



Carmen Lomas Garza, *Una Tarde/One Summer Afternoon*, 1993. Alkyd on canvas, 24 × 32 inches.
Artist's collection. Photograph by M. Less Fatherree.

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Carmen Lomas Garza, *Cama para Sueños*, 1985. Gouache on Arches paper, 23 × 17½ inches. Smithsonian American Art Museum, Washington, DC. Reproduced by permission of the Smithsonian American Art Museum, Washington, DC.

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The Garza family, 1957. Back row, left to right: Mucio Jr., María, Carmen, Mucio Sr. Front row, left to right: Arturo, Mary Jane, Margarita. Photograph courtesy of Carmen Lomas Garza.



Carmen Lomas Garza, *La Feria en Reynosa*, 1987. Gouache on cotton paper, 20 × 28 inches. Artist's collection. Photograph by Wolfgang Dietze.

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Carmen Lomas Garza, *Hammerhead Shark on Padre Island*, 1987. Oil on canvas, 36 × 48 inches.
Artist's collection. Photograph by Wolfgang Dietze.

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Carmen Lomas Garza, *Cakewalk*, 1987. Acrylic on canvas, 36 × 48 inches. Private collection. Photograph by M. Lee Fatherree.

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CARMEN LOMAS GARZA '72

"Abuelita"

II 75

Carmen Lomas Garza, *Abuelita*, 1972. Intaglio print (zinc plate etching), $6\frac{7}{8} \times 5\frac{7}{8}$ inches. Artist's collection. Photograph by William Haught.

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55

CARMEN, LAMENT, CLAMOR, CASA NUEVA

Carmen, Lament, Clamor, Casa Nueva, 1972. Lithograph print (with photo-etching), 17 $\frac{1}{2}$ x 17 $\frac{1}{2}$ inches. Artist's collection. Photograph by William Sengle.

Francisco Ferrer: Artist Series, by Francisco Ferrer (as compiled by the Center for the Study of the History of the University of California Press, 1993). Copyright 2001 by the Regents of the University of California. All rights reserved.



Canyon Levee Cays, Pecos, 1961. Linocut. Black print, 8 x 8 inches. Artist's collection.
Photograph by William S. Burroughs.



Charles Lumsden Davis, *Just Begotten*. 1876. Aluminum plate etching, 8 1/2 x 11 1/2 inches. Artist's collection. Photograph by William Knight.

From *Private Artist Series*, by *William Knight* (Los Angeles: UCLAL Library/Modern Research Center Press, 2004). Copyright 2004 by the Regents of the University of California. All rights reserved.



Carmen Louisa Garcia, Self-portrait, 1968. Lithograph on Rivero paper, 12 x 8 1/2 inches. Artist's collection. Photograph by Carmen Louisa Garcia.

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12/31/69

Carmen:

Your contribution to our conference was great! Many people expressed very good comments about the exhibit. I regret I ran out of time and never thanked you for buying the painting, drawing I wanted.

Give my regards to the Rapports and tell them Adrian loves his toy. We'll be in Knoxville sometime in the next 2 months. See you around during the 70's - the years of the Chicano!

See you
José Angel Gutiérrez

Letter from José Angel Gutiérrez to Carmen Lomas Garza, December 31, 1969. Photograph by Carmen Lomas Garza.



Carmen Lomas Garza and Xavier Gorena in front of Estudios Rio Gallery, Mission, Texas, circa 1972. Photograph courtesy of Carmen Lomas Garza.

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2/

'LOTERIA-Primera Tabla'

CLERMISH LOMAS GARZA 72

Carmen Lomas Garza, *Loteria—Primera Tabla*, 1972. Color etching, 12 × 10 inches. Nettie Lee Benson Latin American Collection, University of Texas, Austin. Photograph courtesy of Nettie Lee Benson Latin American Collection, University of Texas, Austin.

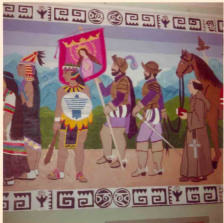


Carmen Lomas Garza working on the mural project at Allan Junior High School, Austin, in 1975. Photograph courtesy of Carmen Lomas Garza.

