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“How The Cultural Aspects of Jesse Trevino's Life Impacted His Artwork”
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Abstract

Jesse Trevino is a renowned local artist that has slowly gained national recognition. Still, his accomplishments and awards have in no way caused him to stray from his cultural roots. I found great admiration for Jesse Trevino as an artist and as a person because of his talent and life experiences. Even after losing his painting hand in the Vietnam War, Trevino persevered and went on to create more than just art. He created visual representations of my culture's history. For this reason, I found a deep connection with the artist on a personal level. His works are familiar snapshots of his lifetime and especially those of my Mexican American heritage. I sought to find through my research the manner in which the cultural aspects of Jesse's Trevino's life impacted his artwork. I have come to find that growing up on the West Side of San Antonio has significantly shaped the works of Trevino. It is the side of town that firmly instilled a sense of culture in Trevino from his large family to his catholic faith. It is the side of town that is unarguably credible for the manner in which his works emit cultural significance. Most importantly, I have come to believe that it is the side of town that gave Trevino his permanent identity as more than just an artist, but as a Mexican American painter of a cultural past, present, and dreams for the future.

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How The Cultural Aspects of Jesse Trevino's Life Impacted His Artwork

Standing in front of Milan Park with Jesse Trevino's "Spirit of Healing" towering above brings an indescribable feeling. I can still remember the luminescent colors shining brightly in the morning sun. The beautiful image offers hope, conveys passion, and reflects the ever-present Christianity in San Antonio. I instantly developed a deep curiosity in Trevino's work and wanted to gain an understanding of his work as an artist to account for his admiration amongst San Antonians. I began to wonder exactly what it was about his life that brought him to paint such exquisite works that reflect my home town and the culture of West side San Antonio. How exactly did the cultural aspects of Jesse Trevino's life impact his artwork?

Pre-Vietnam

Jesse Trevino was born in Monterrey, Mexico and moved to Texas in 1948 with his family.¹ He was raised on the West Side of San Antonio and when he was just fourteen years old, his father passed away.² He went on to graduate from Fox Technical High School.³ Jesse Trevino was then able to attend the Art Student's League in New York on a scholarship he won as a student in High School. However, in 1965 while still in New York, Jesse was drafted to serve in Vietnam and was sent to Mekong Delta, after having chosen to serve rather than be sent back to Mexico. "I couldn't be deferred. I didn't want to return to Mexico. There was no choice for me," Trevino said. "They put me in the infantry and sent me to Mekong Delta."⁴

¹ <http://americanart.si.edu>

² Dan R. Goddard. San Antonio Express News, 18 September 1994. "Hispanic Heritage Month"

³ Steve Bennett. San Antonio Express News, 9 September 1995. "Curtain Rising on New West Side Story"

⁴ Dan R. Goddard. San Antonio Express News, 18 September 1994. "Hispanic Heritage Month"

Vietnam

While in Vietnam, Trevino was only able to do a few paintings. One painting of a Vietnamese woman carrying her baby on her back is displayed at the Smithsonian. His canvas for this painting was a brown paper bag that he painted with tempera. However, he did not get to finish the painting because on the third day of a search-and destroy mission, his platoon was trapped by sniper fire. As Trevino tried to back away from the sniper fire, he was hit in the leg and fell against a booby trap, which sent shrapnel through his arm and body.⁵

Post-Vietnam

Trevino spent the next two years in recovery while a metal hook replaced his right hand.⁶ Jesse still maintained hope to overcome the challenge and paint again despite the discouragement of the terrible nerve damage. "When I was wounded, laying in a hospital bed unable to move, I never lost the will" Trevino said. "It's almost like something I was born with—the need to create."⁷ His family was his understanding support system that helped him to recover. Trevino's mother, Dolores, who raised a family of 12 by herself, helped Jesse to regain his confidence needed to resume his art career. He was able to go on to study art at San Antonio College where he learned how to draw with his left hand. Trevino learned to use his left hand to create photo realistic paintings.⁸ Trevino then earned his bachelor's degree at Our Lady of the Lake University. He experimented with a lot of different materials and styles while in college, but finally decided to paint what was

