



GROUP
EXHIBITION
2025

LA PIEDRA ART COLLECTIVE

THAT STUBBORN RESISTANCE

Artist: **ALFREDO GONZALEZ**

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ESA TERCA RESISTENCIA

That Stubborn Resistance is a celebration, rooted in the past, of the present contributions of Central Americans and Mexicans in the United States. The exhibition, featuring both existing and new artworks created by members of the Los Angeles artists group La Piedra, envisions resistance as the refusal to accept or comply. The artwork explores themes of war, memory, and healing. In their own words, the artists of La Piedra highlight “how all social struggles, whether contemporary or future, are the continuity of the historical legacy of other deeds.” The name La Piedra alludes to the artists’ collective history of resilience. Like many other immigrants from the Central American region, most of La Piedra’s members had to flee their countries. To find refuge in the United States, they left behind family, careers, and their aspirations. Struggles for social justice have inspired and nourished their art, while that art has accompanied and informed feats carried out by different peoples in their search for better societies free of oppression.

The artworks in the exhibition are complemented by oral history videos that trace personal and community histories, highlighting the reconstruction of the artists’ lives: raising families, establishing communities, and gradually reshaping the Los Angeles landscape through their multi-layered social and cultural contributions. Individually and collectively, they have participated in numerous art exhibitions and public art programs in the US since 1979. In 1997, they participated in the first-ever cross-cultural art exchange with El Salvador, known as The Great Table. Three panels of the 14-panel polyptych are on display here.

La Piedra convenes twice a month at the Siqueiros Gallery in Mid-City to create, educate, and participate in community. They fight for recognition in the art world and find ways to refuse invisibility in US society and culture while holding their homelands close to their hearts.

La Piedra artists: Margoth Ábrego, Mario Ávila, Tito Calidonio, Arturo Cambron, Guillermo Fuentes, Pehdro Kruhz, Dora O. Magaña, Francisco A. Mejía, Ricardo O’Meany, Eduardo Polanko.





ARTIST PROFILE

Margoth Ábrego

Los Angeles-based
Salvadoran Artist
b. 1959



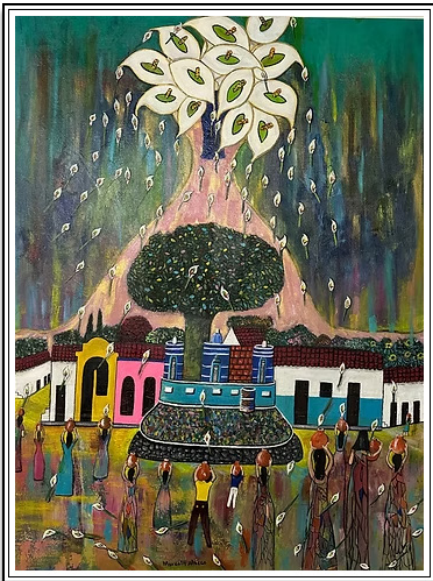
ARTIST BIO

Margoth Abrego was born in the town of San Martín, in the department of San Salvador, El Salvador in 1959. She began her journey into the arts from a very young age at the local public elementary school, “Jorge Lardé.” During her regular classes, the artist recalls, she would draw flowers and landscapes on the margins of the pages in her notebooks. She also took classes in crochet, an art form that she has practiced since the age of 12 and continues today. Cooking classes were her favorite and to this day she practices the art of Salvadoran cooking in her family life. The painter, Jorge Marmol, also from the town of San Martín, is Margoth Abrego’s cousin. He has been the biggest influence on her work. She learned from him to use brilliant, warm colors and she often paints San Martín’s public plaza as well. Margoth Abrego arrived in Los Angeles, California in 1980 to settle permanently with her husband, Douglas Abrego, and her two eldest daughters, Leisy and Claudia. Two more children, Tatiana and Natalie, were born in the United States.

She taught herself to paint in her mid 40s and has not stopped since. Her work has been shown in the Galería Siqueiros, Casa 0101, and multiple times in the Salvadoran Consulate in Los Angeles. When we ask Margoth, “how do you see your art?” she responds with much enthusiasm, “my paintings are love for flowers, colors, and for women because God gave me four daughters whom I love, and for the beauty of nature which is perfect.”

Exhibition list available upon request.

ESA TERCA RESISTENCIA



Mi Querido San Martin, 2024
Acrylic on canvas
30 in. x 40 in.



Hojas Ceidias, 2024
Acrylic on canvas
30 in. x 40 in.



ARTIST PROFILE

Mario Ávila

Los Angeles-based
Guatemalan Artist
b. 1959



ARTIST BIO

Mario Avila was born in 1943 in the La Reformita neighborhood of Izabal, Guatemala. From a young age, he showed a natural talent for drawing. At the age of 24, he pursued art studies at the Popular University of Guatemala. Later, he also trained as an industrial mechanic. In the 1970s, he joined Mayan revolutionaries in the Guatemalan highlands, learning their struggles and survival skills amid growing state repression.

As violence intensified, Mario became deeply involved in the fight for justice, which forced him to abandon his artistic pursuits. For his political beliefs, he endured imprisonment, torture, and exile. After fleeing to the United States, he was detained again and faced a long and painful political asylum process.

Eventually reunited with his family, Mario reconnected with his passion for art through collective work and community engagement. He continues to live a life rooted in both artistic expression and political activism.

Mario is the father of 4 daughters and 3 sons, all dedicated to different forms of art work, be it interior design, photography, music, painting and jade work. He is married to Gloria de Ávila, a history teacher and Calligraphy artist.