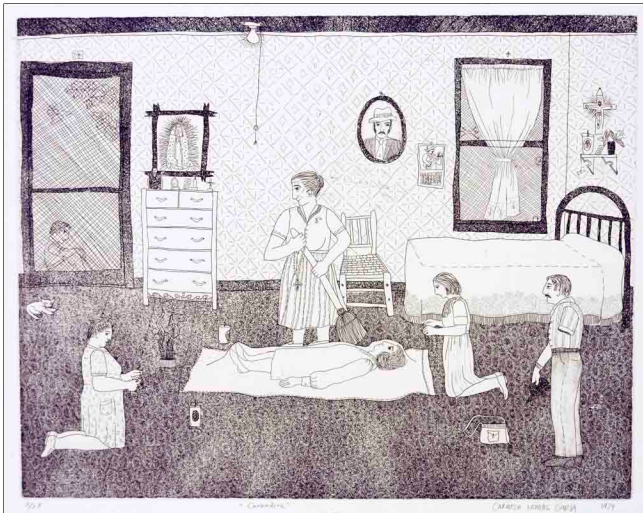
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Carmen Lomas Garza, *The Encounter between Cortez and Moctezuma in Tenochtitlan* (detail), 1975. Acrylic paint on paper, each mural approximately 6 x 12 feet. The murals were designed by Garza and painted by the artist and her students. Photograph courtesy of Carmen Lomas Garza.



Carmen Lomas Garza, *The Encounter between Cortes and Montezuma in Tenochtitlan* (detail), 1975. Acrylic paint on paper, each mural approximately 6 x 12 feet. The murals were designed by Garza and painted by the artist and her students. Photograph courtesy of Carmen Lomas Garza.



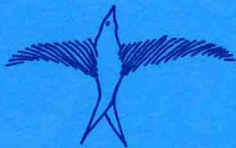
Carmen Lomas Garza, *Curandera*, 1974. Etching, 48¼ × 56½ inches. Artist's collection. Photograph by Wolfgang Dietze.

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Posters for *Homenaje a Frida Kahlo: Día de los Muertos*, 1978. The poster was created by Rupert García. Photograph by Ralph Maradiaga; courtesy of Rena Bransten Gallery.

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HOMENAJE A
FRIDA KAHLO

HOMAGE TO FRIDA KAHLO

NOVEMBER 2 - DECEMBER 17, 1978

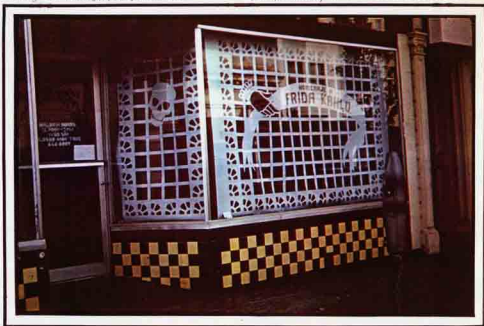
GALERIA DE LA RAZA / STUDIO 24

Exhibition booklet for *Homenaje a Frida Kahlo: Día de los Muertos*, 1978. Photograph by Carmen Lomas Garza.

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Homage to Frida Kahlo Exhibition

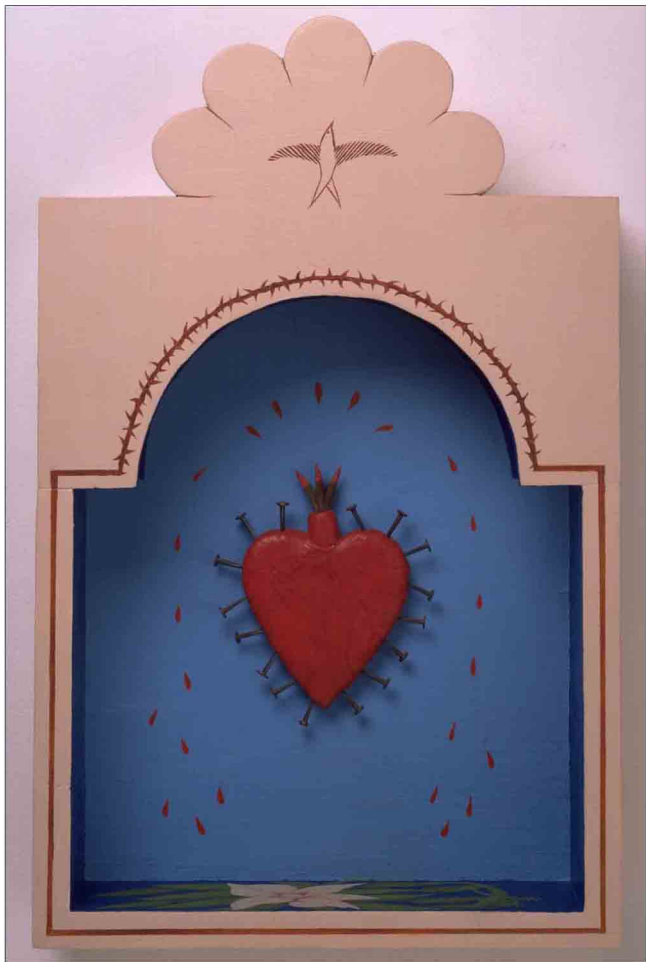
6th Annual Day of the Dead Exhibition



Galeria de la Raza/studio 24 November 2nd-December 17th, 1978 San Francisco
Paper Cutout window display by Carmen Lomas Garza

