



Gronk working on *Hit and Run*, an installation at Cornell University, Ithaca, New York, 1993.
From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Gronk working on *Hit and Run*, an installation at Cornell University, Ithaca, New York, 1993.
From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Gronk, *Hit and Run*, an installation at Cornell University,
Ithaca, New York, 1993.

From *Gronk* (Los Angeles: UCLA Chicano Studies Research
Center Press, 2007)



Gronk, detail of untitled mural, 1993. Ithaca, New York.
From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Gronk, detail of untitled mural, 1993. Ithaca, New York.
From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Scene from the Santa Fe Opera's production of *Ainadamar*, 2005. Music by Osvaldo Golijov, libretto by David Henry Hwang, directed by Peter Sellars. Photograph by Ken Howard. Reproduced by permission of Santa Fe Opera. From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Gronk on the set for *Ainadamar*, 2005.
Photograph by Bob Godwin. Reproduced by permission of Santa Fe Opera.
From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Gronk, *History of Comics II*, 2004. Acrylic, pastel, oil stick, and fine varnish on wood, 48 x 96 inches. Photograph by Alan Shaffer. Courtesy of Patricia Correia Gallery, Los Angeles. Reproduced by permission of the artist.



Gronk, *Rhino Boy*, 2000. Ink on paper napkin, 5 x 5 inches. Private collection. Reproduced by permission of the artist.
From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Gronk, detail of *No Punctuation*, 1995. Mixed media triptych on wood, 8 x 8 feet. Private collection. Photograph by Tony Cunha, 2005. Reproduced by permission of the artist.



Gronk, *Post, Library: Muse*, 1995. Oil on canvas, 90 x 127 inches. Collection of the San Jose Museum of Art, gift of the artist. Photograph by Douglas Sandberg, San Jose Museum of Art. Courtesy of San Jose Museum of Art. Reproduced by permission of the artist.



Harry Gamboa Jr., *Asco* 1980, 1980. Black-and-white photograph.
Left to right: Harry Gamboa Jr., Gronk, Patssi Valdez, and Willie Herron III.
Reproduced by permission of Harry Gamboa Jr.



Gronk as a child in the late 1950s or early 1960s.
From *Gronk* (Los Angeles:
UCLA Chicano Studies Research Center Press, 2007)



Gronk, *Godzilla*, ca. 1960. Crayon on paper, 11 x 9 inches. Private collection. Reproduced by permission of the artist.



Promotional poster for *Devil Girl from Mars*, 1954. Directed by David MacDonald. Reproduced by permission of Corinth Films, Inc.



Chishu Ryu and Chieko Higashiyama in *Tokyo Monogatari* (Tokyo Story), 1953. Directed by Yasujiro Ozu.
From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Gronk, self-portrait, ca. 1972. Acrylic on canvas, 36 x 24 inches. Private collection. Photograph courtesy of Alan Schaeffer. Reproduced by permission of the artist.

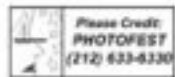


Gronk, from *God Our Nurturin' Mother*, 1972. Color photograph. Shown: Cyclona. *The Fire of Life: The Robert Legorreta/Cyclona Collection*, CSRC Special Collections. Reproduced by permission of the artist. From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



© 1963
Directed by Federico Fellini
Screenplay by Marcello Mastroianni
© Kino

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Marcello Mastroianni and Edda Gale in *8 1/2*, 1963. Directed by Federico Fellini. Courtesy of Photofest.
From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Cyclona, Gronk, and Patssi Valdez, 1987. Photograph by Chavez Raving. Reproduced by permission.
From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Harry Gamboa Jr., *Black and White Mural/Muralists*, 1979. Color photograph. From left: Willie Herron III and Gronk. Reproduced by permission of Harry Gamboa Jr. From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Willie Herron III and Gronk, detail of *Black and White Mural*, 1973.
Acrylic on concrete, 32 x 20 feet.

Estrada Courts housing project, 3221 Olympic Boulevard, Boyle Heights, East Los Angeles.
Photograph by Dieter Pinke. Reproduced by permission of the artists.



Willie Herron III and Gronk, detail of *Black and White Mural*, 1973.

Acrylic on concrete, 32 x 20 feet.

Estrada Courts housing project, 3221 Olympic Boulevard, Boyle Heights, East Los Angeles.

Photograph by Dieter Pinke. Reproduced by permission of the artists.



Gronk in performance, 1974. Gronk used the same character, Pontius Pilate (aka Popcorn), in *Stations of the Cross*, 1971, and *Black and White Mural*, 1973. Photograph by Chavez Raving.



Jean-Louis Barrault in *Les enfants du paradis* (Children of Paradise), 1945.
Directed by Marcel Carne.
Courtesy of Academy of Motion Picture Arts and Sciences.



Willie Herron and Gronk, detail of *Caras*, 1973. Acrylic on concrete, 57 x 13 feet. City Terrace Park, Los Angeles. Photograph by Shifra Goldman. Reproduced by permission of the artists. From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Willie Herron and Gronk, detail of *Caras*, 1973. Acrylic on concrete, 57 x 13 feet. City Terrace Park, Los Angeles. Photograph by Shifra Goldman. Reproduced by permission of the artists. From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



From Gronk (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)

Willie Herron and Gronk, detail of *Caras*, 1973. Acrylic on concrete, 57 x 13 feet. City Terrace Park, Los Angeles. Photograph by Shifra Goldman. Reproduced by permission of the artists.



Gronk, *Red Lips*, 1989. Acrylic on canvas, 71.5 x 68.5 inches. Private collection. Photograph by William Nettles. Courtesy of Daniel Saxon Gallery, Los Angeles. Reproduced by permission of the artist.