EXHIBITIONS

2025 ESA TERCA RESISTENCIA with La Piedra Art Collective, Museum of Social Justice, Los Angeles, CA

2024 Contra el Muro, a group exhibition. Galería Comunitaria Siqueiros, Los Angeles, CA

2023 "De Patriotas a Demonios," a group exhibition. Siqueiros Gallery, Los Angeles, CA

2008 Contra Tortura, TASSC, Washington DC

1993 Pobrecito Peta, LACE Gallery. Santa Monica, CA

1992 América, Voz de Tantas Raíces, ASTAC, Teatro Nacional, El Salvador

1991 Tiempo Erótico, Ventana Gallery. Silverlake, CA

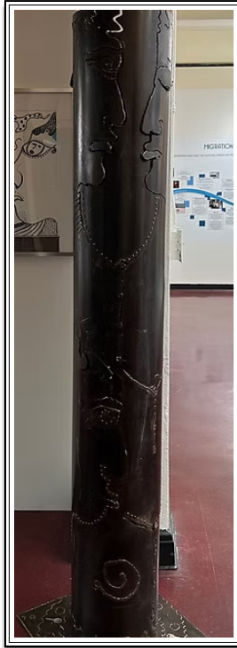
1991 Encuentro Magico, Santa Monica Public Library. Santa Monica, CA

1988 Todo Esta Prohibido, Espacio Cultural Macondo, Los Angeles, CA

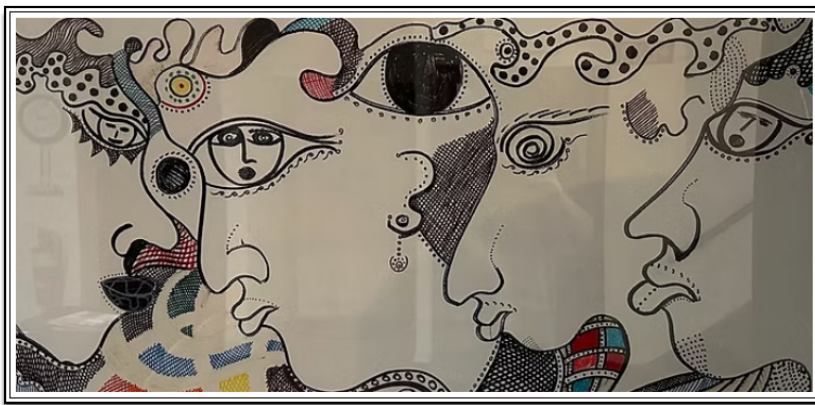
ESA TERCA RESISTENCIA



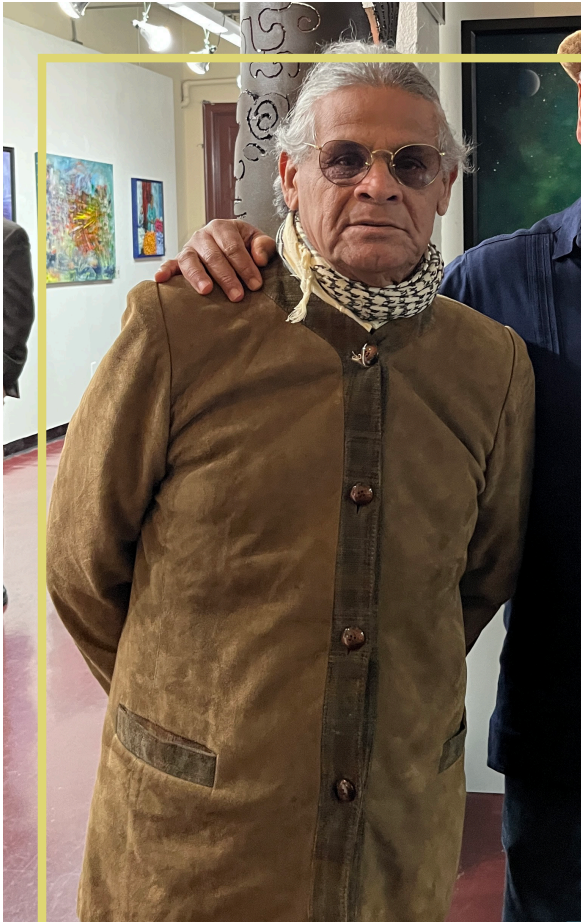
IXIM II, 2024
Steel
12 in. x 72 in. x 12 in.



Identidad, 2024
Steel
12 in. x 72 in. x 12 in.

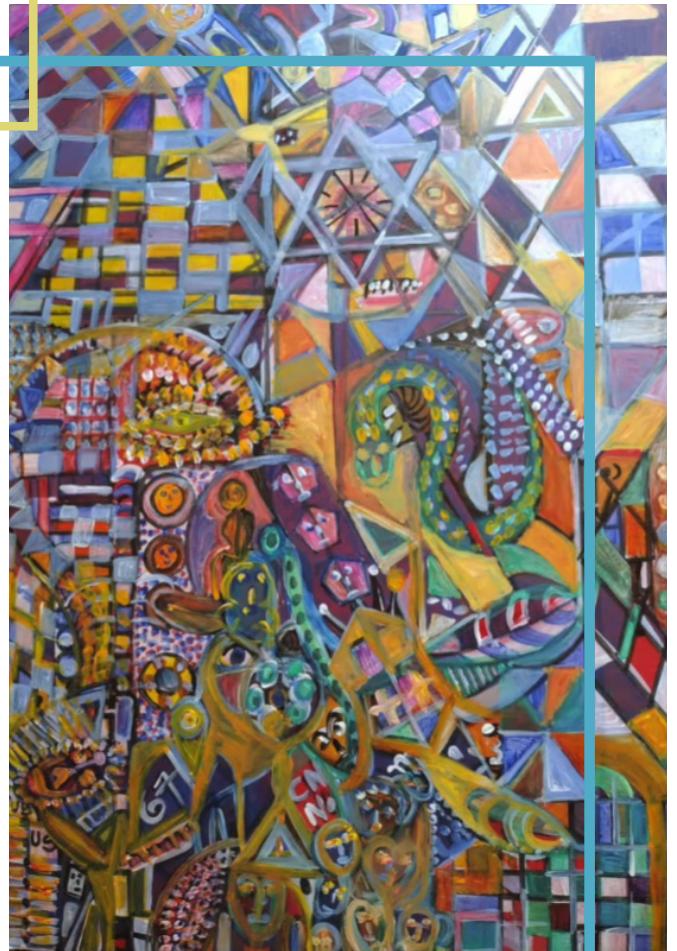


Resistance, No Date
India ink and acrylic marker on paper
52 in. x 24 in.