⁵ Dan R. Goddard. San Antonio Express News, 18 September 1994. "Hispanic Heritage Month"

⁶ IBID

⁷ Steve Bennett. San Antonio Express News, 9 September 1995. "Curtain Rising on New West Side Story"

⁸ Dan R. Goddard. San Antonio Express News, 18 September 1994. "Hispanic Heritage Month"

around him and what he had grown up with.⁹ He even left his dream studio in the Hill country so he could move back to his old home and set up a shop in the living room of his home on West Mistletoe.¹⁰

Inspiration

Trevino's inspiration stemmed from his family and his cultural roots. "My mother is the inspiration for a lot of my paintings," Trevino said. "She gave me a lot of ideas about the people and places I paint."¹¹ Jesse Trevino paints his roots on the city's west side and uses art as a lifeline to chronicle San Antonio's west side history.¹² A sense of family and community is ever present in Trevino's work reflects his realist style and life experiences: death of his father, mother raising 12 kids, and Vietnam history.¹³ Although Jesse began as a photo realistic painter of buildings and people, he is now primarily devoted to his large-scale tile murals on the city's west side.¹⁴ "I had never seen big paintings of the West Side," Trevino said. "My paintings are very personal, but they represent many diverse aspects of Chicano culture."¹⁵ Almost all of his paintings include San Antonio landmarks, such as "La Poblanita" bakery and "El Alameda" theater.¹⁶ Trevino's cultural inspiration is very evident through such landmarks and aspects of the Mexican American Heritage. "We are all expressions of our ancestors, how do we tell that story?" John Phillip Santos, author of *Places Left Unfinished at the Time of Creation*,

⁹ Dan R. Goddard. San Antonio Express News, 18 September 1994. "Hispanic Heritage Month"

¹⁰ Steve Bennett. San Antonio Express News, 3 September 1995. "A West Side Story- Jesse Trevino's exhibit at San Antonio Museum Brings a Street-level View of the Barrio"

¹¹ Dan R. Goddard. San Antonio Express News, 18 September 1994. "Hispanic Heritage Month"

¹² Steve Bennett. San Antonio Express News, 9 September 1995. "Curtain Rising on New West Side Story"

¹³ Steve Bennett. San Antonio Express News, 3 September 1995. "A West Side Story- Jesse Trevino's exhibit at San Antonio Museum Brings a Street-level View of the Barrio"

¹⁴ Dan R. Goddard. San Antonio Express News, 3 January 2004 "Insider San Antonio Artistically Speaking"

¹⁵ Dan R. Goddard. San Antonio Express News, 18 September 1994. "Hispanic Heritage Month"

¹⁶ Steve Bennett. San Antonio Express News, 3 September 1995. "A West Side Story- Jesse Trevino's exhibit at San Antonio Museum Brings a Street-level View of the Barrio"

raised this question to me as I interviewed him. "Jesse Trevino shows that our world is beautiful, important, and part of a legend," he said.

Style

On his large canvases, roughly 5-by-7 feet, Jesse Trevino enlarges the details of life on the West Side to dimensions of a movie screen.¹⁷ His style of large canvases is cinematic in scope and yet still manages to be as intimate as snapshots with a vivid documentary and truthful feel to them. During the early nineteen sixties, many artists, widely dispersed geographically and of varied backgrounds were working on bringing imagery back to art.¹⁸ Unlike modernists who tried to shock a rich society, Trevino's paintings are affirmations of his community's struggle to overcome poverty and achieve a share of the American Dream.¹⁹

Community Contribution

People who do not necessarily spend a great deal of time looking at art may still find Jesse Trevino's work appealing because of the many identifiable places.²⁰ Most of Trevino's work displayed at the art exhibition, "A Westside Story" was familiar to San Antonians, particularly those who grew up on the city's West side.²¹ His art has given many people the opportunity to celebrate and reminisce in places and history that is close to their hearts. Trevino also dedicates much of his work to San Antonio and said, "I think the future is bright for San Antonio, and I hope to do as much as I can as an artist for this city."²²

¹⁷ Dan R. Goddard. San Antonio Express News, 18 September 1994. "Hispanic Heritage Month"

¹⁸ Meisel, Louis K. 1980. Photorealism. New York, New York: Abradale Press Harry N Abrams Inc, p12.