Gronk, *Perdida (Accent on the e)*, 2000. Mixed media on handmade paper mounted on wood, 60 x 118 inches. Private collection. Photograph by Peggy Tenison. Reproduced by permission of the artist. From Gronk (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Harry Gamboa Jr., *Asco* 1976, 1976. Color photograph. From left: Gronk, Patssi Valdez, Willie Herron III, and Harry Gamboa Jr. Reproduced by permission of Harry Gamboa Jr. From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Claude Brasseur, Sami Frey, and Anna Karina in *Bande à part* (Band of Outsiders), 1964.
Directed by Jean-Luc Godard.
From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Harry Gamboa Jr., *Spray Paint LACMA*, 1972. Color photograph.
Shown: Patssi Valdez in the Asco performance piece.
Reproduced by permission of Harry Gamboa Jr.



Harry Gamboa Jr., *Walking Mural*, 1972. Color photograph. From left: Patssi Valdez, Willie Herron III, and Gronk in the Asco performance piece. Reproduced by permission of Harry Gamboa Jr. From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Harry Gamboa Jr., *First Supper After a Major Riot*, 1974. Color photograph. From left: Patssi Valdez, Humberto Sandoval, Willie Herron III, and Gronk in the Asco performance piece. Reproduced by permission of Harry Gamboa Jr.



Harry Gamboa Jr., *Instant Mural*, 1974. Color photograph. From left: Gronk and Patssi Valdez in the Asco performance piece. Reproduced by permission of Harry Gamboa Jr. From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



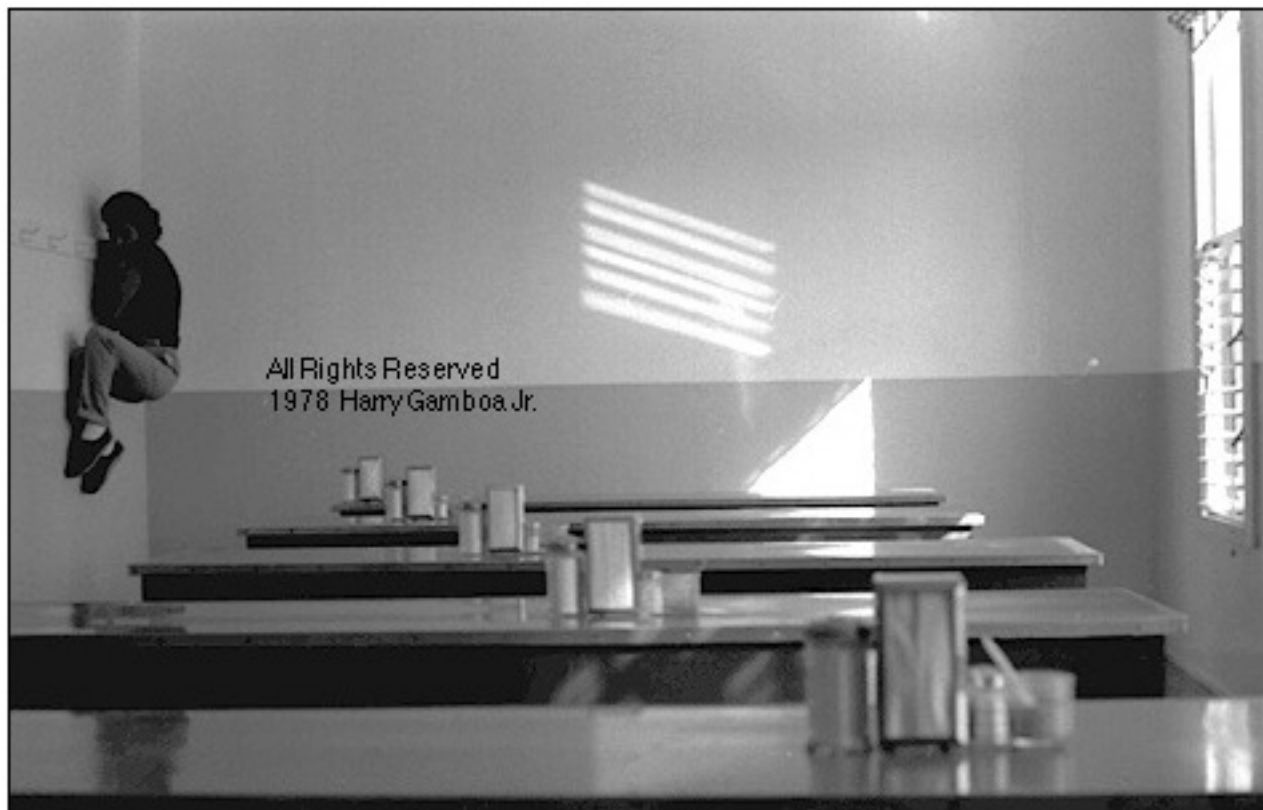
No-Movie A La Mode Gronk, Patssi Gonboa.



-einearte26-



Gronk, *Cinearte* 76, 1976. Black-and-white photo collage. From *Chismearte* 1, no. 1 (1976): 30.



All Rights Reserved
1978 Harry Gamboa Jr.