ARTIST PROFILE

Tito Calidonio
Los Angeles-based
Salvadoran Artist
b. 1954



ARTIST BIO

Tito Calidonio was born in 1954 in the Comecayo Canton department of Santa Ana, El Salvador. He considers himself an "empirical" artist with no formal art education. His motivations are many, including the search for a means to mitigate the pain of the losses of his wife and daughter. As a result, he has immersed himself in drawing and painting since 2005. The music of Pink Floyd, his reading of philosophy, particularly Nietzsche, and the accumulation of feelings against violence and religious manipulation also motivate him.

He co-authored a children's book in 2011, *The Little Bird*, "an homage to their past generations who took the time to stimulate hunger for knowledge in the young ones and to feed their ingenious minds with this and many other stories."

Exhibition list available upon request.

EXHIBITIONS

Available upon request.

ESA TERCA RESISTENCIA



The Main Builders, 2012
Acrylic on canvas
36 in. x 48 in.

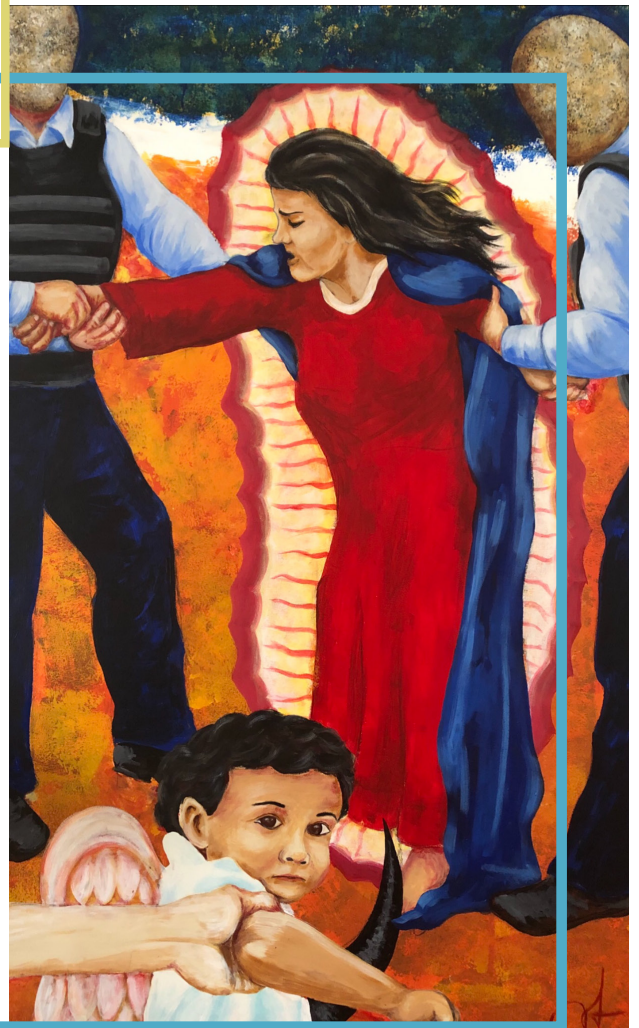


Untitled, no date
Acrylic on canvas
36 in. x 48 in.



ARTIST PROFILE

Arturo Cambron
Los Angeles-based
Mexican Artist
b. 1954



ARTIST BIO

Arturo Cambron was born in Guadalajara, Jalisco, Mexico in 1954. He emigrated from Mexico to Los Angeles at the age of 3. He comes from a musical family but Arturo chose art to express his artistic talents. He was raised in East Los Angeles and attended Montebello High School when he participated in the student walkouts of the 70's. This event inspired his social activism and it was here that he began experimenting with protest art as a creative outlet. Later, he entered UCLA where his involvement in MECHA and the UFW labor movement solidified his understanding how his art and activism were organically intertwined.

Self-taught, Arturo has created a wide collection of paintings. His most recent work focuses on issues of Indigenous rights, the migratory situation and the environmental struggle. His art aims to provoke thought, promote discussion, and hopefully inspire action.

EXHIBITIONS

Available upon request.

ESA TERCA RESISTENCIA



Enough/Basta, 2016
Acrylic and oil on wood panel
48 in. x 36 in.



Crimes of the State: From Ferguson to Ayotzinapa, 2016
Acrylic on wood panel
36 in. x 48 in.

ESA TERCA RESISTENCIA



Never Ending Love - Day of the Dead, 2024
Acrylic on OSB
22 in. x 25 in.



5th Street Blues, 2014
Acrylic on wood panel
24 in. x 32 in.



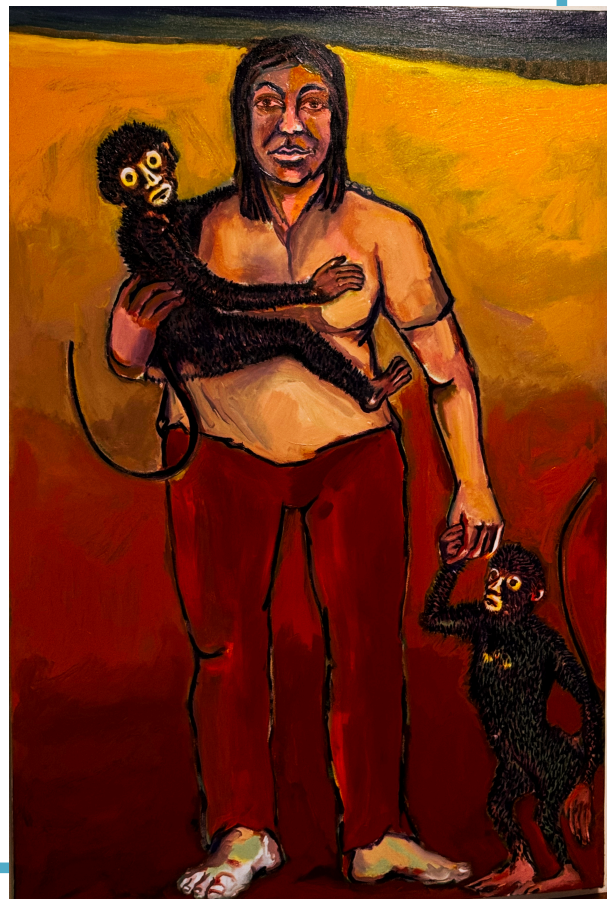
The Defiance of La Lupe, 2019
Acrylic on wood panel
48 in. x 72 in.