¹⁹ Dan R. Goddard. San Antonio Express News, 18 September 1994. "Hispanic Heritage Month"

²⁰ Steve Bennett. San Antonio Express News, 9 September 1995. "Curtain Rising on New West Side Story"

²¹ IBID

²² Dan R. Goddard. San Antonio Express News, 18 September 1994. "Hispanic Heritage Month"

Achievements

The name "San Antonio's artist" is bestowed upon Jesse Trevino because of his ability to chronicle San Antonio on canvases, along with people, scenes, and the colors of the West Side.²³ He has become one of San Antonio's most successful artists, with is international reputation in photo-realism. He was also one of five Vietnam veterans honored with America's Excellence in the arts awards as a nationally renowned artist.²⁴ His paintings can be found in the collections of world leaders such as England's prince Charles and President Carlos Salinas de Gofari of Mexico.²⁵ In 1987, he was honored with the National Hispanic Heritage Award as Artist of the year.²⁶ Jesse has exhibited in major touring shows such as "Mira! The Canadian Club Art Tour" and "Chicano Art: Resistance and Affirmation."²⁷ He was the first local Mexican American artist to be honored with a solo show at the San Antonio Museum of Art.²⁸ Local painter Cesar Martinez, longtime colleague of Trevino said, "Any one-main show by a local artist- regardless of race-that is a step forward."²⁹

History of the West Side of San Antonio

The West side of San Antonio is historically settled by Mexican Americans. It is an urban area that is extremely vibrant in the Mexican American culture. The actual location is characterized in four quadrants: S. Zarzamora area, Castroville Rd and W. Old Hwy 80, W. Commerce St., and east of Callaghan Rd. You don't need a ticket to get in

²³ Steve Bennett. San Antonio Express News, 17 September 1995. "Cityscape Captured in Mural"

²⁴ IBID

²⁵ Dan R. Goddard. San Antonio Express News, 18 September 1994. "Hispanic Heritage Month"

²⁶ <http://americanart.si.edu>

²⁷ Steve Bennett. San Antonio Express News, 3 September 1995. "A West Side Story- Jesse Trevino's exhibit at San Antonio Museum Brings a Street-level View of the Barrio"

²⁸ Steve Bennett. San Antonio Express News, 17 September 1995. "Cityscape Captured in Mural"

²⁹ Steve Bennett. San Antonio Express News, 3 September 1995. "A West Side Story- Jesse Trevino's exhibit at San Antonio Museum Brings a Street-level View of the Barrio"

and out of the West side and there may not be a physical fence surrounding the area, but the people of the West side and their traditions create a unique atmosphere of cultural experience. It is an area that is comparable to the ghettos of the Jews in Europe. Family, faith, and values are held with the utmost respect. The West side prides itself on its own set values, beliefs, and music that are each unique intricately woven into the society. A notable in the history of the West Side is the story of the Pecan Shellers. In San Antonio the industry that once employed the most Mexicans, pecan shelling, emerged from an extended shutdown. Under the old system of hand shelling, from one to twelve thousand Mexicans were employed at various seasons. An average pecan Sheller earned about 5 cents an hour. In February 1938, a wage cut was announced and several thousand Mexican pecan shellers were on strike. The protestors were tear-gassed, beaten with pistols and baseball bats, and thousands thrown into jail. The strike was finally settled with a compromise. Again in October 1938, when the Fair Labor Standards Act went into effect, the San Antonio pecan shelling industry closed down. In a later hearing, the industry's petition for exemption of the 25 cents an hour minimum wage was denied. Julius Seligmann, the principal pecan operator, chose to install machines. Under this new system, only two or three thousand workers were employed the year round, but they earned 25 cents an hour, an increase in wages of 500 percent.