Carmen Lomas Garza, window display created for the exhibition *Homenaje a Frida Kahlo: Día de los Muertos* at the Galería de la Raza, 1978. Photograph by Carmen Lomas Garza.

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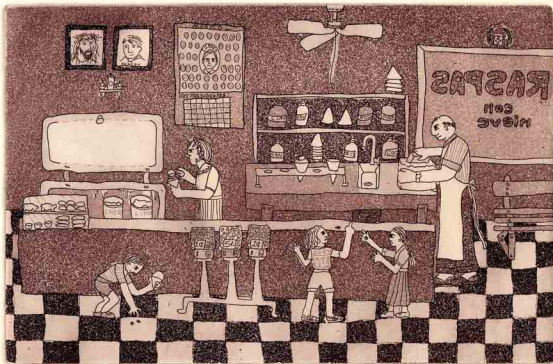
Carmen Lomas Garza, *Vida y Muerte/ Homage to Frida Kahlo*, 1978. Oil on wood, 19½ × 12 1/8 × 3 5/8 inches. Artist's collection. Photograph by M. Lee Fatherree.

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Carmen Lomas Garza, *Vida y Muerte/ Homage to Frida Kahlo* (detail). Photograph by Carmen Lomas Garza.

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CARMEN LOMAS GARZA 72

Carmen Lomas Garza, *Raspas con Nieve*, 1972. Intaglio print, $5\frac{3}{4} \times 9$ inches. Artist's collection. Photograph by William Haught.

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Carmen Lomas Garza, *Raspas con Nieve*, undated. Intaglio print and watercolor, $5\frac{3}{4} \times 9$ inches. Artist's collection. Photograph by Carmen Lomas Garza.

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100

November 1978

Journal of the American Medical Association

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Carmen Lomas Garza, *Curandera*, 1977. Gouache on cotton paper, 11 × 14 inches. Artist's collection. Photograph by Blair Paltridge.

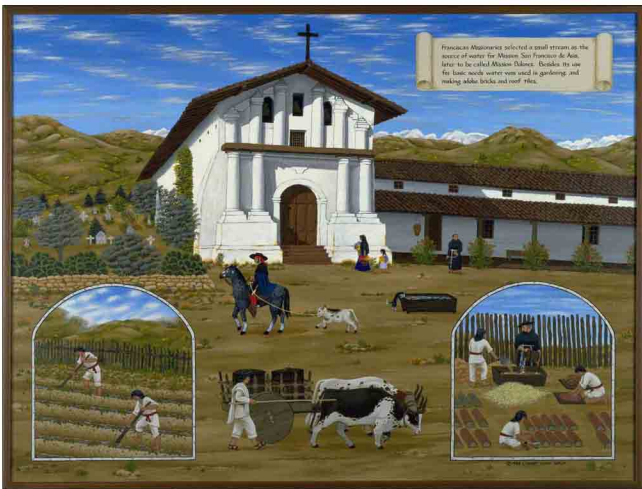
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The availability of water was a primary consideration for a settlement of the Native Americans in California. Abundant rivers provided water for drinking, bathing, cooking, clothing, and healing.

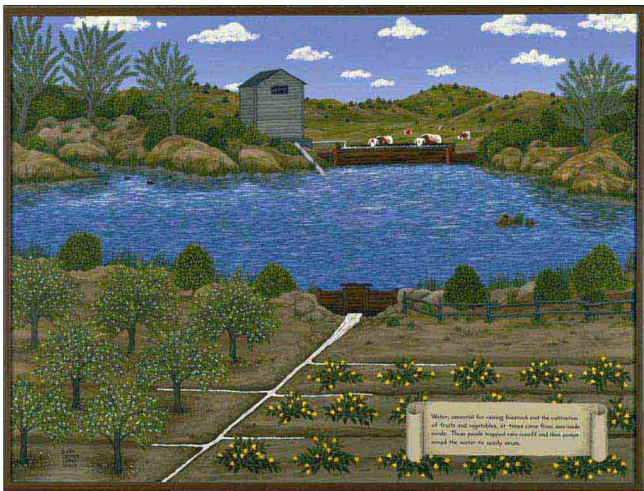
Carmen Lomas Garza, *Native Americans*, 1984. From the *History of California Water: The Everyday Use of Water* series. Acrylic on Masonite, 36 × 48 inches. Collection of the San Francisco Water Department, City and County of San Francisco. Photograph by Wolfgang Dietze.

