

Amalia Mesa-Bains

Amalia Mesa-Bains was born in Santa Clara, California USA on July 10, 1943 to Mexican parents. She received her B.A. in painting from San Jose State University in 1966. She received a Masters degree in interdisciplinary Education and a lifetime credential from San Francisco State University. She began her exhibition career in the 1967 Phelan Awards show at Palace of the Legion of Honor in San Francisco. Mesa-Bains officially began her affiliation with Galeria de la Raza in 1973. Her altar-installations began in 1975 as a ceremonial aspect of Chicano community life. In 1978 she began her Masters degree in Psychology at the Wright Institute, Berkeley, California, where she completed her doctorate in clinical psychology in 1983. Her dissertational work was a study of culture and identity among Chicana women artists.

She was part of the Fifth Sun Chicano exhibition in the University Museum at UC Berkeley in 1977 and the Posada exhibition at the San Francisco Museum of Modern Art in 1980. Mesa-Bains' only solo exhibit at INTAR in New York "Grotto of the Virgins" was selected by Art in America as its 1987 selection in alternative sites.

Her installations have been in such major national shows as "The Decade Show"-1990 Studio Museum of Harlem, New York City; the currently touring "CARA, Chicano Art: Resistance and Affirmation"-1990/1991; "Other Gods: Containers of Bellef"-1986 Los Angeles Municipal Museum; "Chicano Expressions"-1986 INTAR, New York. Her international venues include "Le *Demon des Anges*, 13 Chicano Artists from around Los Angeles"-1989/1990 international touring exhibition: Nantes, & Lyon France; Barcelona, Spain; Stockholm, Sweden as well as a residency at La Napoule Foundation in Cannes, France in 1990.

She has recently been awarded a McArthur Foundation Fellowship for her work in multicultural arts.



*S. Antonij quondam Lepro placentis frater barthol. qui sequenti die in virtutum ardorem
cursum cepit frater. Eiusque expulsum leporem dicitur pro eius honore frigidum caput in
plena sanari. Cap. p. 11. S. Petrus sandon. S. Petrus sandon. S. Petrus sandon. cap. 6
Vbi agitur fructus salutis. et max. merit. S. Petrus sandon. S. Petrus sandon. cap. 6
S. Petrus sandon. S. Petrus sandon. S. Petrus sandon. S. Petrus sandon. cap. 6*

FOR ANNALIA,
AGATA + AGATA,
VBT.

B. 1992 NY.

As a first generation American I am forever marked by migration and loss, forever marked by my parent's memories, forever marked by the spectre of the border that separates me from my history and my original land. This emblem-installation is an expression of many borders; social, cultural, psychological, political and geographic.

Using the metaphor of place, in this case a room, the installation pursues the meaning of separation, loss, displacement, rupture, and exile. The work examines the importance of memory, community and ceremony as devices to counter temporal and spatial dislocation.