

JUAN SÁNCHEZ



HUTCHINSON MODERN
& CONTEMPORARY



CONTENTS

5

Biography

7

Ricanstructions

53

Cries & Wounded Whispers

65

Fractured Grids

77

Unknown Boricuas

87

Guariquen: Images and Words Rican/Structured

99

Printed Convictions

127

Madre Selva Project

135

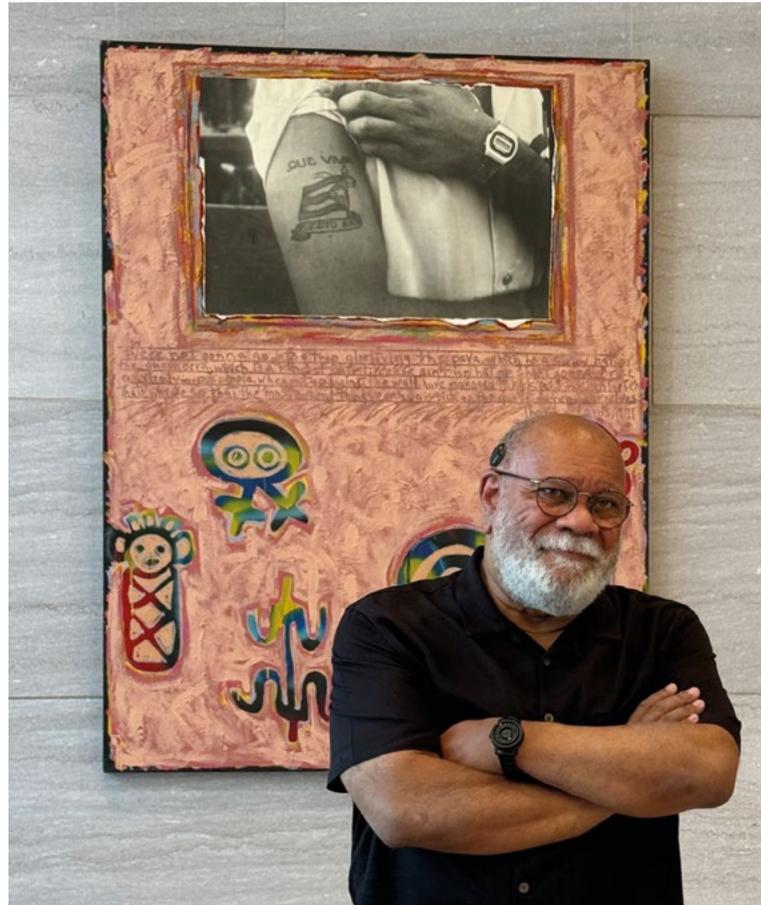
Unknown Boricua Streaming

138

CV

JUAN SÁNCHEZ

B. 1954, BROOKLYN, NEW YORK



Juan Sánchez with *The Most Cultural Thing You Can Do* (1983)
Collection of the National Gallery of Art, Washington, DC
Photographed by Miguel Luciano, 2025

Born in Brooklyn, New York, to working-class parents who emigrated from Puerto Rico, Juan Sánchez is one of the most significant Nuyorican visual artists of the 20th and 21st centuries. Sánchez emerged as a central figure within a generation of artists using diverse media to explore ethnic, racial, and national identity as well as social justice in the 1980s and 90s. While Sánchez first gained recognition for his large multi-layered mixed-media collage paintings addressing Puerto Rican identity and U.S. colonialism, his innovative oeuvre has expanded in terms of both medium and thematic; Sánchez now alludes to international subjects—including U.S. interventions abroad, apartheid, and nuclear disarmament—in addition to local and personal interests, through painting, photography, printmaking, and video. The artist has consistently created art through lenses of personal experience as well as affinity, solidarity, and anti-colonialism.