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Carmen Lomas Garza, *The Missionaries*, 1984. From the History of California Water: The Everyday Use of Water series. Acrylic on Masonite, 36 × 48 inches. Collection of the San Francisco Water Department, City and County of San Francisco. Photograph by Wolfgang Dietze.

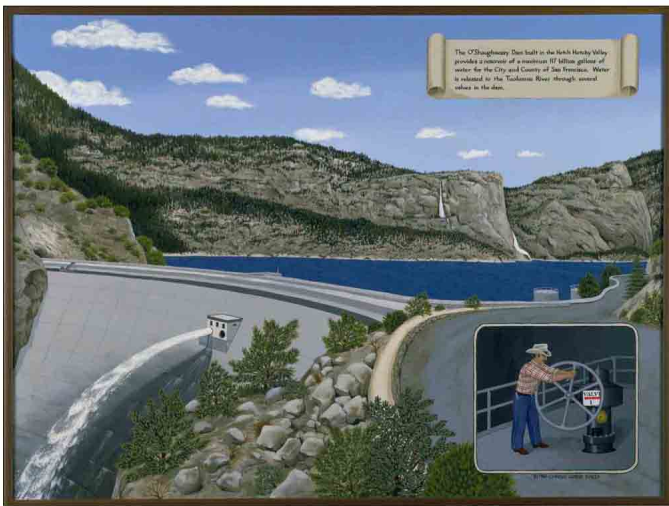
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Wintry, essential for raising livestock and the cultivation of fruits and vegetables, the future came from man-made ponds. These ponds trapped rain runoff and then pumps moved the water to arid areas.

Carmen Lomas Garza, *Man Made Pond*, 1984. From the History of California Water: The Everyday Use of Water series. Acrylic on Masonite, 36 × 48 inches. Collection of the San Francisco Water Department, City and County of San Francisco. Photograph by Wolfgang Dietze.

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The O'Shaughnessy Dam built in the Hetch Hetchy Valley provides a reservoir of a massive 117 billion gallons of water for the City and County of San Francisco. Water is released to the Tuolumne River through control valves in the dam.

Carmen Lomas Garza, *Hetch Hetchy Dam*, 1984. From the History of California Water: The Everyday Use of Water series. Acrylic on Masonite, 36 × 48 inches. Collection of the San Francisco Water Department, City and County of San Francisco. Photograph by Wolfgang Dietze.

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Carmen Lomas Garza, *Day of the Dead/ offering to Frida Kahlo*, 1987. Mixed media, 8 × 8 × 4 feet. Artist's collection. Photograph by Wolfgang Dietze.

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Carmen Lomas Garza, *Day of the Dead/ offering to Frida Kahlo*, 1987 (detail). Mixed media, 8 × 8 × 4 feet. Artist's collection. Photograph by Wolfgang Dietze.

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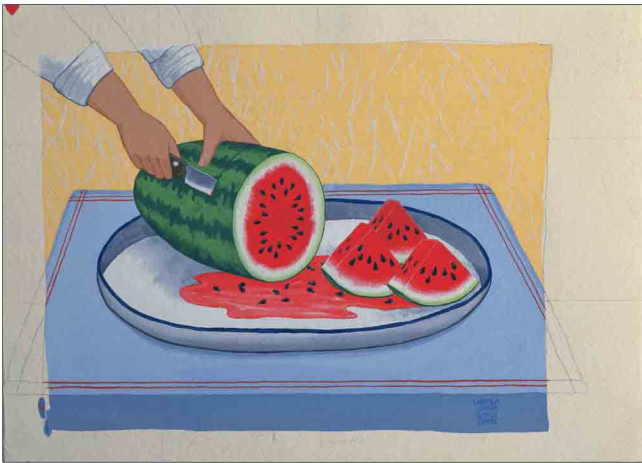
Carmen Lomas Garza, *Tamalada*, 1988. Oil on linen mounted on wood, 24 × 32 inches. Private collection. Photograph by M. Lee Fatherree.

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Carmen Lomas Garza, *Sandia/ Watermelon*, 1986. Gouache on cotton paper, 20 × 28 inches. Private collection. Photograph by Wolfgang Dietze.