The connection between the Jesse Trevino works and the West Side

Inside the stereotypical West Side lives another world Jesse Trevino recreates and brilliantly captures through his work. The small West Side homes Trevino depicts in his works are reminiscent of any small Mexican town. Market Plaza is designed to mix Texan and Mexican influences with successful business.³⁰ Back at Market Square, some merchants will sell handcrafts and imported goods from the back of Vintage trucks.³¹ Visual art thrives in San Antonio because it is so inextricably intertwined with the city's history and major religion.³²

Many great and honorable Western art works are based on biblical themes, such as Michelangelo's Sistine Chapel and Da Vinci's The Last Supper. The power of the Church in the West side is infinite. The Spanish missions, shrines, Catholic Churches, and universities all symbolize our city's strong sense of religious art.³³ The San Fernando Cathedral, a prime example, is steeped in the city's Hispanic heritage.³⁴ The Catholic Church has been a supporter of visual arts from its beginnings in



³⁰ Anastasia Cisneros-Lunsford. San Antonio Express News, 9 March 1994. "Market Square Reflects Area's History"

³¹ IBID

³² Dan R. Goddard. San Antonio Express News, 19 December 2004. "Works of Faith-Religious Art Ever-present in Catholic San Antonio"

³³ IBID

³⁴ IBID

order to spread a religious message to the illiterate and further deepens religious understanding for those whom were educated.³⁵

Spirit of Healing

Trevino's Spirit of Healing Mural located in down town San Antonio was one of his largest works. The background of the nine-story mural includes part of a cross and a fierce red, orange and purple country sunset.³⁶ Luminous colors vividly shine during the day as the mural towers over the viewer. I found it unexplainably easy to get lost in the detail of Trevino's mural and the beauty of its message.

The design of the Spirit of Healing depicts Trevino's own son holding a shining dove, under the watch of a stone guardian angel with a broken wing. The monument in the San Fernando cemeteries inspired this design and links a strong tie back to the West Side. It also has a lot of spirituality that reflects the religious themes of San Antonio's West side. "We're using a totally new technique for creating



³⁵ Dan R. Goddard. San Antonio Express News, 19 December 2004. "Works of Faith-Religious Art Ever-present in Catholic San Antonio"

³⁶ Dan R. Goddard. San Antonio Express News, 27 March 1996. "Team Spirit-Students helping Trevino piece together huge mural"

the mural. You see the use of broken or pieced together ceramic tile a lot in Mexico, used to cover tables and chairs, even cars,” said Trevino.³⁷ These chairs and tables are commonly found on San Antonio’s West Side and go back to Jesse’s early years in Mexico. During the constructing of the mosaic mural, Jesse Trevino was assisted by 10 local art students.³⁸ After the unveiling of “Spirit of Healing,” Trevino kicked off this new teen project, “The best of San Antonio’s taggers” at SAMA. The program channels teens’ talents in good directions and is an art in itself.³⁹ Trevino’s commitment to the young people of San Antonio is the greatest healing gift he can give and is noted as the best healing he can give to the community.⁴⁰

Central Library Mural

Inside of the Central Library Auditorium is a 36-foot mural that features landmark marquees of theaters such as the Majestic, Aztec, and *Nacional*. (Refer to appendix a) In back of the painted photos is St.

Anthony, San Antonio’s patriarch depicted with a child in his arms. The massive Tower Life building overlooks the city brightly lit up over the alter, as shown in the central snap shot of the mural below. Since the mural



³⁷ Dan R. Goddard. San Antonio Express News, 27 March 1996. “Team Spirit-Students helping Trevino piece together huge mural”

³⁸ IBID

³⁹ Susan Yerkes. San Antonio Express News, 5 October 1997. “‘Healing Spirit’ touches Youth thanks to Art”

⁴⁰ IBID

is mounted on the auditorium wall in a narrow hallway, it isn't possible to capture the entire mural in one photograph. Instead, I had to focus in on sections at a time.