Early in his career, Sánchez adopted salsa percussionist Ray Barretto's term "Rican/Struction" to describe his own artistic approach, which utilizes methods of deconstruction and reordering to challenge dominant cultural narratives while centering Puerto Rican perspectives. Sánchez's mixed-media works integrate family photographs, newspaper and magazine clippings, Christian, African, and Taíno iconography, his own bilingual writings, and appropriated texts—particularly excerpts from poems by authors such as Julia de Burgos, Juan Antonio Corretjer, Sandra María Esteves, and Pedro Pietri. Together, these multifarious elements encourage viewers to consider and celebrate the complexity of living between and within multiple ethnic, racial, and national identities. Meanwhile, the repetition inherent in Sánchez's visual vocabulary—of images, patterns, and symbols—allows the artist to revitalize and reinterpret both historical and contemporary themes.

Profoundly expressive, candid, and potent, Sánchez's work forms part of the tradition of socially-engaged art in the United States—inciting urgent conversations around social hybridity, political struggle, and ultimately, justice.

Sánchez has exhibited throughout the United States, Europe, Latin America, and in North Africa. In New York, Sánchez showed his work with alternative artist collectives including Group Material, Fashion Moda, and ABC No Rio. His art is held in prominent museum collections including those of the Metropolitan Museum of Art, the Whitney Museum of American Art, the Museum of Modern Art, and El Museo del Barrio, all in New York City; the Smithsonian American Art Museum, the National Museum of African American History and Culture, the National Gallery of Art, and The Portrait Gallery in Washington, DC; El Instituto de Cultura Puertorriqueña, Rio Piedras, Puerto Rico; and El Centro Wilfredo Lam in Havana, Cuba.

Sánchez was the recipient of the Ruth Foundation for the Arts' 2025 Ruth Award, the 2022 Artist Legacy Foundation Award, and the 2021 Latinx Artist Fellowship. In 2020, he was honored with the CUA Augustus Saint Gauden Achievement in the Visual Art Award and was inducted into the Cooper Union Hall of Fame. He has received additional awards and fellowships from the John Simon Guggenheim Foundation, the Joan Mitchell Foundation, New York Foundation for the Arts, the Pollock-Krasner Foundation, and the National Endowment for the Arts. Juan Sánchez is Professor of Art at Hunter College, the City University of New York.

A forthcoming, travelling survey exhibition of the artist's work is being organized by the Phillips Collection in Washington, DC for 2027.



RICANSTRUCTIONS

mixed-media collage paintings

"It is the back-and-forthing, the free association of disparate historical and formal elements, the interweaving of personal and political attributes, the switching from Spanish to English texts, the references to widely-known powerful personalities and unknown humble persons, that constitute the dialectical interactions occurring in the whole corpus of Juan Sánchez's work."

Shifra M. Goldman, "Living on the Fifth Floor of the Four-Floor Country," in *Juan Sánchez: RICAN/STRUCTED Convictions*, 1989