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Carmen Lomas Garza, *Sandía*, 1986. From the Pedacito de Mi Corazón series. Gouache on arches paper, 11½ × 15 inches. Artist's collection. Photograph by Wolfgang Dietze.

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Carmen Lomas Garza, *Día de los Muertos/Ofrenda para Antonio Lomas*, 1988–90. Black paper cutout and mixed media, 10 × 12 × 10 feet. Artist's collection. Photograph by Steve Nelson.

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Carmen Lomas Garza, *Earache Treatment*, 1989. Oil on canvas, 17 × 15 inches. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC. Photograph by M. Lee Fatherree.

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Carmen Lomas Garza, *Earache Treatment Close-up*, 2001. Oil and alkyd on canvas, 18 × 14 inches. Artist's collection. Photograph by M. Lee Fatherree.

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Carmen Lomas Garza, *Breakdancers*, San Francisco, 1988. Gouache on cotton paper, 20 × 20 inches. Collection of The Oakland Museum of California. Photograph by Wolfgang Dietze.

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Carmen Lomas Garza, *Heaven and Hell*, 1989. Gouache on cotton paper, 28 × 20 inches. Private collection. Photograph by Wolfgang Dietze.

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Carmen Lomas Garza, *Heaven and Hell II*, 1991. Alkyd and oil on canvas, 36 × 48 inches. Artist's collection. Photograph by M. Lee Fatherree.

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Carmen Lomas Garza, *Codex Lomas Garza: Pedacito de Mi Corazón*, 1992. Gouache and watercolor on paper, 15½ × 75 × 10 inches. Artist's collection. Photograph by M. Lee Fatherree.

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Carmen Lomas Garza, *Codex Lomas Garza: Pedacito de Mi Corazón* (cover), 1992. Gouache and watercolor on paper, $15\frac{1}{2} \times 75 \times 10$ inches. Artist's collection. Photograph by Hanson Digital.

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Dalman = fishes collected for the rock garden of
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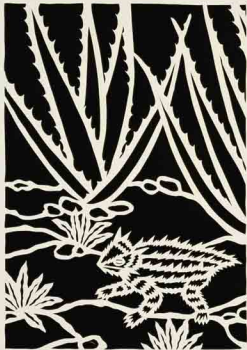
Carmen Lomas Garza, *Codex Lomas Garza: Pedacito de Mi Corazón* (first through fourth panels), 1992. Gouache and watercolor on paper, 15½ × 75 × 10 inches. Artist's collection. Photograph by Hanson Digital.

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Carmen Lomas Garza, *Codex Lomas Garza: Pedacito de Mi Corazón* (first through fourth panels), 1992. Gouache and watercolor on paper, $15\frac{1}{2} \times 75 \times 10$ inches. Artist's collection. Photograph by Hanson Digital.

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Carmen Lomas Garza, *Codex Lomas Garza: Pedacito de Mi Corazón* (fifth through eighth panels), 1992. Gouache and watercolor on paper, 15½ × 75 × 10 inches. Artist's collection. Photograph by Hanson Digital.

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Carmen Lomas Garza, *Codex Lomas Garza: Pedacito de Mi Corazón* (fifth through eighth panels), 1992. Gouache and watercolor on paper, 15½ × 75 × 10 inches. Artist's collection. Photograph by Hanson Digital.

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Luis Covarrubias, *Tenochtitlán*, 1963. Mural showing the city of Tenochtitlán, looking east from the shore of Lake Texcoco. Museo Nacional de Antropología, Mexico City. Photograph copyright Michel Zabé; courtesy of Museo Nacional de Antropología.

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Carmen Lomas Garza, *Homenaje a Tenochtitlán: An Installation for the Day of the Dead* (*Homage to Ancient Mexico City and Doña Marina, "La Malinche"*) (causeway), 1992. Paper cutouts, acrylic on paper and cloth, copper, gold leaf, wood, feathers, vegetables, flowers, and water, 14 × 20 × 20 feet. Installed at Smith College Museum of Art, Northampton, Massachusetts. Artist's collection. Photograph by Carmen Lomas Garza.

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Carmen Lomas Garza, *Homenaje a Tenochtitlán: An Installation for the Day of the Dead (Homage to Ancient Mexico City and Doña Marina, "La Malinche")* (altar and detail of altar), 1992. Paper cutouts, acrylic on paper and cloth, copper, gold leaf, wood, feathers, vegetables, flowers, and water, 14 × 20 × 20 feet. Installed at Smith College Museum of Art, Northampton, Massachusetts. Artist's collection. Photograph by Carmen Lomas Garza.

