

International Arts Relations, Inc.
A Retrospective



INTAR Hispanic American Arts Center

Asociacion de Arte Latinoamericano (ADAL), which later became INTAR Hispanic American Arts Center (International Arts Relations), emerged in New York City in 1966 as a response to the existing English-language stage which had failed to encourage interest in the multi-cultural richness of the nation. Over the years we have taken great risks. Yet, our mission today remains as focused as it was a quarter of a century ago: to identify, develop and present the work of Hispanic American theatre artists and multi-cultural visual artists, as well as to introduce outstanding works by internationally respected Latin artists to American audiences.

Today, INTAR is a leading multi-arts center encompassing the art and perceptions of the entire Western Hemisphere and of Spain. We have commissioned or provided residencies for over 150 playwrights and composers who have created close to 100 theatre pieces, many of them going on to award-winning productions throughout the world. In our Gallery, we have presented the work of more than 250 Hispanic, Asian, African-American, and Native American artists. We continue to seek out new talent, commission new work and present the finest contemporary artists, enriching the cultural life of New York City and the entire United States with new voices and vitality.

In our early years, we focused on theatre, with productions in Spanish of plays by significant European and American playwrights. Today we exercise a commitment to new drama which reflects the cultural heritage and concerns of the Hispanic community in the United States. Our theatre program has included the creation and development of plays as well as musicals, an actors workshop, childrens theatre, traveling stages, and collaborative visual arts/theatre creations in addition to our regular season.

In 1977 INTAR became the only Hispanic company invited to join the newly developed Off-Broadway 42nd Street Theatre Row Complex. Once established in this home and with our original theatre utilized for developmental work and artist studios, we shifted to English-language productions and launched a number of programs designed to further the artistic and social potential of our community:

The INTAR Visual Arts Gallery, under the direction of Inverna Lockpez, has been selected during each of the past five years as one of the fifteen most influential alternative galleries in the United States by *Art in America*. The Gallery Program is multi-cultural in focus, and maintains a flexible season of activity, including exhibitions, touring exhibitions, site-specific community projects, bi-lingual catalogues, symposia, educational programs, and artist services.

The Developmental Theatre Program is intended to support the creation of original works and includes the INTAR Hispanic Playwrights-in-Residence Laboratory (now in its 12th year) under the direction of the distinguished playwright and director Maria Irene Fornes, as well as an extensive commissioning effort allowing playwrights and translators to concentrate on the development of their crafts. We also offer readings and workshops, producing interesting and viable productions for our stage and other theatres across the country and an extensive commissioning and developmental program for composers and book writers of musical theatre, music-theatre, and opera.

Every season we seek new ways to encourage the development of literary and visual arts by experimenting with new artistic forms: interdisciplinary collaborations, collaborations with other theatres and galleries around the country, and national and international touring of our projects. In the past, we have conducted such experiments as commissioning pre-eminent Hispanic novelists (such as Mario Vargas Llosa) to write for theatre; or sponsoring residencies by designers (such as Ming Cho Lee) to design sets for our theatre; or commissioning established Hispanic artists to work together on pieces reflective of their traditions (such as our collaboration between Astor Piazzolla and Graciela Daniele on *Tango Apasionado*). Current projects include the development of performance-art and mixed-media technological artforms (such as our commissioning of John Jesurun to produce *Blue Heat*), a new play by Luis Rafael Sanchez, and new music collaborations (including our commissioning Bernardo Solano and William Harper to create a music theatre piece based on the life of El Greco, and Maria Irene Fornes and Roberto Sierra to develop a contemporary opera based on the events central to Cristobal Colon's journeys in 1492 and the beginning of the Latin presence in the Americas.

We are proud of our accomplishments and take pride in sharing them with you.

Front cover (top to bottom):

The Red Madonna or Damsel for a Gorilla (1986)
Pictured: Elizabeth Clemens, Roger Rignack Photo: Jim Denton

Rehearsal of *Tango Apasionado* (1987)
Pictured: Graciela Daniele, Gregory Mitchell, Tina Paul, John Mineo
Photo: Martha Swope

Untitled by Marina Gutierrez (1988) 48" x 6" x 60"

The Lady from Havana (1990)
Pictured: Xonia Benguria, Olga Merediz, Alina Troyano Photo: Carol Rosegg

To Whom It May Concern by Angel Rodriguez-Diaz (1990) 48" x 48"

INTAR THEATRE PRODUCTIONS

The INTAR Theatre Program is comprised of both artistic research and development projects (including commissions, labs, readings, workshops, and other services) and a season of productions on our two stages. Over the past twenty-five years, many of the works we have developed have gone on to stages throughout the United States and internationally.

○World Premiere

★American Premiere

□Commissioned by INTAR or Created in
INTAR's Hispanic Playwrights-in-Residence Laboratory



From *The Lady From Havana* by Luis Santeiro (Olga Merediz, Alina Troyano, Xonia Benguria).