Banderas, 1982

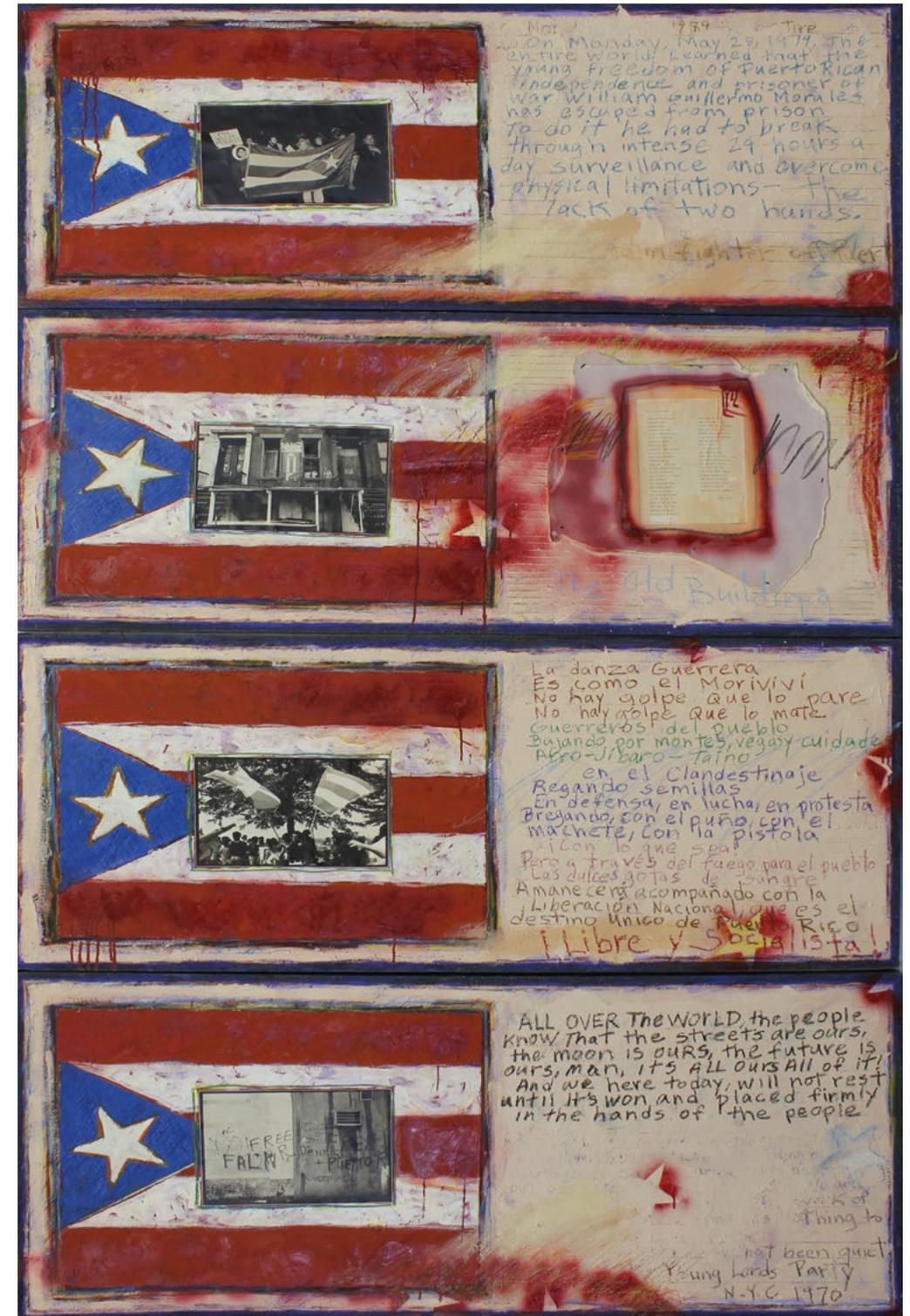
Acrylic, oil, beeswax, silver gelatin print, spray paint, oil pastel, and paper collage on canvas;
quadriptych
112 x 66 in overall (284.5 x 167.6 cm)

Exhibited

New York, Henry Street Settlement, Louis Abrons Arts for Living Center, *Beyond Aesthetics: Art of Necessity by Artists of Conscience*, May 20 – July 11, 1982
Havana, *1st Bienal de la Habana*, May – June, 1984
New York, Whitney Museum of American Art, *Whitney Biennial 1985*, March 13 – June 9, 1985
(Note: one of the four panels was exhibited)
New York, Exit Art; Boulder, CU Art Galleries, University of Colorado, *Juan Sánchez: Rican/Structed Convictions, June 17 – November 11, 1989*
New York, New Museum of Contemporary Art; New York, Museum of Contemporary Hispanic Art;
New York, Studio Museum in Harlem, *The Decade Show: Frameworks of Identity in the 1980s*, May 12 – August 19, 1990
New York, Museum of Modern Art, *Slow Art: Painting in New York Now*, April 26 – June 21, 1992
New York, Abrons Arts Center, *Long walk from the F train*, November 1 – December 1, 2024