ARTIST PROFILE

Guillermo Fuentes

Los Angeles-based
Salvadoran Artist
b. 1959



ARTIST BIO

Guillermo Fuentes was born in Ilopango, El Salvador in 1959. He first arrived in Los Angeles in 1978. He is a draftsman, painter, and engraver who has exhibited his work in the United States and El Salvador. He graduated with a Bachelor of Fine Arts from the University of California Los Angeles in 1994, and in 1997, he graduated with a Master of Fine Arts from the Art Center College of Design in Pasadena, California. For a time, he was an interim art professor at Los Angeles City College.

He states that three essential sources nourish his artwork: Firstly, the twenty years of civil war in El Salvador have had an impact on the subconscious like an incurable wound. Furthermore, the experiences and adventures shared by more than 40% of Salvadoran emigrants, widely dispersed around the world, have shaped a significant portion of my life.

Secondly, the technique in my work. This is not limited to the use of traditional materials; it also includes the use of recycled materials. On the other hand, the use of text is always recurring in my work and serves the purpose of symbolizing things, ideas, or subjects. Additionally, the text helps complement the images, or what I am trying to symbolize. Text frequently provides shape and structure to themes that emerge from memory or experiences.

And, thirdly, the effort to achieve a capacity for political and intellectual interpretation is constant—to be able to question the world around us. In my paintings and drawings, social and political themes are unavoidable. Without fear of being wrong, I can affirm that, without the relationship between art and politics, my work would not have the urgency of drama, the force of irony, or the satire to be able to question absolutely anything about the space and historical moment that we live in. It only remains to say that the purpose of my work is to make the most of ideas and concepts to be able to visually interpret and question the historical moment in which we have lived.

EXHIBITIONS

Available upon request.

ESA TERCA RESISTENCIA



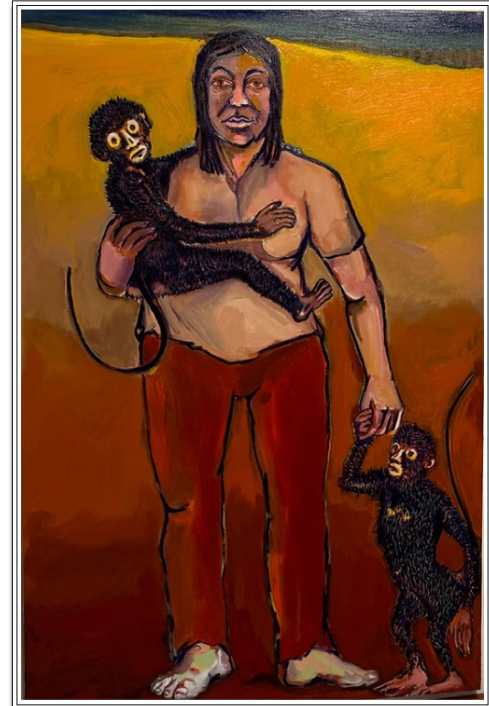
Flower Vendor, 2017
Acrylic on canvas
36 in. x 48 in.



Father Luis Olivares, 2003
Acrylic on canvas
22 in. x 28 in.



Everything Orange, 2025
Acrylic on canvas
60 in. x 60 in.



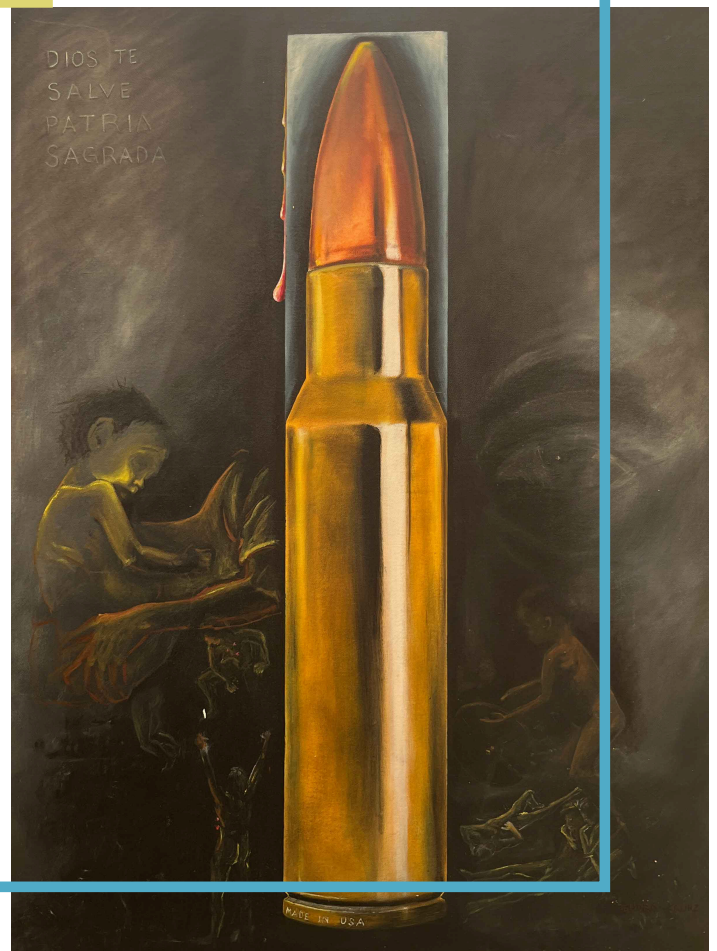
La madre con sus monos, 2019
Acrylic on canvas
72 in. x 48 in.



ARTIST PROFILE

Peidro Kruhze

Los Angeles-based
Salvadoran Artist
b. 1960



ARTIST BIO

Pehdro Kruhz was born in the city of Aguilares, San Salvador in 1960. At a very young age, he displayed a talent for drawing and painting. As he enters adolescence, Pehdro spends most of his time at his local cultural center, where he meets Horacio Quintanilla who provides him with painting materials and introduces him to techniques for his artistic development. Others who influenced him included Salvadoran artist, Raúl Elas Reyes and Salvador Escobar, a student painter of Valero Lecha.