Equinox by Mario Diamant with Translation by Evelyn Strouse and Simone Z. Karlin ★

1982-83

Union City Thanksgiving by Manuel Martin, Jr. □
The Senorita From Tacna by Mario Vargas Llosa with translation by Joanne Pottlitzer ★□

1981-82

Exiles by Ana Maria Simo with Music by Elliot Sokolov and Louis Milgrom □
Last Latin Lover by Ricardo Halac with translation by Leonardo Meli and Max Ferra ★
The Extravagant Triumph of Jesus Christ, Karl Marx, and William Shakespeare by Fernando Arrabal with translation by Miguel Falquez-Certain ★

1980-81

Crisp! by Jacinto Benavente, adapted by Dolores Prida and Max Ferra with Music by Galt McDermott □
Body Bags by Tee Seraiegui □
Life is Dream by Pedro Calderon de la Barca with translation and adaptation by Maria Irene Fomes ★□
La Vida Es Sueno by Pedro Calderon de la Barca, adapted by Maria Irene Fomes ★□

1979-80

Blood Wedding by Federico Garcia Lorca with translation by Maria Irene Fomes ★□
Swallows by Manuel Martin, Jr. with Music by Paul Radelat □

1978-79

Rice and Beans by Hector Quintero with translation by Luis Avalos ★
Latinos, a workshop production created by Omar Torres, Lynn Alvarez and Manuel

Martin, Jr., from INTAR's Actors Training Workshop, directed by Manuel Yeskas □
Eyes on the Harem by Maria Irene Fomes □

1977-78

(First Season at INTAR on Theatre Row)
La Gran Decision by Miguel Mihura ★
Columbus Columbus by Osvaldo Pradere (children's production, also toured throughout New York City) □ □
La Victima, Guest production by El Teatro de la Esperanza, hosted by INTAR
Nosotros Hacemos Esto y Ustedes Que? by Vivian Correa, Pablo Osorio, and Ricardo Prado □ □
The Singing Lion by Manuel Martinez (neighborhood touring children's theatre in NYC; also toured by INTAR in Spanish as El Leon Cantante).
Carmencita by Manuel Martin, Jr. (also toured city in summer)

1976-77

Hablemos a Calzon Quitado by Guillermo Gentile ★
Lolita in the Garden by Maria Irene Fomes (also toured the city) □
Lolita en el Jardin by Maria Irene Fomes □
The House of Bernarda Alba by Federico Garcia Lorca (also toured by INTAR in correctional facilities)

1975-76

Nuestro New York by Estrella Artau □
Yoruba by Antonio Alvarez and Doris Castellano □ □
Greta Garbo de la Calle 42 by Fernando Melo ★
Cinderella by Manuel Martinez (children's production)

1974-75

Fortune and Men's Eyes by John Herbert
Cap-a-pie by Maria Irene Fomes □
La Dama Boba by Lope de Vega
About Goya by Eloisa Castellano and Tony Benitez □
Little Red Riding Hood by Manuel Martinez (children's production)

1973-74

The Zoo Story by Edward Albee, translated into Spanish by Lourdes Casal ★ (Santo Domingo Tour)
Auto de la Comadecida by Ariano Suassuna ★ (also special benefit performances to aid orphans from Honduras after Hurricane Fifi)
Las Galas del Difunto, *La Rosa de Papel* by Ramon del Valle Inclan ★
Fuera del Juego by Mario Pena ★
Exit the King by Eugene Ionesco
La Zapatera Prodigiosa by Federico Garcia Lorca

1972-73

Fuenteovejuna by Lope de Vega
El King Cojo by Sophocles, adapted by Pablo Figueroa ★
The Visit by Friedrich Durrenmatt

1971-72

(First Season at West 53rd Street Theatre, now called INTAR TWO)
The White Whore and the Bit Player by Tom Eyen
La Casa de Bernarda Alba by Federico Garcia Lorca
La Tiza Magica by Manuel Martinez ★ (original children's production)

1970-71

El Sol Enterrado by Juan Penalver ★
La Palangana by Raul de Cardenas ★
Los Mangos de Cain by Abelardo Estorino ★
El Pagador de Promesas by Alfredo Diaz Gomez ★ (also performed for free performances outdoors at Lincoln Center).