Literature

Michelle Joan Wilkinson, "Haciendo Patria: The Puerto Rican Flag in the Art of Juan Sánchez," *Small Axe*, September, 2004, vol. 16, p. 71, illustrated
Claire Grace, *Art Demonstration: Group Material and the 1980s* (Cambridge: Massachusetts Institute of Technology, 2022), p. 214, illustrated in color; p. 216, illustrated in color
(Note: one of the four panels is pictured)



The Most Cultural Thing You Can Do, 1983

Acrylic, oil, beeswax, photostat, and oil pastel on canvas

58 x 44 ½ in (147.3 x 113 cm)

Collection of the National Gallery of Art, Washington, DC

Exhibited

New York, Exit Art; Boulder, CU Art Galleries, University of Colorado, *Juan Sánchez: Rican/Structed Convictions*, June 17 – November 11, 1989, p. 23, illustrated

Long Island City, NY, MoMA PS1, *Juan Sánchez: Ricanstructions: Paintings of the 90s*, December 19, 1999 – February 13, 2000

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Ricanstructions Condiciones Que Existen*, September 1 – November 4, 2022, p. 11, illustrated in color

New York, El Museo del Barrio, *Something Beautiful: Reframing La Colección*, May 19, 2023 – March 10, 2024



Mixed Statement, 1984

Acrylic, oil, beeswax, oil pastel, spray paint, silver gelatin prints, paper collage, colored pencil, and Xerox on canvas; triptych
54 x 96 in overall (137.2 x 243.8 cm)
Collection of the Museum of Modern Art, New York

Exhibited

North Dartmouth, Southeastern Massachusetts University; Storrs, Atrium Gallery; Cleveland, Cleveland State University Art Gallery; *Acts of Faith: Politics and the Spirit*, January 8 – February 5, 1988, p. 4, illustrated
New York, Exit Art; Boulder, CU Art Galleries, University of Colorado, *Juan Sánchez: Rican/Structured Convictions*, June 17 – November 11, 1989, p. 20, illustrated in color
Monterrey, Mexico, Museo de Arte Contemporáneo de Monterrey, *Mito y Magia en América: Los Ochenta*, June 28 – September 1991, pl. 161, p. 197, illustrated in color September 1991, pl. 161, p. 197, illustrated in color
Seville, Plaza de Armas; Paris, Musée National d'Art Moderne, Centre Georges Pompidou; Cologne, Josef-Haubrich Kunsthalle; New York, Museum of Modern Art; *Latin American Artists of the Twentieth Century*, August 11, 1992 – September 7, 1993, pl. 180, p. 325, illustrated in color
New York, Museum of Modern Art, *Collection: 1980s – Present*, April 1 – June 23, 2025
Washington, DC, National Gallery of Art, *Photography and the Black Arts Movement, 1955 – 1985*, September 21, 2025 – January 4, 2026, pp. 118-119, illustrated in color

Literature

"Exit Art, The Alternative Museum, Artist's Space," *Art & Design*, 1989, vol. 5, p. 63, illustrated in color
Coco Fusco, "Rican/Structions," *Art in America*, February 1990, vol. 78, no. 2, p. 159, illustrated in color
Lucy R. Lippard, *Mixed Blessings: New Art in a Multicultural America* (New York: Pantheon Books, 1990), pl. 24, p. 120, illustrated in color
Coco Fusco, *English Is Broken Here: Notes on Cultural Fusion in the Americas* (New York: The New Press, 1995), p. 115
Benjamin Genocchio, "Antidote to Oblivion: Popular Memory in the Work of Juan Sánchez," *Third Text*, Winter 1999-2000, vol. 49, p. 42, illustrated in color
James D. Cockcroft, *Latino Visions: Contemporary Chicano, Puerto Rican, and Cuban American Artists* (James D. Cockcroft, 2000), p. 75, illustrated in color
Deborah Cullen-Morales, "Beyond Face Value: Reconsidering Laura Aguilar's *Three Eagles Flying*," in *Laura Aguilar: Show and Tell* (Los Angeles: UCLA Chicano Studies Research Center Press, 2017), p. 29, illustrated in color