The central Library mural has a strong connection to San Antonio's West Side. It reflects the Mexican American culture that is ever present in San Antonio, gives a historical insight to San Antonio's roots, and a creative perspective of Trevino's imagination. "I wanted something that would be timeless, that would still have meaning in 20 or 30 years...I want people to be a part of it. I want people to feel that they can almost step into it," Trevino said.⁴¹ Icons and representations, historical and cultural overtones, evoke memories and emotions of the World War Two era to present. He was able to capture a strong message when many Mexican Americans were going off to war and beginning to feel that they were being treated as equals.⁴² "It was the beginning of change, the birth of Mexican middle class," said Ellen Riojas, a teacher of bicultural and bilingual studies at the University of Texas at San Antonio.⁴³ A B-24 bomber that symbolizes the local air base and the Army jeep patronizing Fort Sam Houston are both representations of San Antonio's rich military heritage.⁴⁴ (Refer to appendix b) At first glance, the viewer is taken away by the central images of the mural: candles, photographs, and flowers (fresh, dead, and artificial) surrounding the altar. Many of these altars are seen around West Side San Antonio where people commonly leave flowers or light a candle in prayer. Photographs of former soldiers of different ethnic backgrounds symbolize the bravery of the men and the losses of many families.⁴⁵ Cleto Rodriguez,

⁴¹ Steve Bennett. San Antonio Express News, 17 September 1995. "Cityscape Captured in Mural"

⁴² IBID

⁴³ IBID

⁴⁴ IBID

⁴⁵ IBID

Medal of Honor Winner was featured among the World War Two Veterans.⁴⁶ (Refer to appendix c) General Robert Mc Dermott is outfitted in his cadet dress and the African soldier is a local man who is unknown, but also representative of ethnical diversity.⁴⁷ A fourth photo captures the image of San Antonio labor activist Emma Tenayuca who led the pecan shellers strike and has fought against racism and social oppression against Mexican Americans all her life. Personally, I am not as reminiscent as older viewers of the public library mural. It teaches me more about the historical past of our city rather than take me back to the time, since my memories do not date back to WW2 years. However, although I do not feel like an “insider” when viewing these vaguely recognizable symbols, I am still connected to the community as a San Antonian.

Virgen de Guadalupe Veladora

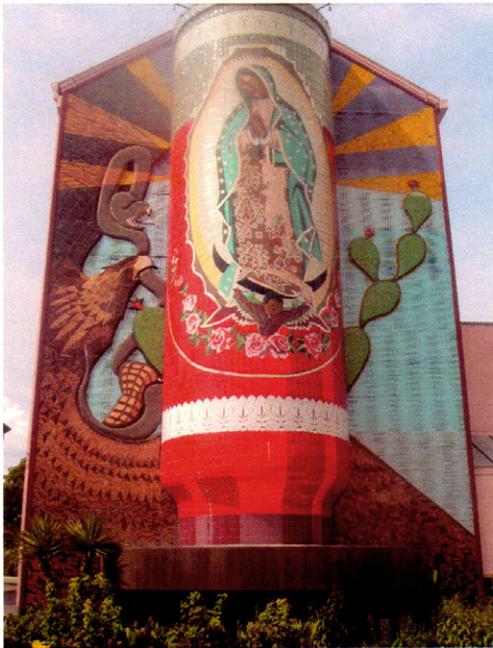
Trevino also created a 20-by-40 foot, three-dimensional tile mosaic candle formed by a half cylinder affixed to the wall.⁴⁸ He and assistants assembled the small tile pieces together like a jigsaw puzzle.⁴⁹ The sculptural mosaic of Virgen de Guadalupe Veladora is an image of the center's namesake saint that beautifies the theater's face. Eyes are downcast with her hands gracefully in prayer and clothed in a blue robe decorated with stars. The candle in the Veladora is bordered by an eagle holding a snake in its beak on one side and a cactus studded with spines on the other. The lightweight Styrofoam panels wrapped in mesh and coated with concrete laid on the warehouse floor. The eagle, snake, and cactus take shape against a blue sky.