1969-70

Los Invasores by Egon Wolff
El Cepillo de Dientes by Jorge Diaz ★
The Rope by Patrick Hamilton
A View from the Bridge by Arthur Miller

1968-69

Los Justos by Albert Camus
La Investigacion by Ugo Betti

1967-68

Un Cabello Sobre la Almohada by Carlos Carlino
Historia de una Escalera by A. Buero Vallejo

1966-67

El Difunto Senor Perez by Charles de Peyret Chappuis

1965-66

The Bald Soprano by Eugene Ionesco
Las Manos de Euridice by Pedro Block

1990-91

The Lady from Havana by Luis Santeiro □
The Have-Little by Migdalia Cruz □
Blue Heat by John Jesurun □
NewStages: A six week festival curated by Jorge Cacheiro featuring Lorraine Llamas, Livia Daza Paris, Patricia Hoffbauer, Merian Soto, Evelyn Velez, RENO, Carlota Santana Spanish Dance Arts Company, Ela Troyano, Penny Arcade. NewStages also included:
Necropolis by Tango Productions □ (Jorge Cacheiro, Phil Baldwin, Jim Farmer)
The Opium War by SANG-FROID, Ltd. □ (Ana Maria Simo, Zeena Parkins, Linda Chapman)

1989-90

The Body Builder's Book of Love by Fernando Arrabal with Translation by Lorenzo Mans ★
Parting Gestures by Rafael Lima □
Going to New England by Ana Maria Simo □

1988-89

Suenos in collaboration with Mabou Mines, adapted by Ruth Maleczek with Music by Herschel Garfein □ ★
Don Juan of Seville, in collaboration with Classic Stage Company, by Tirso de Molina with Translation by Lynne Alvarez and Original Music by Elizabeth Swados ★

1987-88

Tango Apasionado by Graciela Daniele and Jim Lewis, based on the works of Jorge Luis Borges, with Music by Astor Piazzolla and Lyrics by William Finn (AT&T:OnStage Sponsored) □ □
Alma, Book and Lyrics by Ana Maria Simo with Music by Fernando Rivas □ □
Welcome Back to Salamanca, Book and Lyrics by Migdalia Cruz with Music by Fernando Rivas □ □

1986-87

The Red Madonna or a Damsel for a Gorilla by Fernando Arrabal with Translation by Lynne Alvarez ★
Roosters by Milcha Sanchez-Scott (Co-production with New York Shakespeare Festival) □ □
Our Lady of the Tortilla by Luis Santeiro □

1985-86

La Chunga by Mario Vargas Llosa with Translation by Joanne Pottlitzer □ □
Lovers and Keepers, Book and Lyrics by Maria Irene Fomes, with Music by Tito Puente, Fernando Rivas and Francisco Rodriguez □ □
Burning Patience by Antonio Skarmeta with translation by Marion Peter Holt ★

1984-85

Impact by Juan Shamsul Alam □ □
A Cold Air by Virgilio Pinera with English translation by Maria Irene Fomes ★ □
Savings by Dolores Prida □

1983-84

The Cuban Swimmer and Dog Lady by Milcha Sanchez-Scott □ □
Sarita by Maria Irene Fomes, Music by Leon Odenz □ □

THE INTAR DEVELOPMENTAL THEATRE PROGRAM



Roosters by Milcha Sanchez-Scott 1986-1987, Sara Erde

The INTAR Commissioning Program

Through its Commissioning Program, INTAR hopes to bring to light the unique voice of Hispanic-American writers and composers. Since our inception, INTAR has commissioned the creation or translation of more than 60 theatre works. INTAR's stability and growing prestige as a national Hispanic American Arts Center has made it possible for us to provide such opportunities continuously for the past ten years. The success of our efforts is confirmed by the quality of works created for production at INTAR or at other theatres nationwide. Commissions are noted on the Theatre Production Roster.

INTAR's Readings and Workshops

Readings and workshops are an intrinsic part of creating theatre. Our Developmental Theatre Program is designed to support the important steps between the creation of the material and the production of it. These activities are vitally important in that they provide an opportunity for a playwright to explore and improve the play he or she has begun to write. Presented in a forum best for consideration — on the stage — the plays-in-progress are critiqued by theatre professionals

and interested audience members. Readings and workshops also serve as a vehicle to explore the process of directing and acting.

INTAR Hispanic Actors Services

The INTAR Hispanic Casting Project: There are few opportunities for Hispanic actors on the American stage; oftentimes theater companies hire non-Hispanic actors to fill leading roles. To help identify and provide opportunity for professional employment for Hispanic actors, INTAR offers the Hispanic Casting Project, an extensive yearly general audition for Hispanic actors. From these calls, we select actors for our own productions and we serve as a resource center for other theatres seeking recommendations on new talent. The Acting in English Workshop Project: In the coming year, we plan to provide intensive workshops for mature, professional Spanish-speaking actors performing in the United States. These workshops — to be held in New York, Los Angeles, and Miami — are designed to improve the communicative competence of Spanish-speaking actors performing in English. This project seeks to integrate mature Spanish-speaking actors into the English-speaking theater as well as enhance their English-language performance skills for our own productions.

