



QUESTIONS FOR HABLAMOS JUNTOS BROADSIDE PROJECT

Manuel Santana

Title of Piece: *Angelina y Samuel*

Photographer of piece: *Alfred Navarro*

Medium: *Xilograph*

Dimensions: Height *11* Width *8* Depth ____ Approximate Weight ____

Description: *(Please limit description to 1 simple line, fewer than 10 words)*
Girl with a snake on top of her head with her dog in a garden.

Website: *Manuelsantanaart.com*

1. *Let's get personal. Tell us about your artwork and the importance of Chicano/a artists as role-models. What education and skills are needed for an art career?*

- My cultural heritage is *Mexican American*
- I was encouraged by or mentored by. My education/training included *East Los Angeles Junior College (1948-1950), Los Angeles State College (1950-1952), Scholarship to Otis Art Institute (Parsons Art Institute) (1952-1954) Studied Painting and Composition with Martin Lubner, Morton Dimonstein, Arnold Mesches (all Los Angeles Painters).*
- What were/are your major influences? *Goya, Max Beckmann*
- How old were you when you started your artwork? *25, stopped painting to build trades, opened two restaurants and resumed painting at age 62. I knew I was an artist when*
- What was the reason you started creating art? I turned to art when I felt. The dramatic experience that made my art have even more meaning to me was.
- I would tell young artists

Page 9 of the Impressions Book: That artists can become leaders is this world:

“Historically artists have been in the forefront of change and are an essential part of the community. Artists can teach us a more creative language with sensitivities for those nuances that are not always understood but very often express the energy of our communities. As artists we must also now begin to facilitate the enlightenment of paths that lead to the creation of new forms and institutions that will save us from the banality and fratricides of our common existence. For this task we must recruit all of our artists – architects, musicians, teachers, composers, and of course, our visual artists.”

- When did you make your first sale of your artwork?

(I don't have this info, so I added this:) Manuel began to make art full time in 1998 as he often participated in the Santa Cruz Cultural Council's Open Studios.

In 2004, he was sponsored by the Mexican government's Fine Art Institute to develop an exhibition, "Impressiones — Arte de Manuel Santana." It evolved into a 13-city tour of Mexico.

- Short – one paragraph bio

Manuel Santana was born in Los Angeles in 1927. He studied education at East Los Angeles Community College, California State University, Los Angeles and art at Los Angeles County's Otis Art Institute. Manuel moved to Santa Cruz, California in 1961 where he worked in construction and developed two successful restaurants, Manuel's in Aptos and Jardines de San Juan in San Juan Bautista. Santana again began actively painting and sculpting in 1989 and traveled often to Oaxaca, Mexico to develop his skills in lithography. Manuel was chosen as the 2008 Artist of the Year by the Santa Cruz Arts Commission and they hosted a profile performance featuring Santana's work on July 18 at the Museum of Art and History in Santa Cruz California. Santana passed away at the age of 81 on July 8, 2008 – a week before the opening of the exhibit.

2. Looking at the broader picture, can you help students develop visual literacy of artworks presented, develop their critical thinking, and creativity?

- Describe your art medium?. I use this medium because

Lithograph on Masonite

Manuel Santana was a prolific printmaker. He spent time in Oaxaca, Mexico working in lithography and woodcuts. He thrived working in a variety of media, "it's part of the curiosity, so many different things to do."

- I made this piece by (process)

Lithography: a planographic printing technique that relies on the mutual repulsion of oil and water to produce an image on masonite; it is worked up with various

grease pencils and crayons, or oily ink with pens and brushes, and then the image is fixed on the masonite; to print the image, the masonite is first moistened, then inked, the ink picking up only on the drawing; covered with a sheet of paper, and packed with felt or cardboard, the stone is run through a lithographic bed press with a scraper supplying the requisite pressure. What is the intent of the work?

o How is your art a way to tell your story?

Santana says that while creating art he absorbs more than he can really understand. “Intuitively, somehow those images just come out. “

“But to me, Chaos is the foundation of art. Chaos is the basis of human creativity. Chaos feeds our need to create forms that guide us in our search for our nature. Chaos is a direct expression of our ignorance and as such becomes our curiosity and spiritually-which are a product of Chaos. Chaos and Art is a form that contains all truth.”

- o Your artwork creates a dialogue with the student as they relate to and interact with your work. How could a viewer look more closely at the details of your work? How could he/she be more intimately involved with your artwork?

Much of today’s Mexican-American art is mainly categorized by the identity of the painters and by their references to specific social and “politically correct” consciousness. But Santana is a skilled and talented artist that brings his total experience and intuitively makes artistic, - historical, mythical, emotional- and sometimes bold political comments and satire.

- o What would you like them to experience and notice? (You might consider hidden clues, seeing something unexpected, connections between facts and feelings, art and life, or how they might be inspired to create their own stories and artworks.)

In his paintings, the viewer can stare at seemingly haphazard compositions for hours, and realize that with every viewing the images morph into something different, unexpected. A white spot becomes a dog, the intense star of a rooster. For people who are acquainted with Santana, an articulate speaker and bright intellectual, it may be surprising to find so much emotion on his creations.

- What (unique) skills have you developed as an artist?

Each painting is an essay that emanates from reflections from intuition and objective observations. Painting is a learning process as much as a process of expression.

- How do you think art impacts our culture?

Santana’s involvement in civil rights and community issues, including numerous national appointments, ultimately led him from the fields of Salinas to the halls of Washington DC and gave him a unique insight into the workings of social and political institutions, which would also have a great impact on his art.

Thank you for contributing to this exciting and important journey with us.