Untitled (El Nacionalista), 1985

Acrylic, oil, beeswax, oil pastel, hand-colored photostat, colored pencil on paper, collaged etching, and offset lithograph on canvas; quadriptych
66 x 72 ½ in overall (167.6 x 184.2 cm)

Exhibited

New York, Exit Art; Boulder, CU Art Galleries, University of Colorado, *Juan Sánchez: Rican/Structured Convictions*, June 17 – November 11, 1989, p. 13, illustrated in color

Monterrey, Mexico, Museo de Arte Contemporáneo de Monterrey, *Mito y Magia en América: Los Ochenta*, June 28 – September 1991, pl. 162, p. 198, illustrated in color



Symbols for a Lonely Woman with a Defined Destiny, 1986

Acrylic, oil, beeswax, oil pastel, sand, silver gelatin print, paper collage, and embroidered prayer card on canvas

40 x 66 in (101.6 x 167.6 cm)

Exhibited

New York, Exit Art; Boulder, CU Art Galleries, University of Colorado, *Juan Sánchez: Rican/Structured Convictions*, June 17 – November 11, 1989

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Ricanstructions Condiciones Que Existen*, September 1 – November 4, 2022, pp. 10-11, illustrated in color



It Is Beautiful to Love the World with Eyes Not Yet Born, 1987

Acrylic, oil, beeswax, oil pastel, lace, color Xerox, Xerox, embroidered prayer card, paper collage, and colored pencil on canvas
44 x 58 in (111.7 x 147.3 cm)

Exhibited

Bellingham, WA, Whatcom Museum of History and Art; Lincoln, MA, De Cordova Museum and Sculpture Park; Evanston, IL, Mary and Leigh Block Gallery, Northwestern University; Akron, OH, Akron Art Museum; Madison, WI, Madison Art Center; Los Angeles, Wight Art Gallery, UCLA; Boulder, CU Art Galleries, University of Colorado; Pullman, WA, Museum of Art, Washington State University, *A Different War: Vietnam in Art*, August 19, 1989 – February 23, 1992, p. 107, illustrated in color
Medford, MA, Tufts University Art Galleries; Albuquerque, The University of New Mexico Art Museum, *Art for the Future: Artists Call and Central American Solidarities*, January 20 – December 3, 2022



***Bleeding Reality – Asi Estamos*, 1988**

Acrylic, oil, beeswax, oil pastel, silver gelatin print, Xerox, and bamboo scroll calendar on canvas; triptych

44 ½ x 107 ²/₃ in (112.5 x 273.7 cm)

Collection of El Museo del Barrio, New York

Exhibited

New York, Exit Art; Boulder, CU Art Galleries, University of Colorado, *Juan Sánchez: Rican/Structed Convictions*, June 17 – November 11, 1989, pp. 16–17, illustrated in color

Monterrey, Mexico, Museo de Arte Contemporáneo de Monterrey, *Mito y Magia en América: Los Ochenta*, June 28 – September 1991, pl. 163, p. 196, illustrated in color

New York, El Museo del Barrio, *Culture and the People: El Museo del Barrio, 1969–2019*, April 11 – September 29, 2019

Literature

Coco Fusco, "Rican/Structions," *Art in America*, February 1990, vol. 78, no. 2, pp. 156–157, illustrated in color

Susana Torruella Leval, "Recapturing History: The (Un)official Story in Contemporary Latin American Art," *Art Journal*, Winter 1992, vol. 51, no. 4, p. 76, illustrated

Waldo Rasmussen, ed., *Latin American Artists of the Twentieth Century* (New York: The Museum of Modern Art, 1993), pl. 181, p. 326, illustrated in color

Nicolás Kanellos, ed., *Herencia: The Anthology of Hispanic Literature of the United States* (New York: Oxford University Press, 2002), cover image, illustrated in color