The INTAR Hispanic Playwrights-in-Residence Laboratory (HPRL)

The HPRL Program — winner of two OBIE Awards in the last five years, "a declaration of faith in the future" — remains under the guidance and deep commitment of Maria Irene Fomes, eight-time OBIE winner, recipient of this year's New York Governor's Award and NEA Distinguished Artist Award, and one of the most significant contemporary American playwrights. Since 1983, the lab has produced 87 finished plays by the 69 participants, many of which have gone on to productions throughout Europe and the United States. HPRL offers Hispanic American writers a method whereby they may bring their unique voice to maturity and provides an outlet for the remarkably vital and vibrant works which embody the passionate concerns of Hispanic Americans as expressed by their living writers and composers. The HPRL's statement of purpose best portrays our intent: "As the United States becomes progressively Hispanic, it is the responsibility of those among us who possess a creative gift to exercise that gift. This is our debt to our country; to the history of thought; to the good that is art and to the dignity of an overwhelming number of Hispanics who anguish in confusion as they needlessly attempt to surrender their heritage." The first and most important Hispanic playwrights laboratory in the country, INTAR's Hispanic Playwrights-in-Residence Laboratory serves as a model for other similar programs now being developed



Tito Puente, Founder HAMTL and Maria Irene Fomes, Director HPRL

by theatres nationwide. Our program remains unique in its reputation for excellence.

The INTAR Hispanic American Music Theater Laboratory (HAMTL)

The HAMTL Program was founded in 1985 under the direction of George Ferencz, resident director at La Mama E.T.C. and director of the Playwrights/Directors Workshop for Columbia University's graduate theatre program, and Music Director Tito Puente. After its second year, the program was directed by Graciela Daniele. Now in its sixth year, HAMTL has evolved into a program that provides commissions and residencies for teams of composers and book writers for the creation of music theatre pieces.

HPRL and HAMTL RESIDENCE RECIPIENTS

HPRL: 1990-91: Oscar Colon, Migdalia Cruz, Leo Garcia, Lorraine Llamas, Nilo Cruz, Caridad Svich

HAMTL: 1990-91: Bernardo Solano and William Harper

HPRL: 1989-90: Caridad Svich, Silvia Gonzalez-Scherer, Nilo Cruz, Ezequiel Colon-Rivera, Lalo Cervantes, Chuck Gomez, Manuel Pereiras

HAMTL: 1989-90: Maria Irene Fomes and Roberto Sierra

HPRL: 1988-89: Roberto Bedoya, Paul Hidalgo-Durand, Lorraine Llamas, Lynnette Serrano-Bonaparte, Octavio Solis, Caridad Svich

HAMTL: 1988-89 Eduardo Machado, Fernando Rivas, Bobby Sanabria, Roger Durling

HPRL: 1987-88: Alfredo Bejar, Migdalia Cruz, Nilo Cruz, Maria Josefina Lopez, Lorenzo Mans, Frank Perez, Ela Troyano

HAMTL: 1987-88: Migdalia Cruz, Fernando Rivas, Ana Maria Simo, Graciela Daniele, Jim Lewis, Astor Piazzolla and William Finn

HPRL: 1986-87: Belinda Acosta, Migdalia Cruz, Leo Garcia, Lorraine Llamas, Manuel Pereiras, Edwin Sanchez, Al Septien, Ana Maria Simo, Ilion Troya, Ela Troyano

HAMTL: 1986-87: Oscar Colon, Sergio Garcia-Marruz, Aurelio Padron, Fernando Rivas, Cookie Rufino, Roberto Rodrigues-Suarez, Alina Troyano

HPRL: 1985-86: Lourdes E. Blanco, Migdalia Cruz, Leo Garcia, Lisa Loomer, Jose Pelaez, Manuel Pereiras, Ana Maria Simo, Ela Troyano

HAMTL: 1985-86: Jose Angel Figueroa, Fernando Rivas, Bobby Sanabria, Alina Troyana

HPRL: 1984-85: Juan Shamsul Alam, Oscar Colon, Migdalia Cruz, Lorenzo Mans, Cherrie Moraga, John PiRoman, Jose Serpa, Ana Maria Simo, Bernardo Solano

HAMTL: 1984-85: Juan Shamsul Alam, Lourdes E. Blanco, Sandra Estevez, Miguel Flaquez-Certain, Lorenzo Mans, Sergio G. Marruz, Gemen Pifferer, Fernando Rivas, Roberto Sanabria

HPRL: 1983-84: Juan Shamsul Alam, Rene Aloma, Oscar Colon, Federico Fraguada, Eduardo Ivan Lopez, Lorenzo Mans, Peter Mentrie, Milcha Sanchez-Scott, Ana Maria Simo, Bernardo Solano

HPRL: 1982-83: Rene Aloma, Guillermo Gentile, Manual Martin, Dolores Prida, Ana Maria Simo, Candido Tirado

HPRL: 1981-82: Eduardo Machado, Manuel Martin, Roberto Monticello, Ana Maria Simo, Juan Valenzuela, Edit Villareal