⁴⁶ Steve Bennett. San Antonio Express News, 17 September 1995. “Cityscape Captured in Mural”

⁴⁷ IBID

⁴⁸ Elda Silva. San Antonio Express News, 12 December 2003. “Community Symbol Unveiled Image of La Virgen de Guadalupe expected to light up West Side”

⁴⁹ IBID



Although smaller than the “Spirit of Healing” La Virgen mural had its own three-dimensional challenges.⁵⁰ The candle was three-dimensional and the background was flat in the original design, before Trevino decided to bring the figures (eagle, snake, and spine studded cactus) out in relief. Each of these figures is directly related to the Mexican American heritage and is in the Mexican flag. The Veladora gives a traditional representation of the Virgen de Guadalupe. “Some of the Mexican murals are done in relief. I’ve always liked that dimension,” Trevino said. “When natural lighting is on the mural, the fact that it’s in relief will create shadows and a really nice effect just naturally. I think that’s going to give it even more of realism,” Trevino said.⁵¹ The nearby Lady of Guadalupe church was once the sight where thousands gathered to see what appeared to be tears flowing from a statue of the Virgin Mary.⁵² This mosaic sculpture is designed to bring together community and has the potential to draw people over the Guadalupe Street Bridge to the West Side neighborhood.⁵³ The image of Virgin of Guadalupe has now become not only a religious symbol, but also a cultural one.⁵⁴ The image evokes the cultural myth of the origin of the Mexican people. Symbols do not have meaning fixed for all time, just as Trevino’s murals are timeless for people of different places. For San

⁵⁰ Elda Silva. San Antonio Express News, 12 December 2003. “Community Symbol Unveiled Image of La Virgen de Guadalupe expected to light up West Side”

⁵¹ IBID

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⁵⁴ Mike Greenberg. San Antonio Express News, 14 July 2002. “Virgen of Guadalupe a symbol of identity for cosmic race”

Antonio, the image of Virgen of Guadalupe represents the melting of two distinct cultures-European conquerors and Aztecs along with other indigenous people to form a new cosmic race.⁵⁵ “Often I have been asked why a religious symbol on a



cultural arts center,” center chairperson Elena Torralva said. “And usually the question comes from individuals who perhaps don’t understand that this is much more than a religious symbol. It is part of our legacy. It is who we are as Mexicans and Mexican Americans, as Latinos.”⁵⁶ The image is everywhere and it doesn’t matter whether you’re Catholic or not Catholic. This image is everywhere in Mexican American countries. Evidence of religious significance in the San Antonio West side community is close-by. Our lady of Guadalupe church stands near by, on El Paso Street. Virgen de Guadalupe has even been used as a political and cultural symbol dating back to the war for Mexican independence from Spain in 1810 and perhaps earlier.⁵⁷ “When you talk about culture, I think about the Virgen de Guadalupe,” Trevino says. “I remember seeing my mom lighting up a candle, my friends lighting up a candle to the Virgen de Guadalupe.”⁵⁸ Trevino said. I can personally relate to similar experiences of watching my mother light a candle, or doing so at church while praying to La Virgen, as I captured in the picture

⁵⁵Mike Greenberg. San Antonio Express News, 14 July 2002. “Virgen of Guadalupe a symbol of identity for cosmic race”

⁵⁶ Elda Silva. San Antonio Express News, 23 May 2002. “An Artists dream-Prints of Guadalupe mural will help finance its completion”

⁵⁷ Elda Silva. San Antonio Express News, 12 December 2003. “Community Symbol Unveiled Image of La Virgen de Guadalupe expected to light up West Side”

⁵⁸ IBID

above. Many candles were lit as my little sister knelt beside another parishioner to say a prayer to La Virgen de Guadaupe.