Harry Gamboa Jr., *No Tip*, 1978. Shown: Gronk in the Asco No Movie.
Reproduced by permission of Harry Gamboa Jr.
From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)

BEST NO MOVIE

Dreva/Gronk
 Frida Kahlo
 No Movie
 Post Clay
 Shadow Play

BEST NO MOVIE DIRECTION

Dreva/Gronk: Jerry Dreva
 & Gronk
 Frida Kahlo: Teddy Sandoval
 Story
 No Movie: Harry Gamboa
 Post Clay: Gronk
 Shadow Play: Willie Herrón
 & Herb Sandoval

BEST NO MOVIE ACTRESS

Betty Salas (Dreva/Gronk)
 Patsy Valdez (No Movie)
 Teddy Sandoval (Frida Kahlo)
 Story
 Fernando Torres (Miss Gallery)
 Apolonia Kosiba/Vargas (Frida Kahlo Story)

BEST NO MOVIE ACTOR

Jerry Dreva (Dreva/Gronk)
 Gronk (Dreva/Gronk)
 Willie Herrón (Shadow Play)
 Alfonso Torres (No Elf)
 Ruben Zamora (Miss Gallery)

BEST NO MOVIE ART DIRECTION

Dreva/Gronk
 No Movie
 Post Clay
 Santero in L.A.
 Frida Kahlo Story

BEST NO MOVIE COSTUME DESIGN

Frida Kahlo Story
 Miss Gallery
 Santero in L.A.
 No Movie
 Post Clay

BEST NO MOVIE EDITING

Dreva/Gronk
 No Elf
 Miss Gallery
 Santero in L.A.
 Post Clay

BEST NO MOVIE SPECIAL EFFECTS

Dreva/Gronk
 Shadow Play
 Dos Fritos
 Arrival/Departure San Diego

BEST NO MOVIE SOUND

Dreva/Gronk
 No Movie
 Miss Gallery
 Post Clay
 Arrival/Departure San Diego

BEST NO MOVIE WRITING

Dreva/Gronk
 Miss Gallery
 No Movie
 Herald Examiner
 Post Clay



Harry Gamboa Jr., *Chic Ano Seven*, 1980. Black-and-white photograph. From left: Gronk, Jerry Dreva, Patssi Valdez, Carlos Almaraz, John Valadez, Willie Herron III, and Harry Gamboa Jr. Reproduced by permission of Harry Gamboa Jr.



"And how's my baby boy?" Gronk and Humberto Sandoval in *Baby Kake*, 1984. Directed by Harry Gamboa Jr. From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)

©1985, Harry Gamboa Jr.



Harry Gamboa Jr., *Jetter's Jinx*, 1985. Black-and-white photograph. From left: Humberto Sandoval and Gronk in the play written by Harry Gamboa Jr., directed by Gronk, and performed at the Los Angeles Theatre Center. Reproduced by permission of Harry Gamboa Jr.



Teddy Sandoval, untitled portrait of Gronk and Jerry Dreva, 1978. Color photograph. Private collection. Photograph courtesy of Paul Polubinskas. From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Gronk and Teddy Sandoval in *La historia de Frida Kahlo*, 1979.
From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Jerry Drava, calendar for 1997. Photo collage and color photocopy, 8.5 x 11 inches. Private collection. Counter-clockwise from upper left: Drava with Lou Reed; Drava; Drava with Les BonBons, postcard of Los Angeles.



Postcard from Jerry Dreva to Gronk, 1977.
From *Gronk* (Los Angeles: UCLA
Chicano Studies Research Center Press, 2007)



77 BonBons

Dear Gronk -
Coldest winter in 100
years. wish you were here
to make history w. me.
Scott Johnson

THIS SPACE FOR MESSAGE

Gronk
730 S. Gage
Los Angeles, Ca
90023

Fan Club

THIS SPACE FOR ADDRESS.

August 1974

missing you and the streets of El Lay. wishing everything were a whole lot easier and trying to figure out what's next. it's been a really wonderful summer: the drive across the USA, almost three weeks in new york, the three recent weeks in the woods of minnesota. staying with parents is really difficult but bearable. i am often very happy. i am often very sad. nothing changes in my life. everything changes in my life. i think about you a lot and how much i'll miss you this winter. appreciate and enjoy your frequent mailings, feeling more unsettled & confused than ever but i survive. much fantasy romance in my life. no new friends since i left atlanta but i see some old ones. mostly i am alone. occasional bursts of energy to write and create. frequent long bouts of apathy & boredom. much sleeping some reading. rarely sex. all the traveling has really tired me out. probably unrealistic plans for ten years of my Diary on Microfilm in a numbered edition. feeling total lack of motivations, goals, commitments. day to day survival is paramount concern. looking for community but unable to accept responsibility even for myself. will write at length sooner or later. miss you. love you.

XXX Jerry

GRONK



TEN YEARS

MARCH 9, 7-11pm. PARTY AT LACE

242 SOUTH BROADWAY, THIRD FLOOR, LOS ANGELES, CALIFORNIA.
90013 (312) 420-2124

Promotional flyer for *Dreva/Gronk 1968-1978: Ten Years of Art/Life*, Los Angeles Contemporary Exhibitions, 1978. With typewritten message from Jerry Dreva to Gronk.

ART MEETS PUNK

You're invited to get down with the artists (or get trampled by the crowd) at a special opening night preview of 'DREVA/GRONK 1968 - 1978: TEN YEARS OF ART/LIFE.' The preview and party will take place Thursday, March 9, from 7 to 11 p.m. at Los Angeles Contemporary Exhibitions, located at 240 S. Broadway (Third floor), in downtown Los Angeles.

Be a part of this anti-historic occasion celebrating the return of Jerry X. Bonbon to Hollywood. Make headlines with Dreva and Gronk as they tear down the gallery walls and take art to the streets. Be on hand when Art meets Punk at the opening of this important exhibition of new art.

It wouldn't be the same without you.

SLASH PAGE TWENTY EIGHT

Announcement for Dreva/Gronk 1968-1978: Ten Years of Art/Life, Los Angeles Contemporary Exhibitions, 1978. Printed in Slash newspaper, February 1978.