THE INTAR MULTI-CULTURAL GALLERY PROGRAM

The INTAR Multi-Cultural Gallery, under the directorship of Founder Inverna Lockpez, remains dedicated to the identification, assistance, and exhibition of emerging and mid-career artists of diverse cultures. The artists invited to exhibit at INTAR share one major goal: to challenge through their art, to act as a catalyst for new thinking, new dialogue. Initially focused exclusively on New York-based Hispanic artists, the Gallery has evolved, now giving a voice to a wide range of multi-cultural artists from throughout the United States and Latin America. The work being produced and exhibited at INTAR reflects a new view of American art, influenced by America's pluralistic society but maintaining the strength, beauty and integrity of its own cultural heritage. To complement the exhibitions, high-quality catalogues are produced, promoting dialogue among students and scholars in the field of art and providing the artists with an important tool for introducing potential supporters to their work. Other activities include sponsored artist-in-community projects, provision of studio facilities for exhibiting artists at INTAR TWO, and the commissioning of guest curators and writers. We maintain a policy of paying all of our artists honorarium for their work. The INTAR Gallery serves as an important link to museums, arts organizations, collectors, and critics in their search for Hispanic and multi-cultural artwork, and the INTAR staff is often called upon to serve as lecturers, panelists, and jurors for arts activities nationwide.

Since 1984 when the Gallery presented a retrospective entitled Lydia Cabrera: *An Intimate Portrait* which included a concert of Afro-Cuban music and toured to the American Museum of Natural History, the Gallery has offered its exhibitions to the field for touring.

INTAR GALLERY RECORD OF EXHIBITIONS

1990-91

Force Field: Carlos Villa
The Friendly America: Young K, Ruben Trejo
 10 Bilingual AIDS Billboards, public outdoor project by Felix Gonzalez-Torres
Critical Interventions: Lorraine O'Grady
A Multiplicity of Gazes: Lillian Mulero
 Catalina Parra

1989-90

The Black Museum: Daniel Tisdale
Turning Bodies into Souls: Ronald Gonzalez
Personal Odyseys: The Photography of Celia Alvarez Munoz, Clarissa Sligh and Maria Martinez Canas
Metamorphosis: Herman Costa
Two Worlds: James Alexander Luna
Altars: Rimer Cardillo

1988-89

Cafe Mestizo: David Avalos
Brazil Via New York: Oxygen Share: Jonas Dos Santos
 AIDS: INFORMATION/ACTION
Another Face of the Diamond: Pathways through the Black Atlantic South: Hawkins Bolden, Archie Byron, Thornton Dial, Minnie Evans, Ralph Griffin, Dilmus Hall, Lonnie Holley, Joe Light, Charlie Lucas, J.B. Murray, Mary Tillman Smith. Curated by Judith McWillie
Political Varieties: Pat Ward Williams
 Francisco F. Vidal

1987-88

En La Paz, Oro! En La Guerra, Fierro!: Angel Suarez Rosado
Autobiography: In Her Own Image: Candida Alvarez, Emma Amos, Camille Billops, Pena Bonita, Viviane E. Brown, Theresa Hak Kyung Cha, Marina Gutierrez, Janet Olivia Henry, Nina Kuo, Margo Machida, Ana Mendieta, Yong Soon

Min, Adrian Piper, Sophie Rivera, Alison Saar, Lorna Simpson, Clarissa T. Sligh, Asiba Tupahache, Kay WalkingStick, Pat Ward Williams. Curated by Howardena Pindell
 Felix Gonzalez-Torres
Memories: Judie Dos Santos
Grotto of the Virgin: Amalia Mesa-Bains
In Nomine D.H. Jesu Christi: Ismael Frigerio
Central America/Slaughter House: Alejandro Montoya

1986-87

Silvia Lizama, Carlos M. Domenech
 Carlos Zepa, *GRRR*
Group Exhibition: Rene Santos, Nancy Chunn, Lillian Mulero, Bill Wurtz. Curated by Hudson
Religious Iconography in Contemporary Hispanic Art: Santa Barraza, Angel Suarez Rosado, Liliana Duran, Paul Sierra
Posters of the Spanish Civil War (1930-38): Helen Oji, Mario Bencomo
 Alicia Viteri

1985-86

Chicano Expressions: A New View in American Art: ASCO Group, Alfredo Arreguin, Santa Barraza, Mel Casas, Ruby H. Fernandez, Robert Gil de Montes, Virginia Jaramillo, Luis Jimenez, Carmen Lomas Garza, Yolanda M. Lopez, Cesar Martinez, Amalia Mesas-Bains, Sam Hernandez, Ruben Trejo, John M. Valadez, Patssi Valdez
Grafica/Urban Iconography
Mural/Public Art: Judith Baca, Juana Alicia, Frank Romero, Mujeres Huralistas, Willie Heron, David Botello and Wayne Healy.
 Home Altars/The Art of Devotion
 Alfredo Ceibal
 Virginia Jaramillo and Carlos Suenos
 Mario Algaze
 Jorge Pardo
 Joel Carreiro
Hispanic Comic Artists: Eduardo Barreto, Jose

Luis Garcia-Lopez, Jose Delbo, Ric Estrada, George Perez, Pablo Marcos and Emie Colon.