Then, Pehdro's world is turned upside down with the rise of violence in his town. With the country's civil war at his feet, Pehdro leaves for Los Angeles. He enrolls in adult school and receives a scholarship from the State of California to once again renew his art studies. He attends the Pasadena Art Center, then continuing those studies at the Otis Parsons Institute. While studying art at Otis, his former artistic perceptions were transformed and he turned toward abstract painting.

Restless and a visionary, together with his colleagues, he co-founded the Group of Salvadoran Artists (GAS), El G-3 (group made up of three artists) and the Central American Cultural Center among others.

During the early '90s, Pehdro's powerful desire to be expressive in a unique way and to communicate his feelings became the ultimate goal in his spiritual evolution. "I see my work as progressive research which will never end. Each piece is an attempt to experiment with something else such as color play, line orientations and expression of forms. It is the inner part of my life that allows me to express my creative self without compromise. It is all of me that comes out with feelings that change as I grow and keep developing. At times it was torturous, but the pain kept me going because the end results are gratifying," says Pehdro. His unique and highly personalized style makes his art a profound philosophical statement about life. Concentrating mostly on the abstract and the human form, he creates a unique world of his own.

Moving with the anguish of existence and the never ending dream of reality, he has imbued his work with the ancient questions of creation.

EXHIBITIONS

2025 ESA TERCA RESISTENCIA with La Piedra Art Collective, Museum of Social Justice, Los Angeles, CA

2023 "De Patriotas a Demonios," a group exhibition. Siqueiros Gallery, Los Angeles, CA

2020 THE UPRIGHT REVOLUTION, Muckenthaler Cultural Center, Fullerton, CA

2019 1492 SHOCK AND AWE Y LA TERCA RESISTENCIA, Galería Comunitaria Siqueiros, Los Angeles, CA

2016 DIASPORA MANIFESTATIONS FROM THE HEART, Casa 0101, Los Angeles, CA

2016 ALTO VOLTAJE, Colectivo de Artes Plásticas, Centro Cultural Centroamericano, Los Angeles, CA

EXHIBITIONS continued

2014 ARTE DEGENERADO, Exhibición pictórica del artista salvadoreño. Centro Cultural Centroamericano, Los Angeles, CA

2001 ART HEALS, BGH Gallery of Bergamot Station, Santa Monica, CA

1999 EL NORTE, with "PUTAPATRIA" de GAS (Grupo de Artistas Salvadoreños) en Joslyn Arts Gallery, curated by Megumy Sando, Torrance, CA

1998 LA GRAN MESA, de GAS, Políptico colectivo de gran formato (14 piezas de 4' x 7')
Traveling exhibition in El Salvador:

- Pinacoteca de la Universidad Nacional Autónoma de El Salvador
- Asociación Salvadoreña de Trabajadores del Arte y la Cultura ASTAC (expuesta en cuatro ciudades del país)
- Sala de exposiciones del Teatro Presidente de San Salvador en 1997 por CONCULTURA (Consejo Nacional para la Cultura y el Arte)

ESA TERCA RESISTENCIA



Left and Right, 2025
Acrylic on canvas
48 in. x 36 in.



Canek, 2010
Acrylic on canvas
48 in. x 36 in.



Dios Te Salve, 1999
Oil on canvas
36 in. x 48 in.

[MORE HISTORY](#)



ARTIST PROFILE

Dora O. Magaña

Los Angeles-based
Salvadoran Artist
b. 1961



ARTIST BIO

Dora Olivia Magaña was born in 1961 in Santa Ana, El Salvador, and raised in Guatemala in a diverse, multicultural community. Her exposure to different cultures and travels across Central America inspired her commitment to social justice, leading to imprisonment and exile. She became active in El Salvador's social justice movements during the 1970s and later immigrated to Los Angeles, where she studied and practiced nursing, serving low-income communities.

A self-taught artist, Dora draws influence from collective artistic work and fellow artists such as Alicia María Siu, Margoth Abrego, Pehdro Khruz, and Ricardo García O'Meany. In 2010, she returned to painting, creating lyrical abstract series inspired by rural El Salvador and honoring victims of Central America's civil conflicts. Her work also reflects Afro-Salvadoran heritage, long marginalized and only officially recognized since 2009.

She later developed a figurative style, portraying martyrs of justice and exploring themes of immigration and life in Los Angeles. Her art is typically produced in series, with layered colors creating spatial depth.

Dora has exhibited in *De Otras Tierras* at Avenue 50 Studio, and *Diáspora: Manifestación del Corazón* and other shows curated by Jimmy Centeno, including at the Muckenthaler Cultural Center. She was also a co-founder of the now-closed Central American Cultural Center, where many of her early exhibitions took place.

EXHIBITIONS

2025 ESA TERCA RESISTENCIA with La Piedra Art Collective, Museum of Social Justice, Los Angeles, CA

2024 "Contra el Muro," a group exhibition, Galería Comunitaria Siqueiros, Los Angeles, CA

2023 "De Patriotas a Demonios," a group exhibition. Siqueiros Gallery, Los Angeles, CA

2016 "Diáspora: Manifestations from the Heart," group exhibition with Margoth Abrego and Ricardo García O'Meany, CASA 0101, East Los Angeles, CA

2016 "Modern Art of El Salvador," group exhibition. Gordon Snelgrove Gallery, University of Saskatchewan, Canada.

2016 Group abstract art exhibition. Centro Cultural Centroamericano. Los Angeles, CA

2015 AYOTZINAPA Políptico (Letra O) with the piece "Materia Viva". Centro Cultural Centroamericano. Los Angeles, CA

2015 "Espejos de la Memoria," Group exhibition, Casa Cuzcatlán, Consulate of El Salvador, Los Angeles, CA.

EXHIBITIONS continued

2014 Group exhibition. Casa Cuzcatlán, Consulate of El Salvador, Los Angeles, CA.

2014 Group exhibition. Centro Cultural Centroamericano, Los Angeles, CA

2013 Group exhibition. Casa Cuzcatlán, Consulate of El Salvador, Los Angeles, CA.

2013 “Roque Dalton: Una aspirina del tamaño del sol,” Group exhibition. Centro Cultural Centroamericano, Los Angeles, CA.

2013 “Día de Salvadoreñ@s,” Group exhibition. Centro Cultural Centroamericano. Los Angeles, CA.