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Carmen Lomas Garza, *Homenaje a Tenochtitlán: An Installation for the Day of the Dead (Homage to Ancient Mexico City and Doña Marina, "La Malinche")* (altar and detail of altar), 1992. Paper cutouts, acrylic on paper and cloth, copper, gold leaf, wood, feathers, vegetables, flowers, and water, 14 × 20 × 20 feet. Installed at Smith College Museum of Art, Northampton, Massachusetts. Artist's collection. Photograph by Carmen Lomas Garza.

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Carmen Lomas Garza, *Flora and Fauna of Mexico: Quetzal with Jaguar*, 1992. Black paper cutout, 44 × 58 inches. Detail of *Homenaje a Tenochtitlán: An Installation for the Day of the Dead (Homage to Ancient Mexico City and Doña Marina, "La Malinche")*. Installed at Smith College Museum of Art, Northampton, Massachusetts. Artist's collection. Photograph by Bob Hsiang.

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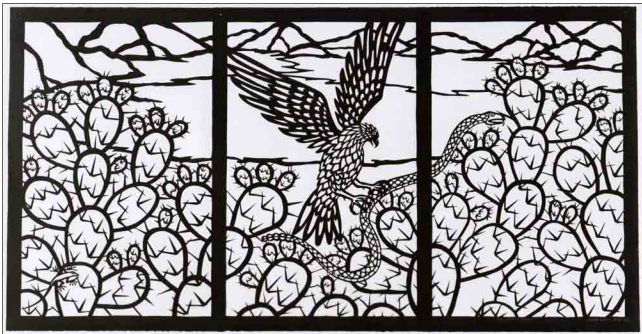
Carmen Lomas Garza, *Flora and Fauna of Mexico: Rabbit with Dahlias*, 1992. Black paper cutout, 44 × 30 inches. Detail of *Homenaje a Tenochtitlán: An Installation for the Day of the Dead (Homage to Ancient Mexico City and Doña Marina, "La Malinche")*. Installed at Smith College Museum of Art, Northampton, Massachusetts. Artist's collection. Photograph by Bob Hsiang.

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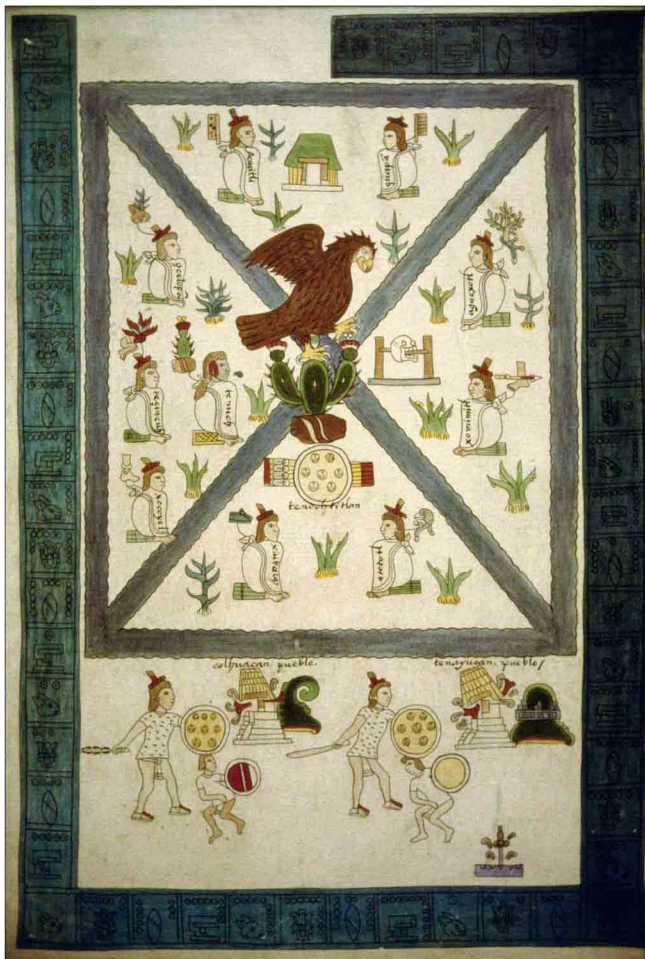
Carmen Lomas Garza, *Flora and Fauna of Mexico: Fish with Turtle*, 1992. Black paper cutout, 44 × 30 inches. Detail of *Homenaje a Tenochtitlán: An Installation for the Day of the Dead (Homage to Ancient Mexico City and Doña Marina, "La Malinche")*. Installed at Smith College Museum of Art, Northampton, Massachusetts. Artist's collection. Photograph by Bob Hsiang.