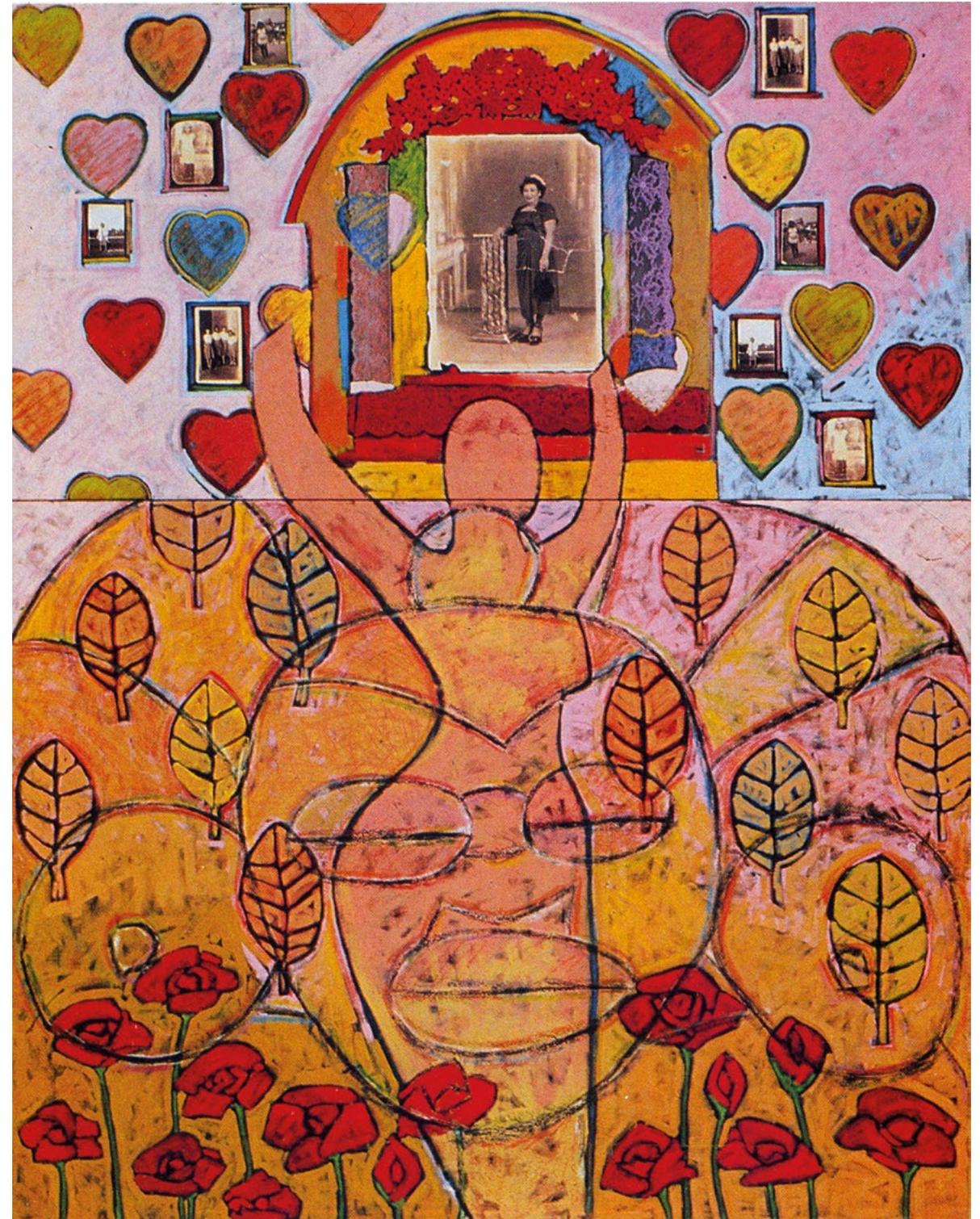
Mujer Eterna: Free Spirit Forever, 1988

Acrylic, oil, beeswax, oil pastel, color digital print, and lace on canvas; diptych
74 ½ x 58 in overall (190 x 147 cm)