DREVA / GRONK
68-78

Pin from *Dreva/Gronk 1968-1978: Ten Years of Art/Life*, Los Angeles Contemporary Exhibitions, 1978.

From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Tomata DuPlenty and Gronk, 1984.
Photograph by Fayette Hauser.

GRONK / TOMATÂ

- the closing party -



at: the Score bar 107 W 4th St
Thursday May 24 Downtown L.A.
7 P.M. 313 629 3382

Promotional flyer for the closing party for *Gronk/Tomata*, 1984. Drawing by Tomata DuPlenty.

THE ROYAL FAMILY

Starring
©RONK FAYETTE TOMATA



As John, Ethel and Lionel Barrymore
Portraying Nicholas and Alexandra
and Rasputin

"Brewery Open House" Downtown
Sun. Oct. 20th. 2020N. Main #236
4P.M. *FREE* with Cheri Penguin
(213) 222-1506 pix: Nels Isrealson

Promotional flyer for *The Royal Family*, 1985.
Written by Tomata DuPlenty.



The Score Bar, 1984. Reception for *Gronk/Tomata*.
Photograph by Gronk.

Individual Grant Application
National Endowment for the Arts

Visual Arts Program

Applications must be submitted in triplicate and mailed with other required materials to the address indicated under "Application procedures" for your category.

Category under which support is requested:

FEB 9 1981

Name (last, first, middle initial)
NICANDRO, GLUGIO, GRONK

U.S. Citizenship

Yes ☒ No ☐

Visa Number

Present mailing address/phone

370 S. GAGE AVENUE
LOS ANGELES, CALIFORNIA 90023
213/268-6916

Professional field or discipline

ARTIST

Birth Date

APRIL 29, 1954

Place of Birth

LOS ANGELES, CA.

Permanent mailing address/phone

370 S. GAGE AVENUE
LOS ANGELES, CALIFORNIA 90023
213/268-6916

Period of support requested

Starting	10	2	1
	month	day	year
Ending	4	1	82
	month	day	year

Career summary or background

Gronk (Brazilian dialect for "to fly")

In 1954, a young pregnant woman from East L.A. was looking at a copy of the National Geographic between labor pains. She became so completely involved in reading an article on South American birds that she continued to flip thru the pages becoming oblivious to the fact of the birth of her son. It was a 50's version of the "Immaculate Deception". No one brought gifts but at least I had a beginning. From then on it was a matter of developing and refining my own awareness of the context in which others base their perceptions. Los Angeles is a complex example of urban diffusion. Cultures and ways of life crisscross one another like a maddened freeway system that has artificial exits. By 1960, I found myself goin in the wrong direction on the cultural fast lane. It was during a drop drill in elementary school that I was struck with the realization that the dominant society relegated the influence by Chicanos on Los Angeles to that of a phantom culture. By 1970, I had become an adept organizer of obscure barrio talents that would act in concert to convey a sense of social alienation (cultural resistance via performance). During 70-71, I produced a series of performances e.g. "Cockroaches Have No Friends" that featured Cyclona who was the epitome of the collision in values, attitudes, and images between cultures. My involvement with Willie Herrón, Patssi Valdez, and Harry Camboa Jr. as co-member of the Asco art group allowed me to participate in cooperative expressions which led to the development of my "Instant Murals" and "Photo Sentences". Many of the Asco performances took place on the streets of Los Angeles and were marked by an attitude of perceptual estrangement. We developed the "No Movie" concept which allows us to present life within a cinematographic context via still-photography and printed matter. During 1978, I established myself as host to two major mass performances, the Greys/Gronk exhibition and the Miss Gallery Pageant. With a combined downtown attendance of nearly 3,000 participants from different cultures and ways of life, I was able to coordinate the effective application of cultural shock treatment. In early 1981, I will erase the U.S./Mexico border with a large eraser. Throughout the years I have presented my work to thousands of public school/university students as well as thousands of gallery and television viewers. I have exhibited my works in the United States, Latin America, and Europe.

Amount requested from National Endowment for the Arts \$ \$5,000.00



L'année dernière à Marienbad (Last Year at Marienbad, 1961). Directed by Alain Resnais.
Courtesy of Academy of Motion Picture Arts and Sciences.
From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Gronk, drawing of Tormenta, 2005. Ink on paper napkin, 5 x 5 inches. Private collection. Image courtesy of Carnegie Art Museum, Oxnard, California. Reproduced by permission of the artist.



Gronk, *Slice of Life*, 1984. Acrylic on canvas, 75.5 x 50.5 inches. Private collection. Photograph by William Nettles. Courtesy of Daniel Saxon Gallery, Los Angeles. Reproduced by permission of the artist.