1984-85

Perceptions: Five Artists - Five Views on Paper: Joel Carreiro, Humberto Chavez, Amalia Moreno-Rosillo, Steve Pico, Luis Stephenberg. Curated by Humberto Chavez.
Via Lactea: Miguel Angel Rojas
New Works: Carlos Alfonso, Eugenio Espinosa
Four from Uruguay: Carlos Grippo, Mario Sagradini, Lily Salvo, Clever Lara
Chronicles: Edgar Franceschi, Alfredo Jaar, Maria de la Paz Jaramillo, Laura Marquez, Liliana Porter, Andy Villareal
Erotica: Zilia Sanchez
Covering Up: Pedro Perez, Rudolph Montanez, Luis Stand

1983-84

Lydia Cabrera: *An Intimate Portrait (Afro-Cuban Mythology: Images and Ceremonies)*
 Under the Influence: The Music of Cuba
Nueva Generacion: Orlando "Puntilla" Rios and his Ensemble.
Chamber Ensemble: Tania Leon conducts a chamber ensemble of works by 20th Century Cuban composer Amadeo Roldan and Garcia Caturla
Roberto Borrel y su Kubata New-Yor-U-Ba: An 8-piece Jazz-fusion ensemble led by Michelle Rosewomen.
Man Goes By: Sergio Gonzalez Tomero
Women and Politics: Catalina Parra, Josey Carvalho, Marina Gutierrez, Judite Dos Santos
Tal vez Fabulas: Luis A. Solari
Black Mysticism: Juan Boza

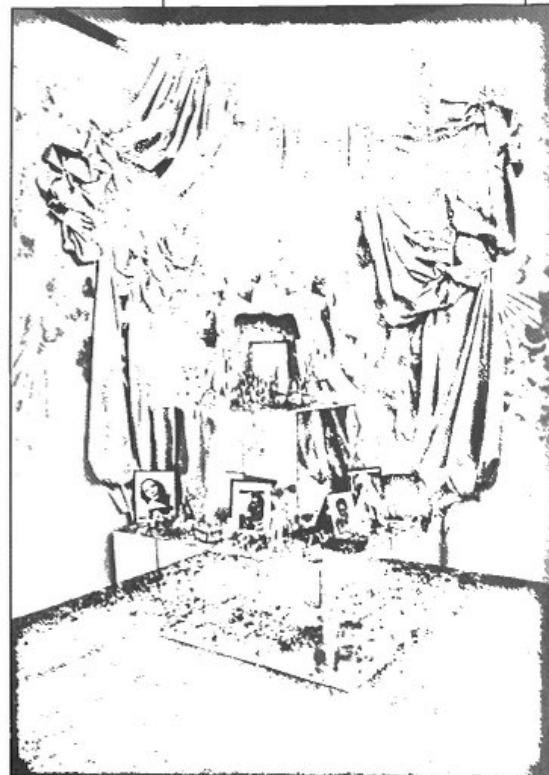
Images of the New World: Papo Colo
 Dictadores y Caudillos: Juan Carrera Bujan, Rafael Colon Morales, Carlos Zepa, Santa Contreras Barraza, Francisco Vidal, Arthur Guerra, Rudolph Montanez, Jaime Bellechasse, Marcos Margall, Luis Stand

1982-83

Fernando De Szyszlo
 Humberto Chavez
Painting on Paper: Candida Alvarez, Luis Monje, Jose Unda, Mirta Vian
Barroquismos Latinos: Rimer Cardillo
Comadres y Lavanderas: Beatriz Kohn
Hispanic Artists in New York: Eloy Blanco, Humberto Chavez, Don Pepe Cruz, Raul Farco, Marco Kalisch, Sophie Rivera, Angel Suarez Rosado, Manuel Vega
The Football Series: Saulo Mercader

1981-82

10 Out of Cuba: Juan Abreu Felipe, Carlos J. Alfonso, Jaime Bellechasse, Juan Boza, Pedro Damian, Victor Gomez, Eduardo Michaelson, Jose Orbein Perez, Gilberto Ruiz, Andres G. Valerio
The Island: Manuel Macarrulla, Juan Sanchez
Latin American Printmakers: D. Ballester, A. Barrera, L. Mazorra, R. Bogarin, J. Boza, J. Gomez Quiroz, S. G. Tornero, J. C. Grondona, C. Juarez, A. Londono, L. Marquez and St. Clair Cemin.
Studies of Nature: Luis Interian, Martha Chavez, Nina Rangel
 Diana Rivera: *Figure in Dream*
Sculpting Color: Luis Aponte



AMALIA MESA-BAINS Detail of installation Grotto of the Virgins 1987

1980-81

A Draughting Show: Roberto Gonzalez, Mario Soto, Ivan Valencia
 Maria Lino
 Mario Sotolongo
 Jaime Bellechasse

1979-80

Latin American Printmakers: Abularach, Frasconi, Morales, Porter, Rayo, Sanchez
Islandia Paintings: Inverna Lockpez
Saints on Canvas: Juan Bujan
 Pedro Lujan

**INTAR
MULTI-CULTURAL
VISUAL ARTS CATALOGUES**

Catalina Parra. Essays by Coco Fusco and Ronald Christ. 28 pages / 12 illustrations. c. 1991. Bilingual.