2013 - 2011 more exhibitions available upon request.

Silent Auctions:

2015 CHIRLA, Los Angeles, CA

2014 Museum of Latin American Art (MOLA), Long Beach, CA.

2014 CARECEN, Los Angeles, CA

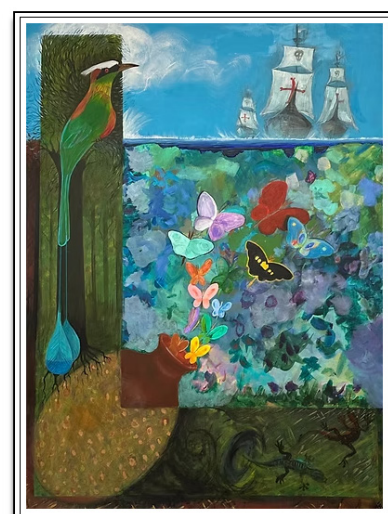
ESA TERCA RESISTENCIA



Sintesis Clara, 2003
Acrylic on paper
36 in. x 48 in.



Brilliant Unity, 2020
Acrylic on canvas
24 in. x 30 in.



Invasion of Paradise, 2012
Acrylic on canvas
36 in. x 48 in.



ARTIST PROFILE

Francisco A. Mejia

Los Angeles-based
Salvadoran Artist
b. 1961



ARTIST BIO

Francisco A. Mejía, born in 1961 in San Vicente, El Salvador, graduated from the Instituto Miguel De Cervantes where he earned his Bachelor's degree. He began studying architecture at the National University of El Salvador but left to pursue the arts, completing his artistic training under the mentorship of maestro Camilo Minero before fleeing to Los Angeles amid growing violence. After arriving in 1980, he settled in MacArthur Park, where he joined a growing Salvadoran community. Mejía found other artist in the community and together exhibited with the group GAS in the 1990s, including in the first cross-cultural art show linking Salvadoran artists in L.A. and El Salvador. He later earned an AA in Fine Arts from L.A. City College and a BFA from USC in 2010. His work has earned recognition from CARECEN, CHIRLA, the Lynwood Coalition, and the City of Los Angeles.

Francisco works in several fine arts disciplines, such as sculpture, ceramics, printmaking, painting, and murals. He has a personal artist style carried from his childhood-- a "honey" color wash to it-- a tint that serves as a reminder of his roots, his hometown where the family business was cultivating sugar cane and processing it into unrefined sugar known as a type of honey.

At the intersection of Pico and Vermont, you can find one of his murals featuring St. Romero on the wall of El Pulgarcito restaurant. Another one is at La Clinica Romero on Alvarado Street. And in Los Angeles' MacArthur Park his metal sculpture, Arbol de la Paz accompanies the statue of St. Romero.

EXHIBITIONS

2025 ESA TERCA RESISTENCIA with La Piedra Art Collective, Museum of Social Justice, Los Angeles, CA

2024 "Black, Brown & Beige," a group exhibition, Watts Towers Arts Center, Los Angeles, CA

2023 "Unconditional Love," group exhibition, Avenida 50 Studio, Los Angeles, CA

2023 "De Patriotas a Demonios," a group exhibition. Siqueiros Gallery, Los Angeles, CA

2016 "Metaphysical Connection," solo exhibition. Centro Cultural de la Clinica Romero. Los Angeles, CA

2015 "El Puente," solo exhibition, Casa Cuzcatlán, Consulate of El Salvador, Los Angeles, CA.

2011 "El Salvador Expone," Group exhibition, The Latino Museum of Art & Culture, Los Angeles, CA.

2010 "Four Legs on the Floor," Pacific Design Center, West Hollywood, CA.

EXHIBITIONS continued

2003 "Raices," solo exhibition. Occidental College, Los Angeles, CA.

2001 Art Expo. Lynwood, CA

2000 "Anoranzas de mi Pueblo" Santa Ana, CA

1999 EL NORTE, with "PUTAPATRIA" de GAS (Grupo de Artistas Salvadoreños) en Joslyn Arts Gallery, curated by Megumy Sando, Torrance, CA

1999 Art Expo, Los Angeles City College. Los Angeles, CA.

1998 LA GRAN MESA, a group exhibition with GAS, (Polyptych art: 14 pieces, 4' x 7') Traveling exhibition in El Salvador.

1998 "Recyclable Dreams, Gallery of the Fine Arts. Los Angeles, CA.

1997 "Forma y Espacio," GAS Gallery

1997 "Emotions," School of Fine Arts, Pomona, CA.

ESA TERCA RESISTENCIA



Oscar Arnulfo Romero, 2018
Acrylic on canvas
84 in. x 48 in.



Niña Valiente, 2024
Acrylic on canvas
84 in. x 48 in.



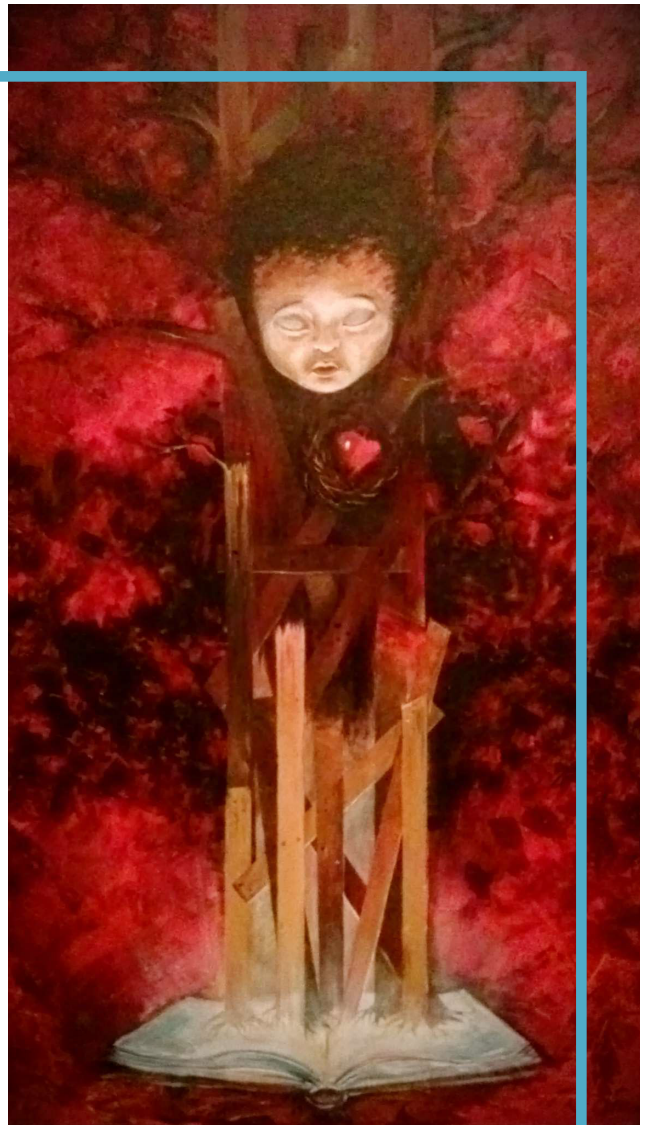
Stolen Land, no date
Acrylic on canvas
48 in. x 84 in.