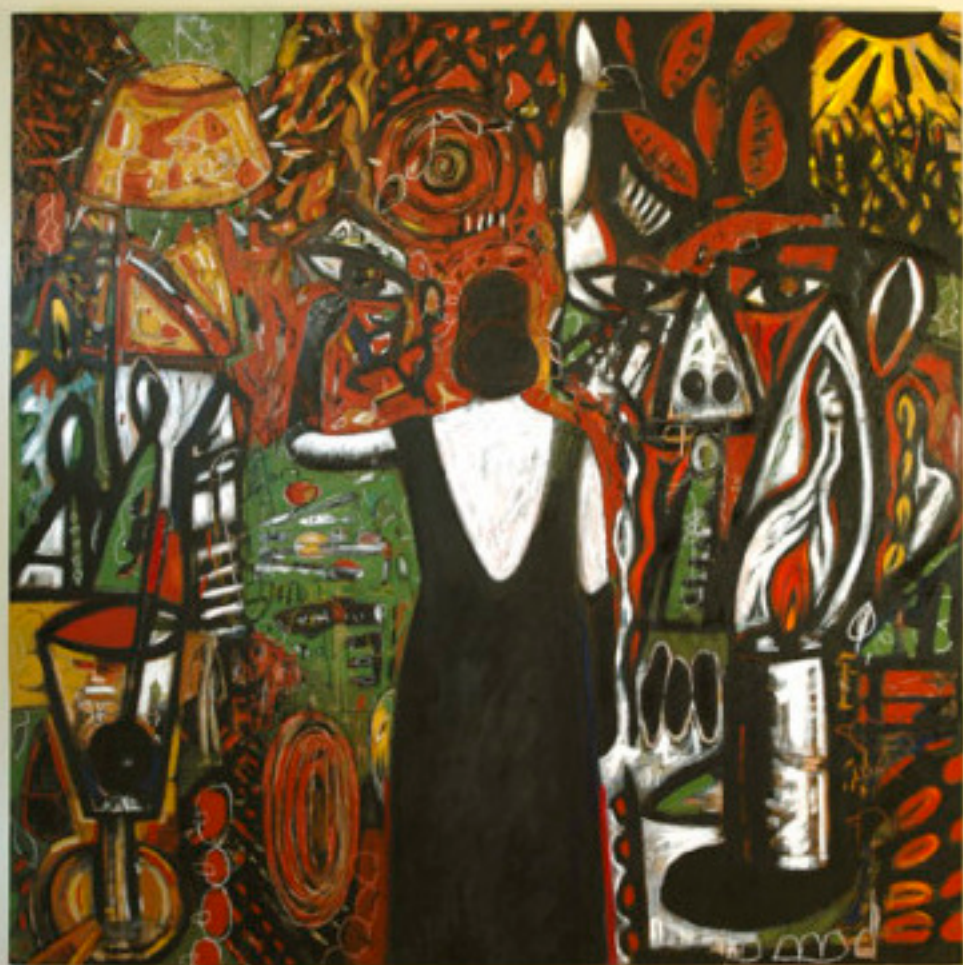
Gronk, Enter Tormenta, 2001. Acrylic on canvas, 84 x 96 inches.

Carnegie Art Museum, Oxnard, California.

Photograph courtesy of Carnegie Art Museum. Reproduced by permission of the artist.



Gronk, Putas Cave, 1988. Acrylic on canvas, 72 x 48 inches. Private collection. Photograph by William Nettles. Courtesy of Daniel Saxon Gallery, Los Angeles. Reproduced by permission of the artist.



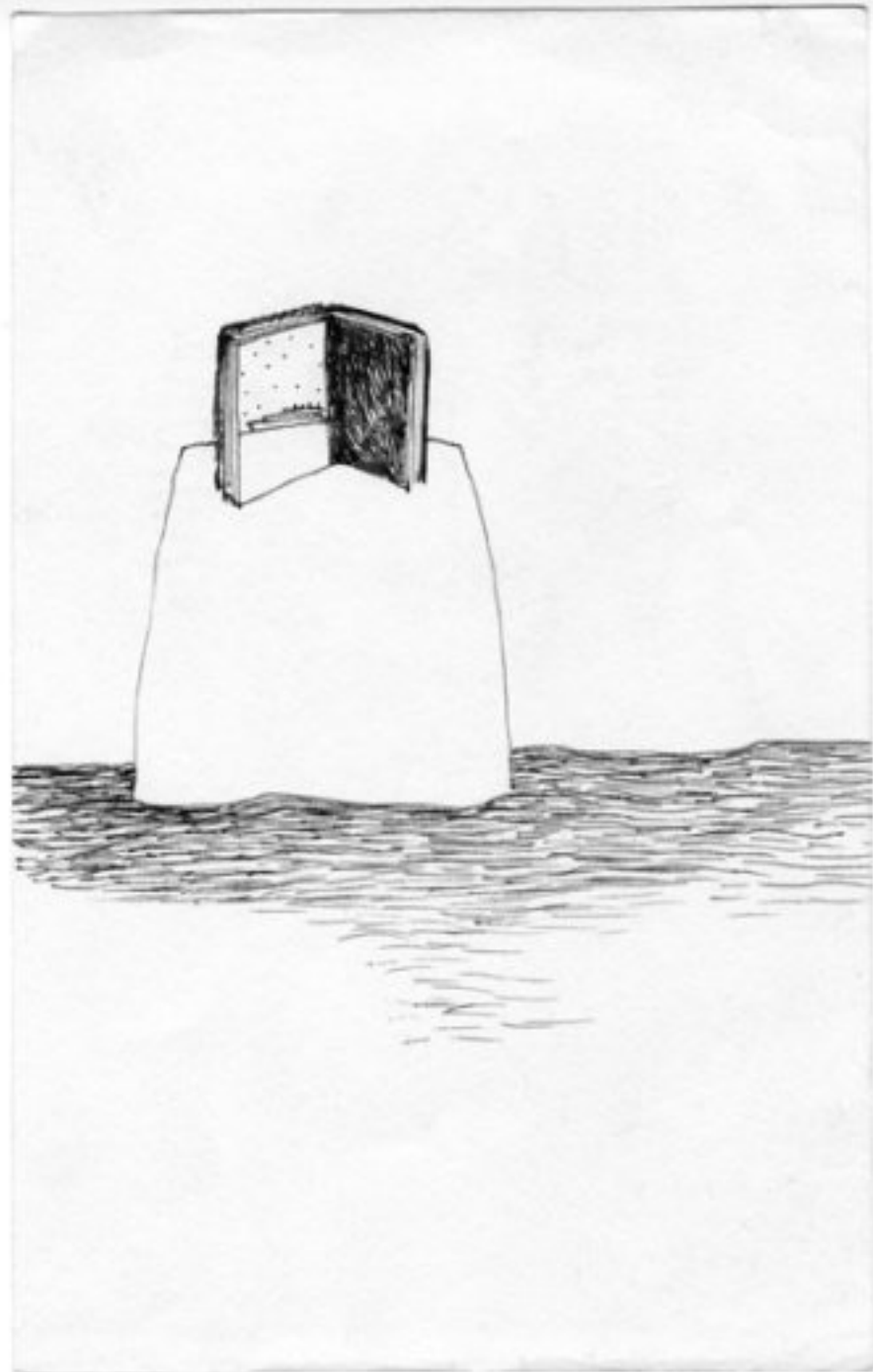
Gronk, *Tormenta Cantata I*, 1995. Mixed media on treated wood, 8 x 8 feet. Private collection. Photograph by Tony Cunha, 2005. Reproduced by permission of the artist.