Lorraine O'Grady: Critical Interventions. Essay by Judith Wilson. 24 pages / 16 illustrations. c. 1991.

Personal Odysseys: The Photography of Celia Alvarez Munoz, Clarissa T. Sligh and Maria Martinez Canas. Essay by Moira Roth. 22 pages / 17 illustrations. c. 1990. Bilingual.

Ronald Gonzalez: Among the Ruins of the Familiar. Essay by Ricardo Pau-Llosa. 16 pages / 6 illustrations. c. 1990. Bilingual.

Danny Tisdale: The Black Museum. Essay by Arthur Paris. 14 pages / 8 illustrations. c. 1990. Bilingual.

Young K: The Friendly America. Essay by Maurice Berger. 16 pages / 9 illustrations. c. 1990. Bilingual.

Ruben Trejo: Recent Work. Essay by Carolyn Kizer. 12 pages / 11 illustrations. c. 1990. Bilingual.

Another Face of the Diamond: Pathways through the Black Atlantic South. Essays by Robert Farris Thompson, John Mason, and Judith McWillie. 70 pages / 49 illustrations. c. 1989.

Jonas Dos Santos: Brazil Via New York / Oxygen Share. Essay by Susana Torruella Leval. 18 pages / 13 illustrations. c. 1989.

Rimer Cardillo: Altaires. Essay by Amalia Mesa-Bains. 14 pages / 9 illustrations. c. 1989. Bilingual.

David Avalos Presents Cafe Mestizo. Essays by David Avalos and Philip Brookman. 26 pages / 24 illustrations. c. 1989.

James Luna: Two Worlds. Essay by Judith McWillie. 18 pages / 13 illustrations. c. 1989. Bilingual.

Angel Suarez Rosado: En La Paz, Oro! En La Guerra, Fierro! Essay by the artist. 10 pages / 13 illustrations. c. 1988.

Autobiography: In Her Own Image. Essays by Judith Wilson and Moira Roth. 40 pages / 21 illustrations. c. 1988.

Felix Gonzalez-Torres. Catalogue designed by the artist. 10 pages / 8 illustrations. c. 1988.

Amalia Mesa-Bains: Grotto of the Virgin. Essay by Tomas Ybarra Frausto. 10 pages / 5 illustrations. c. 1987.

Lydia Cabrera: An Intimate Portrait. Essay by Ana Maria Simo. Short story by Lydia Cabrera. 26 pages / 20 illustrations. c. 1984.

Chicano Expressions: A New View in American Art. Essays by Inverna Lockpez, Tomas Ybarra-Frausto, Judith Baca and Kay Turner. 50 pages / 45 illustrations. c. 1976.

**Future publication:
January 1992**

The Next World - Creole: A Plurality of Traditions. Essays to be written by Dr. Robert Farris Thompson, Dr. Arthur Paris, Professor Judith McWillie, Dr. John Szwed, David Avalos and Dr. Margaret Archuleta.

**INTAR MULTI-CULTURAL
TOURING EXHIBITIONS
AND COLLABORATIONS**

Personal Odysseys: The Photography of Celia Alvarez Munoz, Clarissa T. Sligh, and Maria Martinez-Canas. Project Director: Inverna Lockpez. INTAR Gallery, New York City, January 23 - March 2, 1990; Next Stage Inc., Women in Theatre Festival in Association with Cambridge Multi-Cultural Center, Cambridge, Massachusetts, March 22 - April 10, 1990; Intersection for the Arts, San Francisco, California, June 7 - July 1, 1990.

Another Face of the Diamond: Pathways Through the Black Atlantic South. Curator: Judith McWillie. INTAR Gallery, New York City, January 23 - March 3, 1989; New Visions Gallery of Contemporary Art, Atlanta, Georgia, April 29 - May 26, 1989.