Exhibited

New York, Exit Art; Boulder, CU Art Galleries, University of Colorado, *Juan Sánchez: Rican/Structured Convictions*, June 17 – November 11, 1989, p. 28, illustrated in color

Monterrey, Mexico, Museo de Arte Contemporáneo de Monterrey, *Mito y Magia en América: Los Ochenta*, June 28 – September 1991, pl. 164, p. 195, illustrated in color



Flowers, Patterns, Flags, Revolution and Idealism for Our Children, 1988

Acrylic, oil, beeswax, oil pastel, Xerox, vintage poster, and C-print on canvas; diptych
44 x 76 ½ in overall (111.8 x 194.3 cm)

Exhibited

New York, Exit Art; Boulder, CU Art Galleries, University of Colorado, *Juan Sánchez: Rican/Structured Convictions*, June 17 – November 11, 1989, p. 24, illustrated



¿Dónde está mi casa? (Where is My House?), 1990

Acrylic, oil, oil pastel, spray paint, Xerox, vintage posters, and ammonia prints on canvas; triptych
44 x 98 ½ in overall (111.8 x 250.2 cm)

Exhibited

Los Angeles, Los Angeles County Museum of Art; Houston, Museum of Fine Arts, Houston, *Home - So Different, So Appealing*, June 15, 2017 – January 21, 2018, no. 3, p. 112-113, illustrated in color; pl.86, p. 242, illustrated in color



Confused Paradi(c)e, 1995

Acrylic, oil, beeswax, oil pastel, gold leaf, laser transfer prints on canvas, MTA subway maps, and offset lithograph on wood panel
78 x 66 in (198.1 x 167.6 cm)

Exhibited

Hartford, CT, Charter Oak Cultural Center, *Rican Structions: Disenchanted Island*, February – March 1997
San Juan, Museo de Arte Contemporáneo de Puerto Rico, *100 en la sien: 10 artistas ante el 98*, July 31 – September 12, 1998
Long Island City, NY, MoMA PS1, *Juan Sánchez: Ricanstructions: Paintings of the 90s*, December 19, 1999 – February 13, 2000
New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Ricanstructions Condiciones que Existen*, September 1 – November 4, 2022, p. 23, illustrated in color
Stony Brook, NY, The Long Island Museum, *SOMOS/WE ARE: Latinx Artists of Long Island*, September 14 – December 17, 2023

Literature

Edward J. Sullivan, ed., *Latin American Art in the Twentieth Century* (London: Phaidon Press, 1996), pl. 2, p. 9, illustrated in color
James D. Cockcroft, *Latino Visions: Contemporary Chicano, Puerto Rican, and Cuban American Artists* (James D. Cockcroft, 2000) p. 75, illustrated in color



Mi mas bella flor, 1995

Acrylic, oil, oil pastel, gold leaf, laser transfer prints on canvas, laser prints, and plastic gems on wood panel

46 x 66 in (116.8 x 167.6 cm)

Exhibited

Long Island City, NY, MoMA PS1, Contemporary Art Center, *Juan Sánchez: Ricanstructions: Paintings of the 90s*, December 19, 1999 – February 13, 2000

Albuquerque, National Hispanic Cultural Center, *La Luz: Contemporary Latino Art in the United States*, October 21, 2000 – May 27, 2001

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Ricanstructions Condiciones que Existen*, September 1 – November 4, 2022, pp. 14-15, illustrated in color



Manny in Bembé Heaven, 1995

Acrylic, oil, beeswax, oil pastel, Xerox, cowrie shells, and handmade and religious scapulars on wood panel
50 x 56 in (127 x 142.2 cm)

Exhibited

Brooklyn, Teatro Galería Manny Maldonado, *Rican/Structions*, September 25 – November 6, 1996

Hartford, CT, Charter Oak Cultural Center, *Rican Structions: Disenchanted Island*, February – March 1997, unpaginated, illustrated

Long Island City, NY, MoMA, PS1, *Juan Sánchez: Ricanstructions: Paintings of the 90s*, December 19, 1999 – February 13, 2000

