

CARLOS CALLEJO
Artist/Muralist

Cirriculum Vitae

Carlos Callejo has more than twenty years experience in coordinating, directing and executing public art projects. As a public art advocate, he has earned a reputation for expertise in muralism.

Callejo has played a major role in over 35 mural projects both nationally and internationally. In 1993 Callejo was invited to paint a mural for the Smithsonian Institute's 27th annual Festival of American Folklife in Washington, D.C. His most recent endeavor took him on an artist residency in Spoleto, Italy to study the work of 14th/15th century fresco masters with the Lamama Umbria Institute; this residency was awarded to Callejo by the Lila Wallace Readers Digest Arts International program.

Callejo has received public recognition and formal commendations from public officials, art institutions, schools and community groups who have benefitted from his artistry.

- * In 1991, Carlos won a competitive commission to paint the new El Paso County Courthouse atrium. The commission was the largest in the state of Texas for this type of project.
- * Carlos's work was included in 'Fusion de Culturas' in 1992 at the Museo de Arte in Chihuahua, Mexico, an exhibition sponsored by the American Consul General and the Instituto Nacional de Bellas Artes of Mexico.
- * The El Paso Museum of Art bought a piece by Carlos, 'La Cruzada' for its permanent collection during the exhibition 'Paper to Wall' in 1993 which featured the range of his work.
- * In 1994, Callejo won a competitive commission to execute a mural at the Leo Politi Elementary School in Los Angeles sponsored by Social and Public Art Resource Center.

Numerous periodicals and books as well as TV and documentaries have published and featured Callejo's work and accomplishments.

Throughout Callejo's artistic career, he has held positions as art director, project coordinator, curator and technical consultant. He has served as both organizer and presenter in numerous art workshops and conferences. Carlos has provided training to schools, libraries and art advocacy groups for art educational projects. And has served on boards and councils to review, screen and evaluate the merits of public art projects.

Carlos Callejo was born in El Paso, Texas and at the age of nine moved to Los Angeles, where he pursued a degree in graphic arts at the California State University and studied at Otis Art Institute.

Specifics on the information provided is available upon request.

Proposed Means of Execution:

For the proposed means of execution, I am providing the selection committee with two options. Without seeing the site, it is hard to determine which approach to take, therefore I have not included sketches. There are advantages to both approaches because I consider all aspects of the execution of the art.

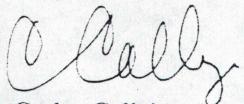
Option one is painting the mural on-site. The advantage for implementing on-site is that as a public art project, the community would become a part of the art as it evolves to completion. This fosters feelings of ownership, allowing the mural to truly become public art.

Option two is painting the mural in my studio and installing it at the site. The advantage is the qualitative time given to the overall design therefore the composition becomes more refined.

Public art is a medium to educate and inspire and to serve as a form of communication between all people on a non-verbal level. Muralists' communicate ideas which often get neglected by our politicians and the news media; yet these ideas need to be explored in the public eye. While murals do add color and liveliness to a neighborhood, this is not my main objective as an artist. I see murals as tools for conveying a specific subject matter which is expressed by means of public symbolism easily understood by a general audience. Murals that truly speak for a community and its social concerns are a real inspiration, both as a model for the artist and as a monument to the struggles and aspirations of the community.

If you require more detailed information, please do not hesitate to call my assistant, Ms. Sylvia Morales at (915) 543-6368.

Respectfully submitted,



Carlos Callejo
Muralist

Carlos Callago

(3)

September 18, 1995

Proposal for the Santa Monica City Yards

Dear Distinguished Panel Members:

As you will be able to see from the materials submitted, I have an extensive background in public art projects and mural painting. Since the late sixties, I have been involved with issues of artistic relevancy in community related art projects. With that foundation, my artistic endeavors have focused on individual histories with images of cultural traditions, aspirations, celebrations, and community struggles. The final artistic result always reflects the dignity of the communities.

What makes my approach to public art unique is this cultural sensitivity. Involvement in community related art projects along with my academic and practical training has given me an insight into dealing with different cultures and audiences. All of that experience has added a versatility to my work that I feel is rarely found in other artists.

Past Experience:

With more than 20 years experience in coordinating, directing and executing public art projects throughout United States and abroad, I have earned a reputation for my expertise in muralism. This expertise has been recognized with numerous honors as well as published articles and television and film documentary coverage. I have enclosed a sampling of published articles for your review.

Currently, I am working on the commission for the El Paso County Courthouse atrium. The central theme of the mural is El Paso's blend of two cultural traditions with its shared border with Ciudad Juarez, Mexico. My approach to this project is that history, like the mural itself, is an evolutionary process with transitions taking place in the form of "moments" symbolized by people, places and events. After a national search for a muralist, I was selected for my vision for the project and for my artistic commitment to the commitment to the community. This mural commission was the largest in the state of Texas for this type of project.

Throughout my career as an artist, I have participated in and lead over 35 mural projects. My most recent project took me to Italy to study the 14th and 15th Century Fresco techniques and restoration. With this first-hand knowledge practiced by the Italian masters, I will present regional workshops and conferences and conduct community-based mural projects to pass on this vital information to a new generation of U.S. mural artists.

Approach Envisioned for the Project:

I believe it is vital that the artist make a personal connection to the site of the project. For aesthetic purposes, I intend to travel to the site to get a first-hand impression of the space and environment as it is important that the overall artistic design compliment the architectural environment. I envision the approach to the project as a team effort. I plan to consult with the staff members of the public works offices and local youth that can contribute to the project in order to accurately represent the facilities of the community. I would like to recruit a maximum of ten teens early in the project in order to expose them to the overall process of mural painting; including conception of theme, design, preparation of the wall, the transfer of the design, and the visual aspects of a mural.