Lindsey Haley, Sylvia Delgado, and Marisela Norte posing as La Tormenta for the exhibition *The Titanic and Other Tragedies at Sea*, Galeria Ocaso, Los Angeles, 1985. Photograph courtesy of Juan Garza.



Gronk, notebook drawing, 1989. Ink on paper, 8.25 x 5.25 inches. Private collection. Reproduced by permission of the artist.



Gronk, notebook drawing, 1990. Ink on paper, 8.25 x 5.25 inches. Private collection. Reproduced by permission of the artist.



Grand Hotel, an exhibition of Gronk's works at Daniel Saxon Gallery, 1989. From left: *House Dick* (1988), *Conquest* (1988), *Bellhop* (1988), *The High Society Skirt*, *Marie Chandelier* (1988). Photograph by William Nettles.



From Gronk (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)

Gronk, *The Man Without Desire*, 1988. Acrylic on canvas, 73.25 x 61.5 inches, framed. Private collection. Photograph by William Nettles. Courtesy of Daniel Saxon Gallery, Los Angeles. Reproduced by permission of the artist.



Edmund Barr, untitled portrait of Gronk with the Senator Hotel sign, 1991. Black-and-white photograph. Private collection. Reproduced by permission. From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Gronk, Cabin Fever, 1984. Acrylic on canvas, 72 x 95 inches (unstretched). Private collection. Photograph by William Nettles. Courtesy of Daniel Saxon Gallery, Los Angeles. Reproduced by permission of the artist.



Gronk, *Doorman with Key*, 1990. Acrylic on wood, 73.25 x 49.25 inches, framed. Private collection. Photograph by Tony Cunha. Courtesy of Daniel Saxon Gallery, Los Angeles. Reproduced by permission of the artist.



Gronk, *Baghdad Cocktail*, 1990. Acrylic on wood, 73.25 x 49.25 inches, framed. Collection of the Denver Museum. Photograph by William Nettles. Courtesy of Daniel Saxon Gallery, Los Angeles. Reproduced by permission of the artist.



Gronk, *Natural Vessel*, 1990. Acrylic on wood, 73.25 x 49.25 inches, framed. Private collection. Photograph by Tony Cunha. Courtesy of Daniel Saxon Gallery, Los Angeles. Reproduced by permission of the artist.



Gronk, *Hotel Senator*, 1990. Acrylic on wood, 73.25 x 49.25 inches, framed. Private collection. Photograph by William Nettles. Courtesy of Daniel Saxon Gallery, Los Angeles. Reproduced by permission of the artist.



Gronk, *The Boo Report* (No Movie), 1974. Black-and-white 35 mm photographs. Reproduced by permission of the artist.



Gronk, *The Boo Report* (No Movie), 1974. Black-and-white 35 mm photographs. Reproduced by permission of the artist.



Gronk, *The Boo Report* (No Movie), 1974. Black-and-white 35 mm photographs. Reproduced by permission of the artist.