ARTIST PROFILE

Ricardo O'Meany

Los Angeles-based
Salvadoran Artist
b. 1950



ARTIST BIO

Ricardo O'Meany was born in San Salvador, El Salvador, in 1950. After moving frequently as a child, his family settled in the capital, where Ricardo began developing his artistic skills through local art classes at the National Directorate of Fine Arts. Economic hardship eventually forced him to pause formal training, but he continued pursuing art independently.

While attending college, Ricardo worked as a graphic designer, where he first experienced state repression when soldiers raided his workplace. As El Salvador neared civil war, his mother—then living in Los Angeles—helped him and his brother relocate there in 1975.

In Los Angeles, he worked for the Yellow Pages and community organizations like El Rescate, supporting Central American refugees. During the Salvadoran Civil War, he helped organize protests against U.S. intervention and joined a growing network of Salvadoran artists. This led to his participation in a 1990s exhibition at the Los Angeles Municipal Art Gallery and the formation of the GAS collective (Grupo Artistas Salvadoreños). The group's landmark show, *La Gran Mesa*, became the first cross-cultural exhibition between Salvadoran artists in Los Angeles and El Salvador after the war's end.

Ricardo continued exhibiting his work and co-founded cultural organizations including the Central American Cultural Center (2006). He studied ceramics, sculpture, and engraving at Los Angeles City College but considers himself largely self-taught. His figurative expressionism explores serious themes through irony, mischief, and humor.

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EXHIBITIONS continued

1998 LA GRAN MESA, de GAS, Políptico colectivo de gran formato (14 piezas de 4' x 7')
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- Asociación Salvadoreña de Trabajadores del Arte y la Cultura ASTAC (expuesta en cuatro ciudades del país)
- Sala de exposiciones del Teatro Presidente de San Salvador en 1997 por CONCULTURA (Consejo Nacional para la Cultura y el Arte)

1990 EN EL NOMBRE DE LA PAZ, Public monument at Exposition Park with Frank Romero, Milton Aviles, Reynaldo Acevedo, Yreina Cervantez, Francisco Letelier y Matt Wuerker; curated by Eva Cockcroft, Los Angeles, CA

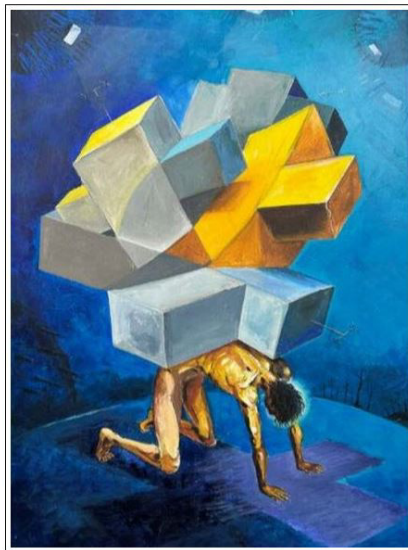
1986 A LA PASA RAYA, with Los Cipotes, Galería Otra Vez, Self Help Graphics & Art, Los Angeles, CA

More exhibitions available upon request.

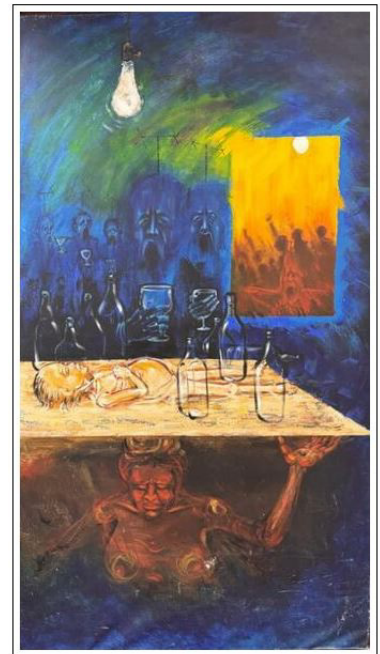
ESA TERCA RESISTENCIA



Ricardo O'Meany
Ayotzinapa, 2015, acrylic on canvas, 36" x 48"



Ricardo O'Meany
Too Many Crosses for One Christ (Migrants series), 2010, acrylic on canvas, 36" x 48"



Ricardo O'Meany
¡Oh my god, the wine is gone!, 1998, acrylic on canvas, 48" x 84"



Eduardo Polanko

Los Angeles-based
Salvadoran Artist
b. 1964



ARTIST BIO

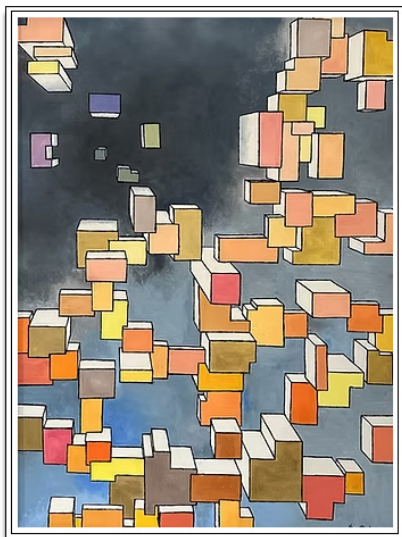
Eduardo Polanko was born in 1964 in Santa Ana, El Salvador, and currently lives in Los Angeles, CA. He was always surrounded by a lot of art in this family because his older brothers liked to paint and draw. He recalls always carrying a sketch pad with him when he was between the ages of 10 and 12. He had to leave the country, like many others his age, when the civil war of El Salvador was breaking out.