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Carmen Lomas Garza, *Flora and Fauna of Mexico: Eagle with Rattlesnake*, 1992. Black paper cutout, 44 × 86 inches. Detail of *Homenaje a Tenochtitlán: An Installation for the Day of the Dead (Homage to Ancient Mexico City and Doña Marina, "La Malinche")*. Installed at Smith College Museum of Art, Northampton, Massachusetts. Artist's collection. Photograph by Bob Hsiang.

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Replica of the front cover of the Codex Mendoza, depicting the founding of Tenochtitlán. Color lithograph. Museo Nacional de Antropología, Mexico City. Photograph by Ian Mursell; courtesy Mexicolore/ The Bridgeman Art Library.

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Homenaje a Tenochtitlán: An Installation for the Day of the Dead (Homage to Ancient Mexico City and Doña Marina, "La Malinche") (altar to Malinche), 1992. Paper cutouts, acrylic on paper and cloth, copper, gold leaf, wood, feathers, vegetables, flowers, and water, 14 × 20 × 20 feet. Installed at Smith College Museum of Art, Northampton, Massachusetts. Artist's collection. Photograph by Carmen Lomas Garza.

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Homenaje a Tenochtitlán: An Installation for the Day of the Dead (Homage to Ancient Mexico City and Doña Marina, "La Malinche") (detail of altar to Malinche), 1992. Paper cutouts, acrylic on paper and cloth, copper, gold leaf, wood, feathers, vegetables, flowers, and water, 14 × 20 × 20 feet. Installed at Smith College Museum of Art, Northampton, Massachusetts. Artist's collection. Photograph by Carmen Lomas Garza.

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Carmen Lomas Garza, *Barbacoa para Cumpleaños*, 1993. Acrylic on canvas,
36 x 48 inches. Collection of the Federal Reserve Bank of Dallas.
Photograph by M. Lee Fatherree.

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Carmen Lomas Garza, *Quinceañera*, 2001. Oil and alkyd on linen on wood, 36 × 48 inches.
Collection of National Museum of Mexican Art, Chicago. Photograph by M. Lee Fatherree.

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Family Pictures ♦ *Cuadros de familia*



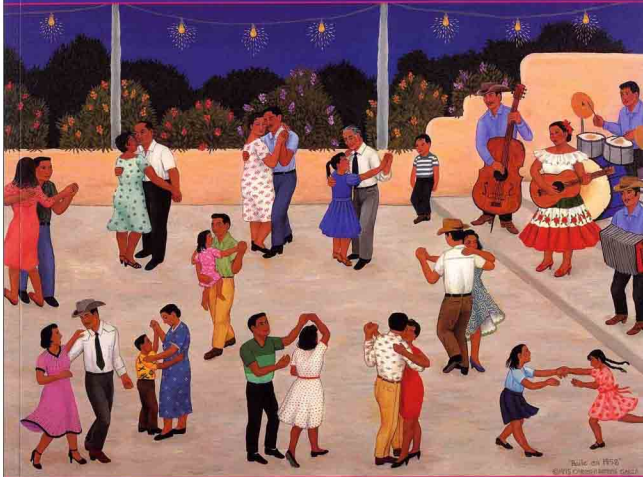
CARMEN LOMAS GARZA

Cover of *Family Pictures/ Cuadros de familia*, a children's book of paintings and stories by Carmen Lomas Garza (San Francisco: Children's Book Press, 1990). Photograph courtesy of Children's Book Press.

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IN MY FAMILY

EN MI FAMILIA



"Baila en 1950"
©1995 Carmen Lomas Garza

CARMEN LOMAS GARZA

Cover of *In My Family/ En mi familia*, a children's book of paintings and stories by Carmen Lomas Garza (San Francisco: Children's Book Press, 1996). Photograph courtesy Children's Book Press.

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Carmen Lomas Garza, *Haciendo Papel Picado/ Making Paper Cutouts*, 1999. Black paper cutout, 22 × 30 inches. Artist's collection. Photograph by Northern Lights.

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MAKING MAGIC WINDOWS



**Creating Papel Picado/Cut-Paper Art
with CARMEN LOMAS GARZA**

Cover of *Making Magic Windows: Creating Papel Picado/ Cut-Paper Art with Carmen Lomas Garza* (San Francisco: Children's Book Press, 1999). Photograph courtesy Children's Book Press.

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MAGIC WINDOWS

Ventanas mágicas



CARMEN LOMAS GARZA

Cover of *Making Magic Windows/ Ventanas mágicas* (San Francisco: Children's Book Press, 1999). Photograph courtesy of Children's Book Press.