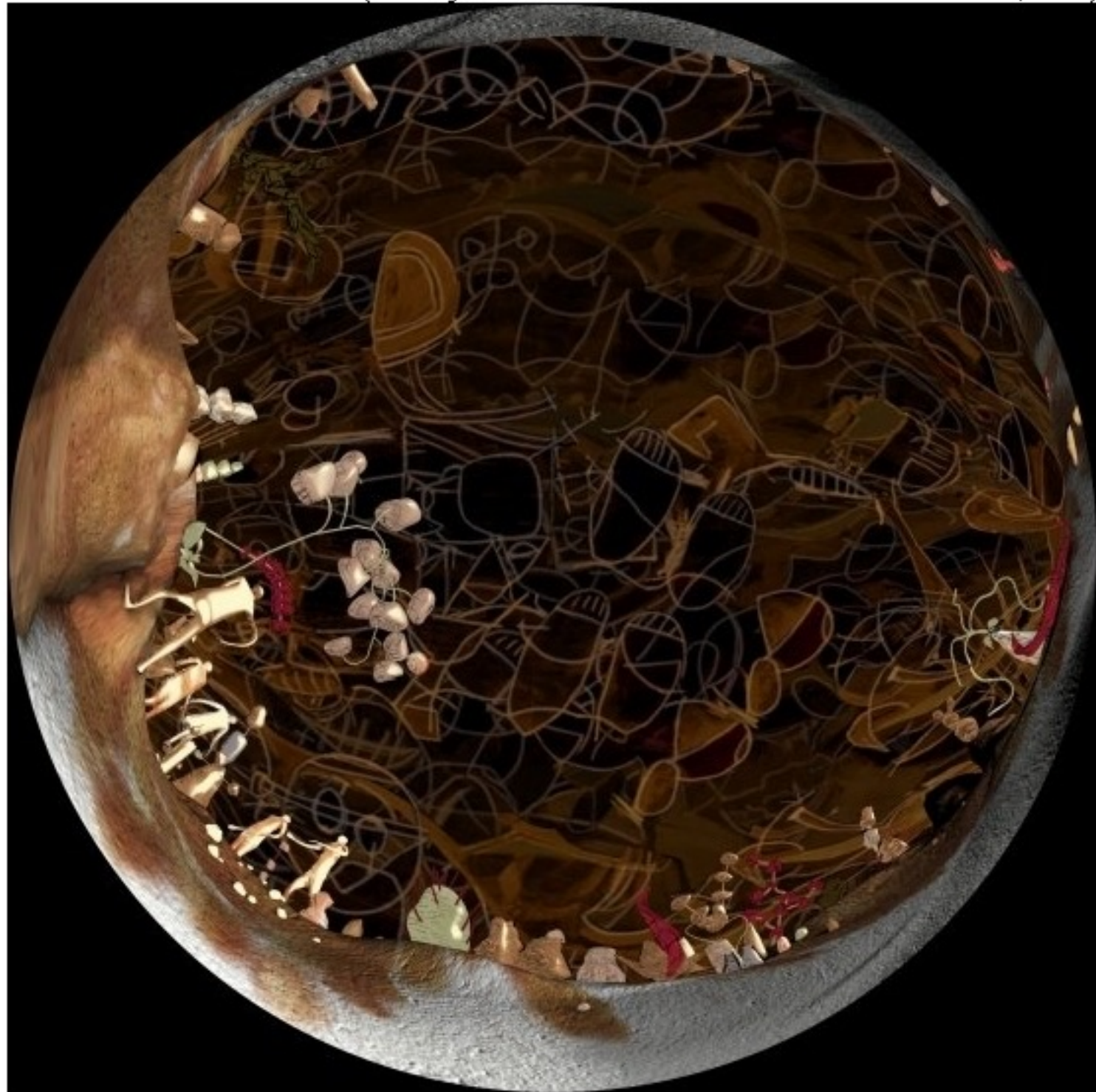
Gronk, *Doggone Chicken*, 1998. Acrylic on canvas, 6.25 x 10 feet. Set for *Los Biombos/The Screens*. Adapted by Gloria Alvarez, directed by Peter Sellars. Photograph by Tony Cunha, 2005. Reproduced by permission of the artist.



Gronk, *Cheap Construction*, 2005. Mixed media installation at Gallery 727, Los Angeles.
Photograph by Tony Cunha, 2005. Reproduced by permission of the artist.
From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Gronk, detail of *Cheap Construction*, 2005. Mixed media installation at Gallery 727, Los Angeles.
Photograph by Tony Cunha, 2005. Reproduced by permission of the artist.
From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Gronk, images from *Gronk's BrainFlame*, 2005. Digital animation. Score by Steve La Ponsie, animation supervised by Hue Walker. Produced at the Digital Pueblo Project with support from the National Science Foundation at University of New Mexico, Albuquerque. Reproduced by permission.



Gronk, images from *Gronk's BrainFlame*, 2005. Digital animation. Score by Steve La Ponsie, animation supervised by Hue Walker. Produced at the Digital Pueblo Project with support from the National Science Foundation at University of New Mexico, Albuquerque. Reproduced by permission.



Gronk, images from *Gronk's BrainFlame*, 2005. Digital animation. Score by Steve La Ponsie, animation supervised by Hue Walker. Produced at the Digital Pueblo Project with support from the National Science Foundation at University of New Mexico, Albuquerque. Reproduced by permission.



Gronk, untitled notebook drawings, 2000. Ink and watercolor on paper, 11 x 8.25 inches. Private collection. Reproduced by permission of the artist.



Gronk, untitled notebook drawings, 2000. Ink and watercolor on paper, 11 x 8.25 inches. Private collection. Reproduced by permission of the artist.



Gronk, untitled notebook drawings, 2000. Ink and watercolor on paper, 11 x 8.25 inches. Private collection. Reproduced by permission of the artist.



Gronk, untitled notebook drawings, 2000. Ink and watercolor on paper, 11 x 8.25 inches. Private collection. Reproduced by permission of the artist.



Gronk on the set for *Aíoadamar*, 2005.
Photograph by Bob Godevin. Reproduced by permission of Santa Fe Opera.
From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