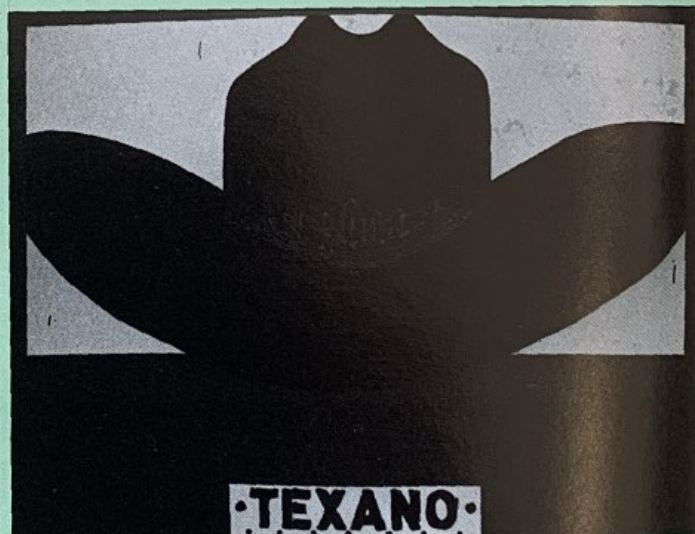
Autobiography: In Her Own Image. Curator: Howardena Pindell. INTAR Gallery, New York City, April 25 - May 27, 1988; Nexus Contemporary Art Center, Atlanta, Georgia, October 14 - November 22, 1988; Mills College Art Gallery, Oakland, California, January 20 - March 5, 1989; Ritter Art Gallery Florida Atlantic University, Boca Raton, Florida, March 21 - April 28, 1989; Women & Their Work Gallery, Austin, Texas, May 22 - June 26, 1989.

Chicano Expressions: A New View of American Art. Curators: Inverna Lockpez, Tomas Ybarra Frausto, Judith Baca, Kay Turner. INTAR Gallery, New York City, April 14 - July 31, 1986; Otis Art Institute of Parson School of Design, Los Angeles, September 9 - October 18, 1986; Museo de Arte Mexicano, San Francisco, March 12 - April 26, 1987.

Comics, Six Hispanic Artists. Exhibition travelled to Jamaica Arts Center, October 19 - December 7, 1985.

Man Goes By - (Intaglio Prints) Sergio Gonzalez Tornero. Part of the Third Latin American Graphic Artist Biennial at the Cayman Gallery, New York, April 9 - May 2, 1984.

Dictadores Y Caudillos. Exhibition travelled to Jamaica Arts Center, July 30 - August 21, 1983.



**MEL CASAS Chicano Expressions
"Humanscape 117," ©1982**

Community Projects

EDUCATION

INTAR places great emphasis on the importance of arts as a catalyst towards enhancing the quality of education, remedying the lack of informed dialogue about the multi-cultural experience in America, and encouraging active participation by all citizens in shaping their community.

FIELD DAYS at INTAR - Our education program for students, **FIELD DAYS at INTAR**, reaches students throughout the Tri-State New York Metropolitan area, providing them with a day of multi-ethnic art at INTAR. The experience includes a visit to our gallery and a visual arts presentation, a theatre matinee and an informal lunchtime discussion with the actors. Prior to visiting INTAR, students receive study guides and teachers are given suggested activities to help students get the most out of their INTAR experience. Highly recommended by teachers and students, **FIELD DAYS at INTAR** provides an important glimpse into a world of ideas, feelings and diversity expressed through art.

FAMILY DAYS - Family Day performances offer an opportunity for families to attend theatre together at an affordable price. For selected performances, parents receive discounted tickets and children ages 7 - 13 are admitted free. Family performances include refreshments and an opportunity to meet the actors after the show. They provide an excellent opportunity for families to participate in the active enjoyment of live theatre.

INTAR INTERNS - Internships at INTAR provide high school and college students the chance to learn about career opportunities in theatre or the visual arts, as well as providing them with tangible job skills. Each internship is created to match the student's educational interests with the organizational needs of INTAR. The result is a rich and positive experience for students and for INTAR!

YOUTH ACTIVITIES - We have sponsored free outdoor summer performances, Children's Theatre Workshops and numerous other youth activities to encourage the use of arts as an educational tool and to provide multi-cultural role models.

OUTREACH

HISPANIC THEATRE FOR NEW AUDIENCES - INTAR Neighborhood Representatives work in targeted communities to bring people into INTAR. Our Reps set up theatre parties, special performances such as Single Nights, Corporate Nights, Student Nights, Senior Matinees, Gallery Tours, and other events. We also work with community organizations to plan and host fund raising events at INTAR, enabling those organizations to raise money and build new community alliances.

COMMUNITY VOLUNTEERS - Volunteer experiences at INTAR include working in the theatre as an usher, or in the gallery as a docent. Volunteers also help with mailings and office duties, special events, parties, long-term project development and other varied activities. Community volunteers gain a sense of belonging by working at INTAR, as well as job-related skills and increased understanding of the arts and Hispanic culture.

ARTISTS-IN-NEED

AIDS - INTAR annually participates in the nationwide effort to raise funds for AIDS care and support organizations. We have hosted AIDS fundraisers, participated in events to raise AIDS awareness and, through our gallery, have been involved in various AIDS education projects.

ACTOR SERVICES - Poverty is another crisis affecting the artist community. INTAR has been able to assist indigent artists and their families by helping them to identify jobs, studio space and housing, educational opportunities, legal, marketing, and accounting services, health and funeral arrangements and many other services.