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Carmen Lomas Garza, *Baile y Pintura*, 1993. White paper cutout, 36 × 28 inches. Artist's collection. Photograph by Rudy Gomez Photo Arts.

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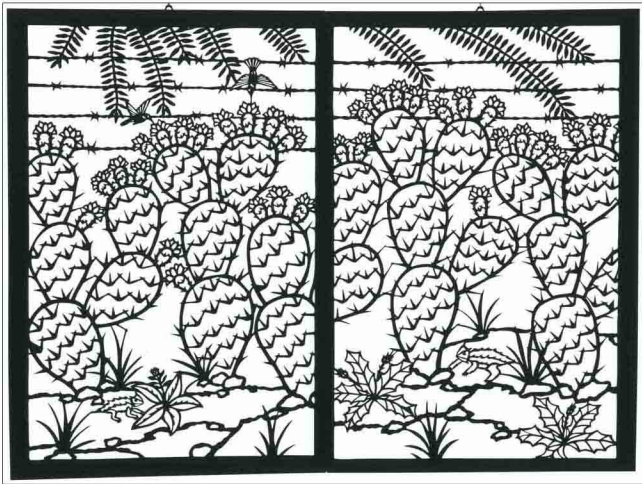
The Carmen Lomas Garza Primary Center at 2750 E. Hostetter Street in Los Angeles.
Photograph by Carmela Lafarga.

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Carmen Lomas Garza, *Hormigas*, 1995. Gouache on cotton paper, $13\frac{3}{4} \times 18\frac{1}{2}$ inches. Private collection. Photograph by Bob Hsiang.

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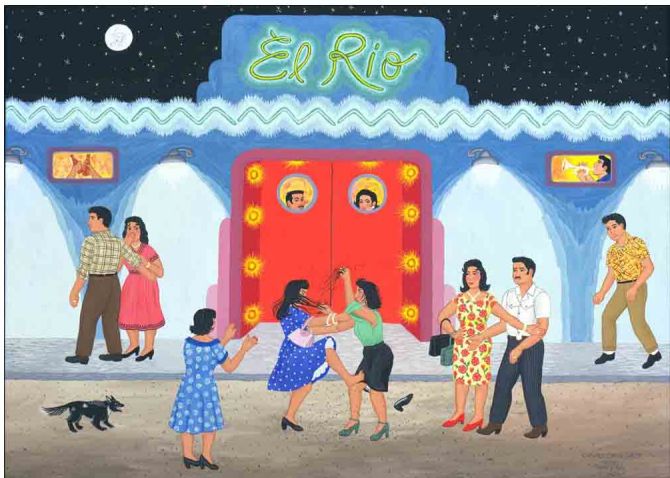
Carmen Lomas Garza, *Horned Toads and Hummingbirds at the Border*, 1998. Laser-cut 20-gauge, powder-coated steel, 32 × 24½ inches. Artist's collection. Photograph by Judy Reed.

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Carmen Lomas Garza, *Baile*, 1999. Clear-coated copper cutout on powder-coated steel, 16 feet $\times$ 24 feet $\times$ 5 inches. Photograph taken during the installation at San Francisco International Airport, gate G93. Collection of San Francisco International Airport, City and County of San Francisco. Photograph by Carmen Lomas Garza.

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Carmen Lomas Garza, *Polvo y Pelo, el Pleito*, 1987. Gouache on Arches paper, 20 × 28 inches. Private collection. Photograph by Wolfgang Dietze.

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Carmen Lomas Garza, *Las Peleonas*, 1988. Color lithograph (edition of 100), 22 × 30 inches. Artist's collection. Photograph by Wolfgang Dietze.

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Carmen Lomas Garza, *Nopalitos (State II)*, 1992. Linoleum block print (edition of 90), 16½ × 16 inches. Artist's collection. Photograph by Bob Hsiang.

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Tito's Gig on the Moon, 2002. Digital print on paper (edition of 180), 35 × 44½ inches. Private collection. Photograph by M. Lee Fatherree.

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Carmen Lomas Garza, *El Milagro/The Miracle*, 1987. Oil on canvas, 36 × 48 inches. Private collection. Photograph by M. Lee Fatherree.

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Carmen Lomas Garza, *Die de los Muertos/ Ofrenda para Antonio Lomas*, 1989. Black paper cutout, 58 × 102 inches. (ten sheets, each 22 × 30 inches). Artist's collection. Photograph by Wolfgang Dietze.

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