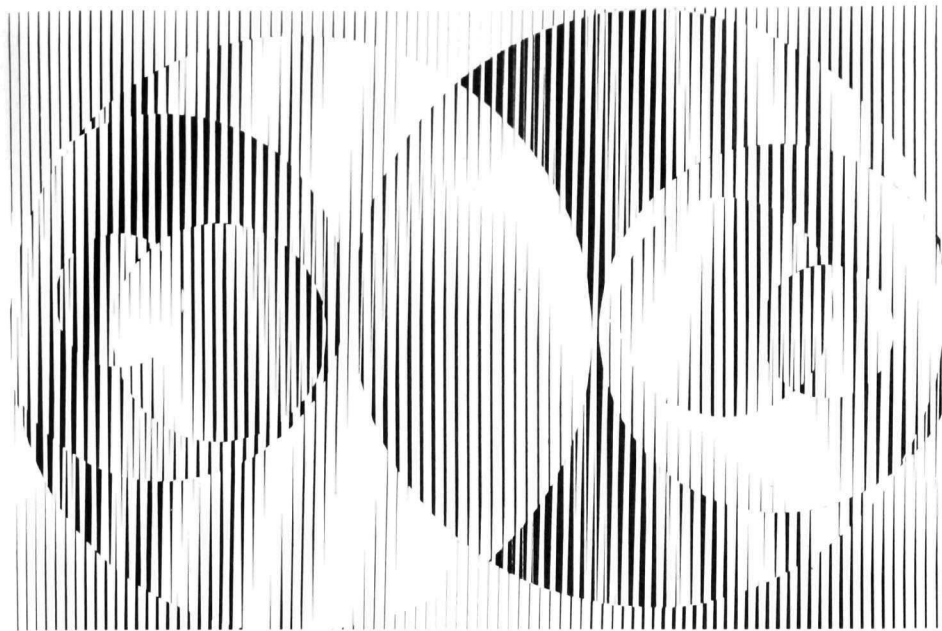












Portfolio 5

*I paint because of an ex-convict, long gone, named Malaquias.
I paint because of a jefita, ex-piscadora, ex-cannery worker named
Lucia.*

I paint because I am memories.

I paint because scars never heal.

I paint because I crack up at ever-grinning calaveras.

*I paint because at a very crucial period of my life I knew Roy Scott-
Rodriguez, Salvador Roberto Torres, Esteban Villa, Richard
Rios, Tim Aguilar, Pepe Anguiano, Ralph Ornelas, Floyd Ortiz
y mis buenos compas, los carnales Paul y Kern Sandoval.*

I paint because I am Happiness.

I paint because I am in love.

I paint because I can hate.

I paint because I love Orozco and Shan.

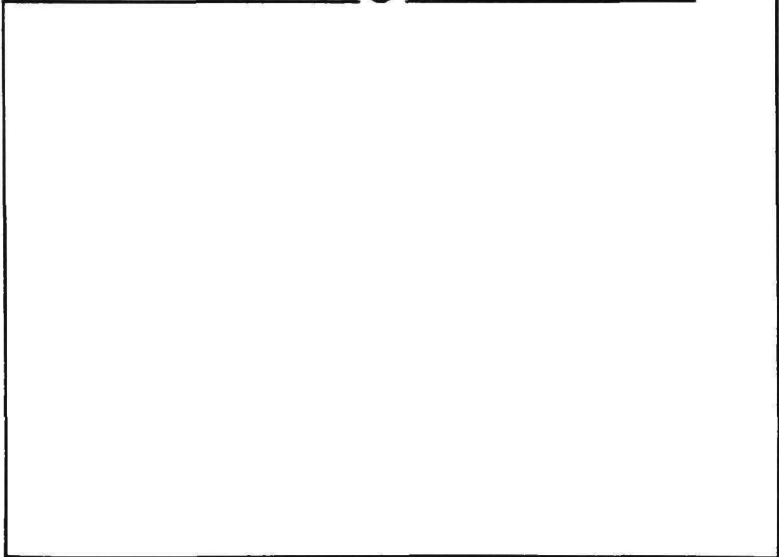
I paint to destroy Orozco and Shan.