The project is close to the hearts of the people on the West Side. Esther Estrada, a cancer patient, saw a news story on Jesse Trevino's mural of La Virgen de Guadalupe Veladora and donated the \$1,000 she saved for her tombstone to the Guadalupe Center.⁵⁹ She passed away before the mural was done, but her gesture of love lives on and her husband has kept his promise to give money to the center every year.⁶⁰ "If this project can have an effect on people now, even before it's done, think about the effect after." Trevino noted.⁶¹ "Esther Estrada represents the people of our community who have so much faith and devotion for the Virgen." Torralva said.⁶²

Elvira Cisneros is a prominent community service leader and the wife of Henry Cisneros, the first Hispanic mayor of a major American city and secretary of the U.S Department of Housing and Urban Development under President Bill Clinton's cabinet. She is one of the many Westside citizens that donated cuttings of roses to place in front of the Virgen de Guadalupe Veladora as part of a project organized by the Guadalupe Cultural Arts Center.⁶³ It is another cultural tradition evoked by Trevino's work that provides visual identity for the center with enhancement.

Lion's Pride

"Lion's Pride" is another of Trevino's works strongly related to the West side and its values. Glazed 6-by-6 inch Italian tiles were pieced together to form the picture with-

⁵⁹ Vianna Davila. San Antonio Express News, 10 December 2003. "Woman's dying wish aids Guadalupe mural-Tombstone money goes to help fund project across the street from center"

⁶⁰ IBID

⁶¹ IBID

⁶² IBID

⁶³ Vianna Davila. San Antonio Express News, 5 May 2004. "Rose bushes enhance art on West Side"

in a picture of a family of lions- a male, a lioness, and five cubs at the center of the mural. An elaborate picture frame that looks like it's being hung by Trevino, his helpers, and friends, borders the mural. It won best arts and cultural project awarded by Down Town Alliance "Best of downtown Award."⁶⁴

Businessman F. A. Chapa brought the lion logo with him when he moved his company to San Antonio on West Commerce from Monterrey Mexico.⁶⁵ The original Chapa log consisted of a single lion looking sideways



at he viewer.⁶⁶ The drugstore was torn down in 1971.⁶⁷ "I wanted to bring back the lion that people remember as the slog f the (now demolished) Chapa Drug Store," Trevino said. "But I didn't want to just re-create the logo.⁶⁸ The family of lions represents the pride of a family." Trevino's twist of adding the lioness and cubs was done to symbolize the growth of our city.⁶⁹

"Originally, we were just going to do the picture of the lions and Goodwill went ahead and put her frame," assistant Elizabeth Rodriguez said. "But after talking it over

⁶⁴ Christopher Anderson. San Antonio Express News, 1 April 2004. "Down Town awards bestowed-showcases areas' highlights at fourth annual event"

⁶⁵ Dan R. Goddard. San Antonio Express News, 9 March 2003. "Trevino's big cat mural full of good memories"

⁶⁶ IBID

⁶⁷ IBID

⁶⁸ IBID

⁶⁹ IBID

with Goodwill, we decided to incorporate the people outside the frame.”⁷⁰ Trevino and Rodriguez had to measure and cut around the existing frame, which was no easily accomplished.⁷¹ Among the people in the mural border are Trevino and his team of Rodriguez and the brothers Jesse and Alex Villarreal. Rodriguez's daughter, Jennifer and Jesse's son, Fabian, are also pictured.⁷² Amando Albaran, like Trevino a Vietnam Veteran, is the man in the wheel chair.⁷³ This is an example of how people with disabilities are not secluded from society, but rather integrated through Trevino's vision. “I put myself and my friends in the mural to show that this is a team effort- something that I think is a good concept for Goodwill.” Trevino said.⁷⁴ The landscape beyond the lions in the murals features one of Monterrey's most distinctive landmarks, Cerro de la Silla, the mountain shaped like a sandal. This connects the mural back to Trevino's birthplace. These mountains balance between strong sense of pride and humbleness of people helping one another. It shows the “power for work” and stands for much of what the good will does.