Upon his arrival in 1979, he leaves his sketch pad for rock music, literature, and travel. Eventually, he makes his way back to school in the 1990s, attending West LA College and Los Angeles Trade Tech, taking art classes while studying architecture and then renewable energy. He is a passionate reader of universal history and has traveled to many countries in Latin America and Europe, which greatly influence his art. Today, he continues drawing and painting, but this time with a critical point of view.

EXHIBITIONS

Available upon request.

ESA TERCA RESISTENCIA



La Massacre, 2024
Acrylic on canvas
30 in. x 40 in.

ESA TERCA RESISTENCIA



Viejas Ideas, 2024
Acrylic on canvas
40 in. x 30 in.



El Maiz, 2024
Acrylic on canvas
40 in. x 30 in.

LA GRAN MESA

The Great Table was a collective feat for the participating artists, members of GAS (Grupo Artistas Salvadoreños, or the Salvadoran Artists Group). In the mid-1990s, these artists received an invitation to participate in the first cross-cultural art exhibition between Salvadoran artists in Los Angeles and in their home country of El Salvador. The invitation came from CONCULTURA (Consejo Nacional para la Cultura y el Arte) around the time Roberto Galicia became that organization's president in 1994. This was a significant period for the Salvadoran diaspora. The civil war that had engulfed El Salvador for over a decade left tens of thousands dead and many more seeking refuge around the world. Peace accords were signed in 1992, and a process of reconstruction followed, enabling emigrants to reestablish connections with their homeland.

Some members of GAS accepted the invitation and decided to collaborate on a 14-panel, 4-by-7-foot polyptych to show unity among the diaspora. Two lines were drawn across each panel, so that when the panels were put side by side, they created the illusion of a table connecting all 14 artworks. Other than these lines, the artists had freedom in composition and areas of focus, which ranged from decrying social injustice to elevating religious symbols.

The GAS artists were able to collaborate effectively because they had been convening every Sunday at El Rescate (a legal and social services organization for Central American refugees in Los Angeles) long before the invitation, making the long and arduous process feasible. Despite this, reviewing and critiquing each other's progress became increasingly challenging as the 14 canvases expanded to a width of 57 feet. There was also the daunting task of raising funds to travel and transport the polyptych to El Salvador.

Finally, the project came together, and four locations in El Salvador mounted the exhibition: Teatro Presidente, El Salvador, Ministerio de Cultura (CONCULTURA, 1997); Pinacoteca Roque Dalton de la Universidad Nacional (1997); Casa de la Cultura de Zacatecoluca (1997); and Asociación Salvadoreña de Trabajadores del Arte y la Cultura (ASTAC), San José (1998).



MIGRATION WAVES

U.S. INTERVENTIONS AND THE CENTRAL AMERICAN PEOPLE'S JOURNEY



GUATEMALA'S CIVIL WAR 1954-1996

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NICARAGUA REVOLUTION 1978-1990

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US CONTRA WARS NICARAGUA 1980-1989

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EL SALVADOR 1980s

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CONFLICTS IN CENTRAL AMERICA

U.S. INTERVENTION/MILITARY SPENDING



EL SALVADOR AND HONDURAS IN 1969

Issues over land reform in Honduras and immigration and population growth in El Salvador started the conflict also known as the "Football War."

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DISPLACEMENT/IMMIGRATION

U.S. LAWS/IMMIGRATION ACTS

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CARECEN
1983

The original name was the Central American Refugee Center and founded by Salvadoran refugees determined to secure legal status for the thousands of Central Americans fleeing civil war.

EL RESCATE
1091

the first agency in the United States to respond with free legal and social services to the mass influx of refugees fleeing the war in El Salvador.

**EL CENTRO DE
DESARROLLO
CULTURAL**

A non-profit founded in 1992 by a group of Central American artists and professionals dedicated to advancing the arts and community services in the Pico-Union neighborhood.



**SANCTUARY
MOVEMENT**
1980s

The Sanctuary movement combined religious faith and social activism to provide refuge for Central Americans fleeing violence and persecution and to raise awareness of the responsibility associated with U.S. policy in the region.



LOS ANGELES CITY
COLLEGE

Is a public community college in East Hollywood, California. A part of the Los Angeles Community College District it is located on Vermont Avenue south of Santa Monica Boulevard.



**EL COMITÉ HERMANDAD
PRO-AGUILARES**
(COMHPA)

A non-profit founded in 1995 by Salvadoran immigrants from the city of Aguilares in San Salvador to raise funds for their hometown.

CLINICA ROMERO
1983

A coalition of Salvadoran civil war refugees sought to address the pressing mental and physical needs of their compatriots in the Los Angeles community and founded Clínica Romero in 1983 with the assistance of volunteer physicians.



**CENTRO CULTURAL
CENTROAMERICANO**

an organization founded by Salvadoran artists in 2006 dedicated to building a culture of solidarity and memory of their immigrant roots in Los Angeles, CA, which later transformed into the La Piedra Art Collective.

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ARTIST'S CONNECTIONS TO COMMUNITY ORGANIZATIONS

EL COMITÉ HERMANDAD PRO-AGUILARES
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The artists' life stories testify to the historical memory of the Central American struggles for justice and democracy. Their social activism transformed, in exile, into a fight for asylum and refugee status, and has become one of belonging as immigrants.

Sources and more details at **CAHAAS.ORG**
Special thanks to PCH Agency, Joaquin Romero Collection,
and Ricardo O'Meany Collection.

[QR CODE]

CAHAAS.ORG



We are a community-based digital archive dedicated to preserving the personal and forgotten stories of Central American communities in California. Created by and for the community, we aim to document our cultural heritage and ensure these histories are preserved, celebrated, and remembered for generations to come.

Claudia A Portillo, M.A.

Co-Founder



Contact

team@cahaas.org

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