I paint because I am confused.

I paint because I paint.

I paint to keep from going insane!

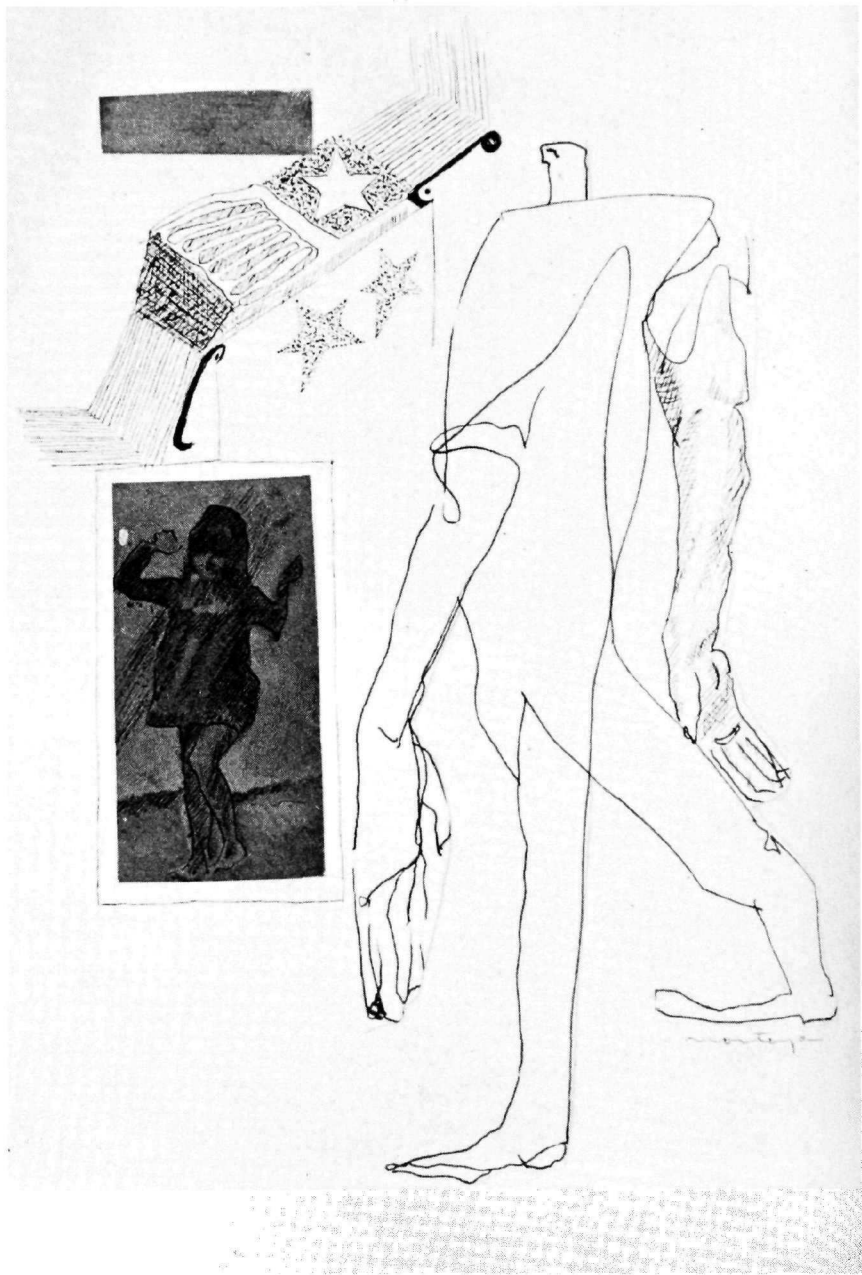
José Montoya

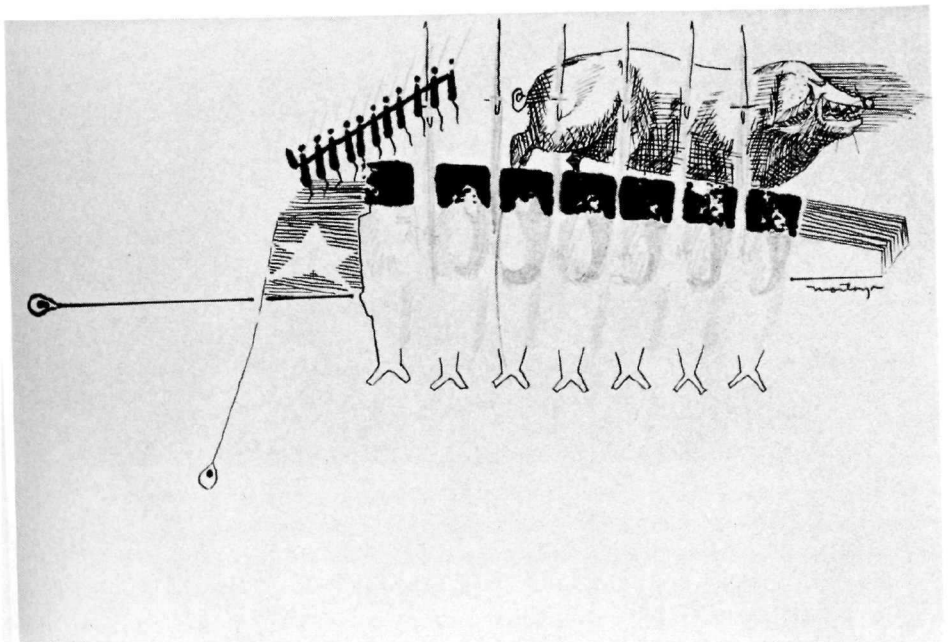




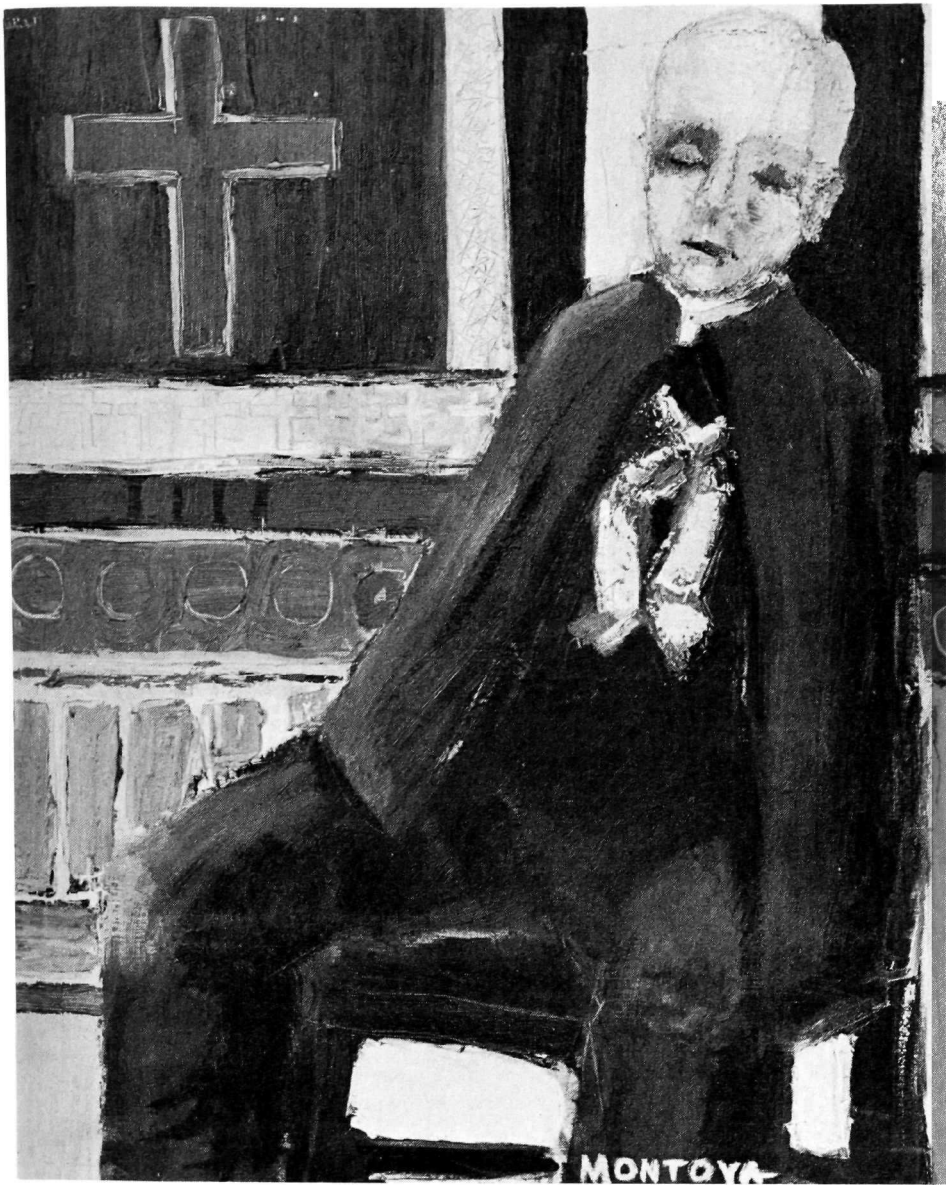


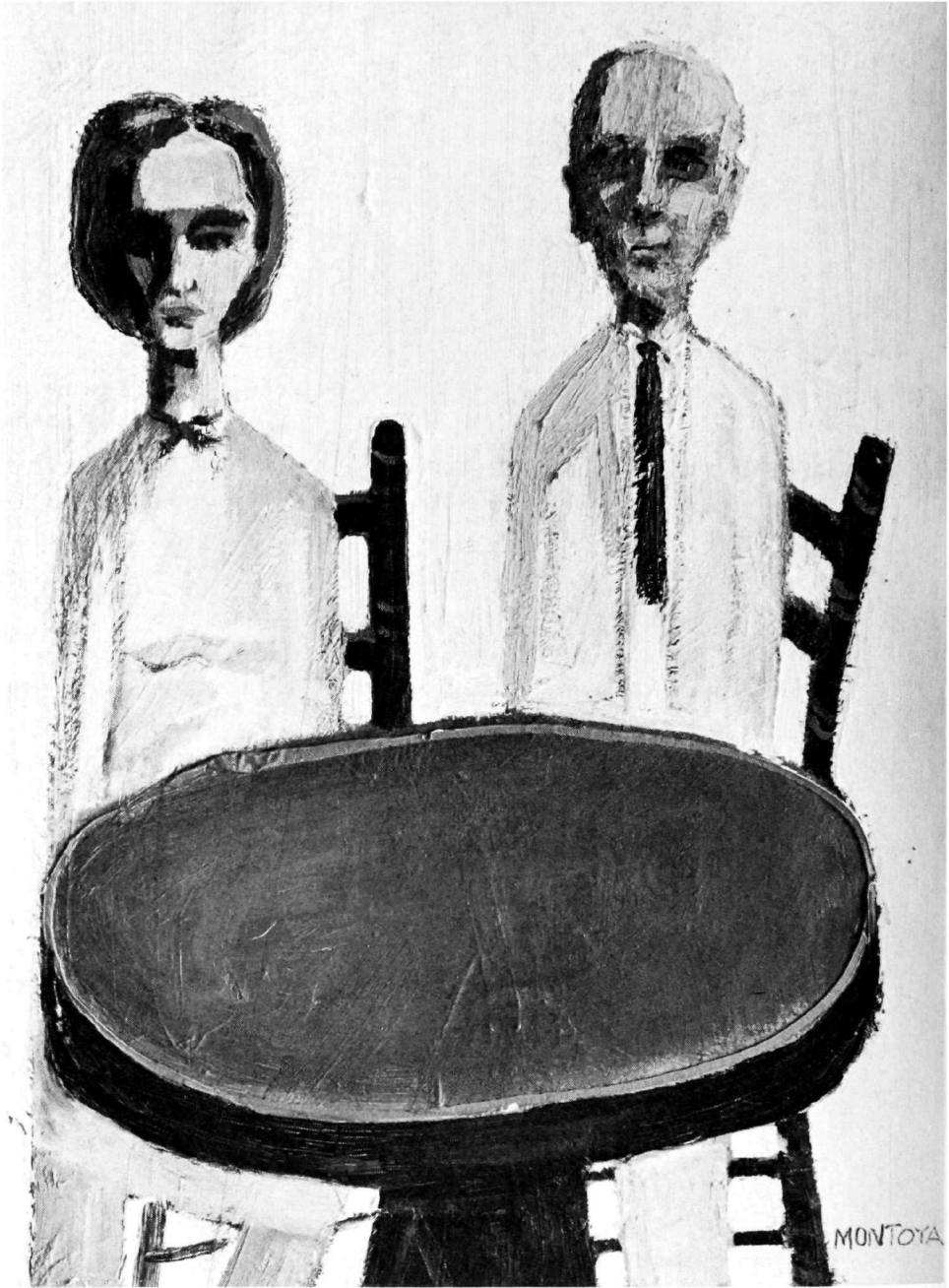
MONTANA













Malaquias Montoya

PORTFOLIO 1

“Man and Woman, Number 1”

“El Sabado en la Tarde”

“El Domingo”

“Man and Woman, Number 2”

“JoAnna”

“La Cantina”

“Man and Woman, Number 3”

“Democracy in Action”

“El Patrón”

“La Muerte”

“Images”