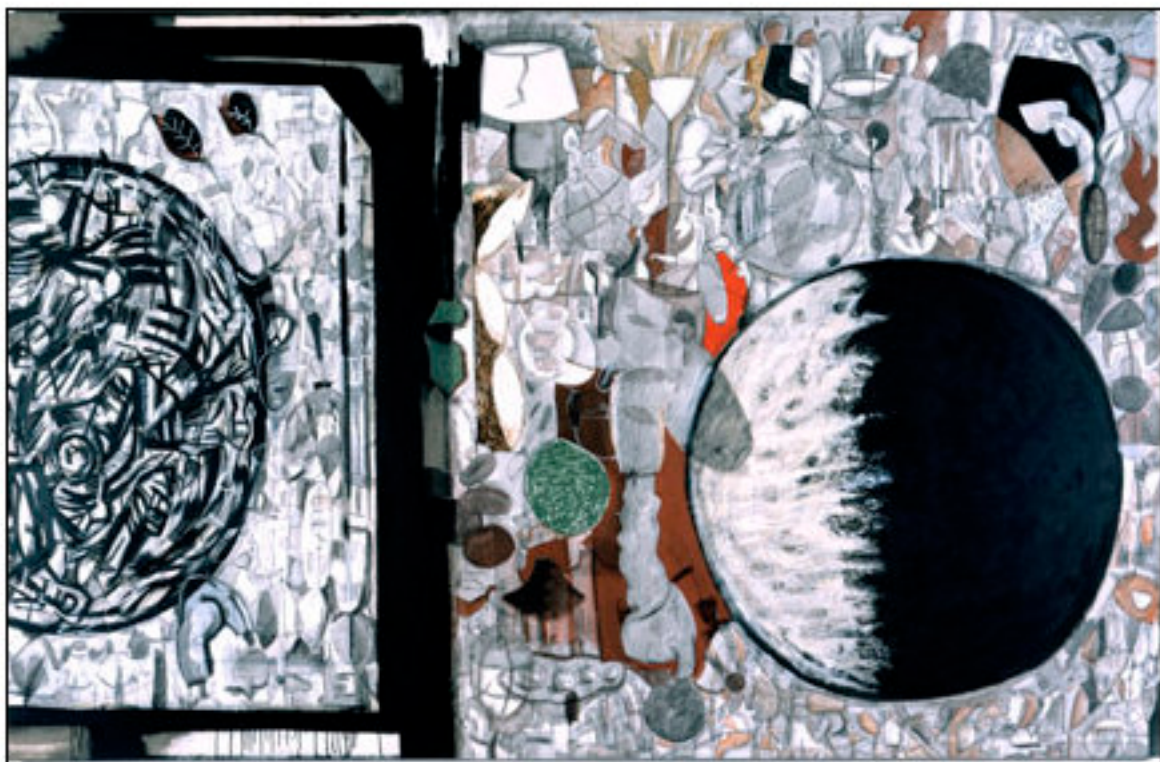
Kelley O'Connor as Federico Garcia Lorca and Dawn Upshaw as Margarita Xirgu in *Ainadamar*, 2005. Photograph by Ken Howard. Reproduced by permission of Santa Fe Opera.



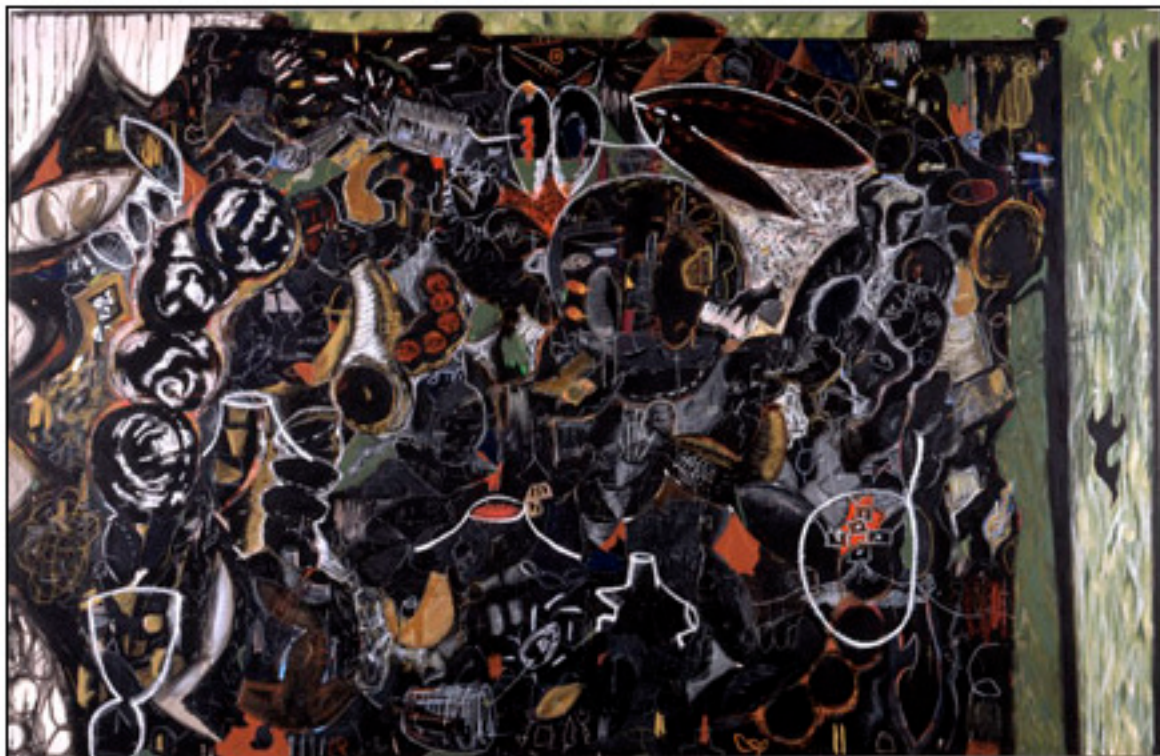
Gronk working in his studio, 2000.
Photograph by Miron Russell Panczenko. Reproduced by permission.
From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Gronk, *The Kingdom*, 1995. Paint on Plexiglas, 30 x 30 inches. Photograph courtesy of Tandem Press. Reproduced by permission of the artist.
From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Gronk, *Lunar Grapefruit*, 2005. Paint and pencil on canvas, 78 x 120 inches.
Photograph by Alan Shaffer. Reproduced by permission of the artist.
From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Gronk, *The Garden*, 2005. Mixed media on canvas, 78 x 120 inches.

Photograph by Alan Shaffer. Reproduced by permission of the artist.

From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)



Gronk, 1993. Photograph by Creston Funk III.

From *Gronk* (Los Angeles: UCLA Chicano Studies Research Center Press, 2007)