I have found it most difficult to convey exactly what the West Side is. There's only so much that words can do to explain the essence of the West Side. Mary Garza Gonzales, who grew up on the West Side during the 1960's, is very reminiscent of the simpler time with nostalgia. She recalls an ideal world of religious values, safe atmosphere, outdoor childhood games, and dirt streets. People slept with their doors unlocked windows open, and lived with three generations of family in their dull-colored,

⁷⁰ Dan R. Goddard. San Antonio Express News, 9 March 2003. “Trevino's big cat mural full of good memories”

⁷¹ IBID

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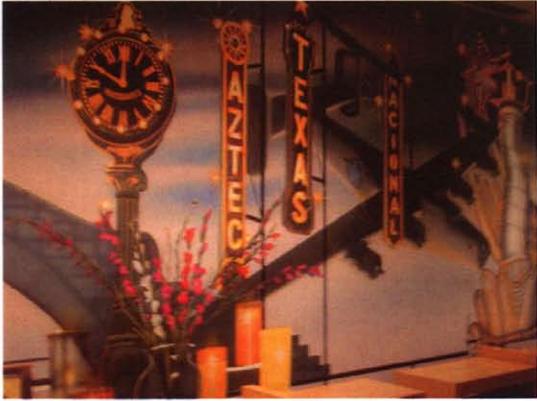
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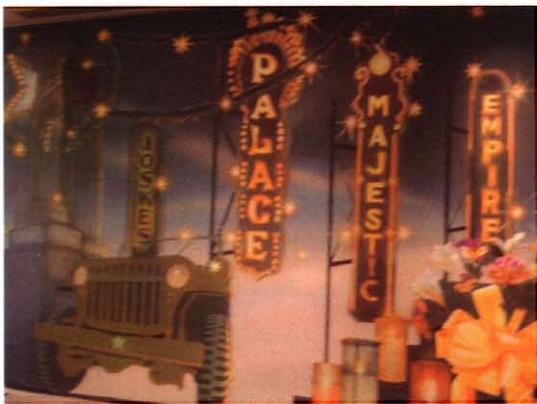
wooden homes. The lifestyle of hanging clothes on a clothesline to dry and attending Sunday mass as a family is exactly what Trevino grew up in. This is his culture that is deeply rooted in him, shining through in each work. Trevino's devotion and loyalty to his culture have been inextricably intertwined into his art and have earned him much credit. Still, an unanswered question is when the Smithsonian institution among other institutions will include more Mexican American art. The Smithsonian was criticized for willful neglect and sued by the National Council of La Raza. In 1994, the Smithsonian was found almost entirely excluding Latinos in its operations. Since then, progresses have been made and gradually brought to public attention. However, it is questionable as to when if ever, Mexican American art will get the attention of major museums. Nevertheless, Trevino has made significant contributions to furthering Mexican American art credibility and did so by staying true to his roots and culture.

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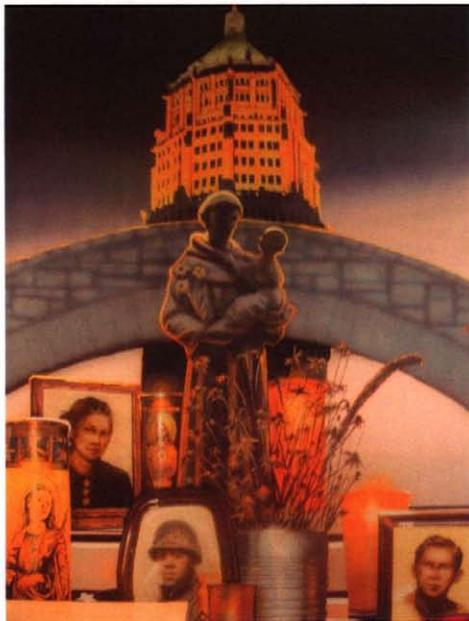
Appendix A



Appendix B



Appendix C



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