“El Cristo”

“El Jefe y la Jefita”

“Lady”

(Titles in sequence of Portfolio, left to right, top to bottom)

Esteban Villa

PORTFOLIO 2

“Profile”

“The Hallway”

“Durmiente”

“Portrait of Manuel”

“Indigena”

“Patroncito”

“Niño”

“The Bride”

“Un Hombre”

(Titles in sequence of Portfolio, left to right, top to bottom)

Manuel Hernández Trujillo

PORTFOLIO 3

“Sangrandose”

“Xochitl”

“Ejecutado”

“Dibujo de Mujer y Niño”

“Conejo”

“Vida y Muerte”

“Chicano”

“Niña y Gato”

“Retrato Femenil”

“La Cruz”

“Slayer of Light”

“One and One Equals Me”

“¿Donde esta la Perra?”

(Titles in sequence of Portfolio, left to right, top to bottom)

René Yañez

PORTFOLIO 4

“1”

“2”

“3”

“4”

“5”

“6”

“7”

“8”

“9”

“10”

(Titles in sequence of Portfolio, left to right, top to bottom)

José Ernesto Montoya

PORTFOLIO 5

“Campesinos”
“The Journey”
(Untitled)
“The Year of the Pigs”
“The General”
“The Priest”
“Visiting Day”
“Girl Leaning”

(Titles in sequence of Portfolio, left to right, top to bottom)

If *EL GRITO* is truly to function as a forum for contemporary Mexican-American thought, it must have the active participation of its Mexican-American readers. We invite contributions in both written and graphic form—academic papers, book reviews, short stories, poetry, satire, drawings, photographs, and cartoons. Relevance of topic and quality of work are the only editorial standards.

To insure return, manuscripts and materials must be accompanied by a self-addressed, stamped envelope. Address all contributions to:

EL GRITO
P. O. Box 9275
Berkeley, California 94719

NORTHEASTERN
UNIVERSITY
LIBRARY
JUL 14 1969