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Ricanstructions Condiciones que Existen*, September 1 – November 4, 2022, pp. 16-17, illustrated in color



Untitled (Sacred Hands), 1995

Acrylic, oil, beeswax, oil pastel, gold leaf, spray paint, plastic gems, and laser prints on wood panel
78 x 66 in (198.1 x 167.6 cm)

Exhibited

Long Island City, NY, MoMA PS1, Juan Sánchez: Ricanstructions: Paintings of the 90s, December 19,
1999 – February 13, 2000



Aquí no hay luz, 1996

Acrylic, oil, sand, oil pastel, and laser transfer print on canvas; diptych
48 x 96 in overall (121.9 x 243.8 cm)
Collection of Colby College Museum of Art, Maine

Exhibited

San Juan, Museo de Arte Contemporáneo de Puerto Rico, *100 en la sien: 10 artistas ante el 98*, July 31 – September 12, 1998, p. 38, illustrated in color

Ewing, The College Art Gallery, The College of New Jersey, *The Political is the Personal: Perspectives from the Latin American Diaspora*, November 14 – December 12, 2001, unpaginated, illustrated in color



La Victoria de Samotracia (Afro-Taina), 1996
Acrylic, oil, beeswax, oil pastel, gold leaf, C-print, feathers, and wood cornice piece on wood panel
75 x 48 in (187.9 x 121.9 cm)



Yo soy lo que soy, 1996

Acrylic, oil, beeswax, oil pastel, Astro Boy cutout on cotton fabric, spray paint, laser prints, and cowrie shells on wood panel
46 x 66 in (116.8 x 167.6 cm)

Exhibited

Hartford, CT, Charter Oak Cultural Center, *Rican Structions: Disenchanted Island*, February – March 1997, unpaginated, illustrated

Long Island City, NY, MoMA PS1, *Juan Sánchez: Ricanstructions: Paintings of the 90s*, December 19, 1999 – February 13, 2000

Ewing, The College Art Gallery, The College of New Jersey, *The Political is the Personal: Perspectives from the Latin American Diaspora*, November 14 – December 12, 2001

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Ricanstructions Condiciones Que Existen*, September 1 – November 4, 2022, p. 21, illustrated in color

Literature

Marysol Nieves, "Rican/Structions: Puerto Rican Prisoners of War," *Que Ondee Sola*, April 1997, vol. 25, no. 4, pp. 6-7, illustrated



Dos Flores, 1997

Acrylic, oil, beeswax, oil pastel, laser prints, laser transfer prints on canvas, collaged canvas, and wood cornice piece on wood panel

75 x 50 in (190.5 x 127 cm)

Private Collection, New York

Exhibited

Long Island City, NY, MoMA PS1, *Juan Sánchez: Ricanstructions: Paintings of the 90s*, December 19, 1999 – February 13, 2000

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Ricanstructions Condiciones Que Existen*, September 1 – November 4, 2022, p. 22, illustrated in color



Huracán, 1998
Acrylic, oil, beeswax, oil pastel, gold leaf, and Xerox on wood panel; diptych
60 x 72 in overall (152.4 x 182.9 cm)



Rainbow Shell: Reconciliation with my Father, 1999

Acrylic, oil, beeswax, oil pastel, and laser prints on wood panel
74 x 72 in (188 x 182.9 cm)

Exhibited

Long Island City, NY, MoMA PS1, *Juan Sánchez: Ricanstructions: Paintings of the 90s*, December 19, 1999 – February 13, 2000

San Juan, Museo de Arte Contemporáneo de Puerto Rico, *Puerto Rico Negrx*, October 20, 2023 – September 1, 2024, pp. 171, 173, 174, 193, illustrated in color



Cries and Blemishes, 1999

Acrylic, oil, beeswax, oil pastel, and laser prints on wood panel
74 x 72 in (188 x 182.9 cm)

Exhibited

Long Island City, NY, MoMA PS1, Contemporary Art Center, *Juan Sánchez: Ricanstructions: Paintings of the 90s*, December 19, 1999 – February 13, 2000

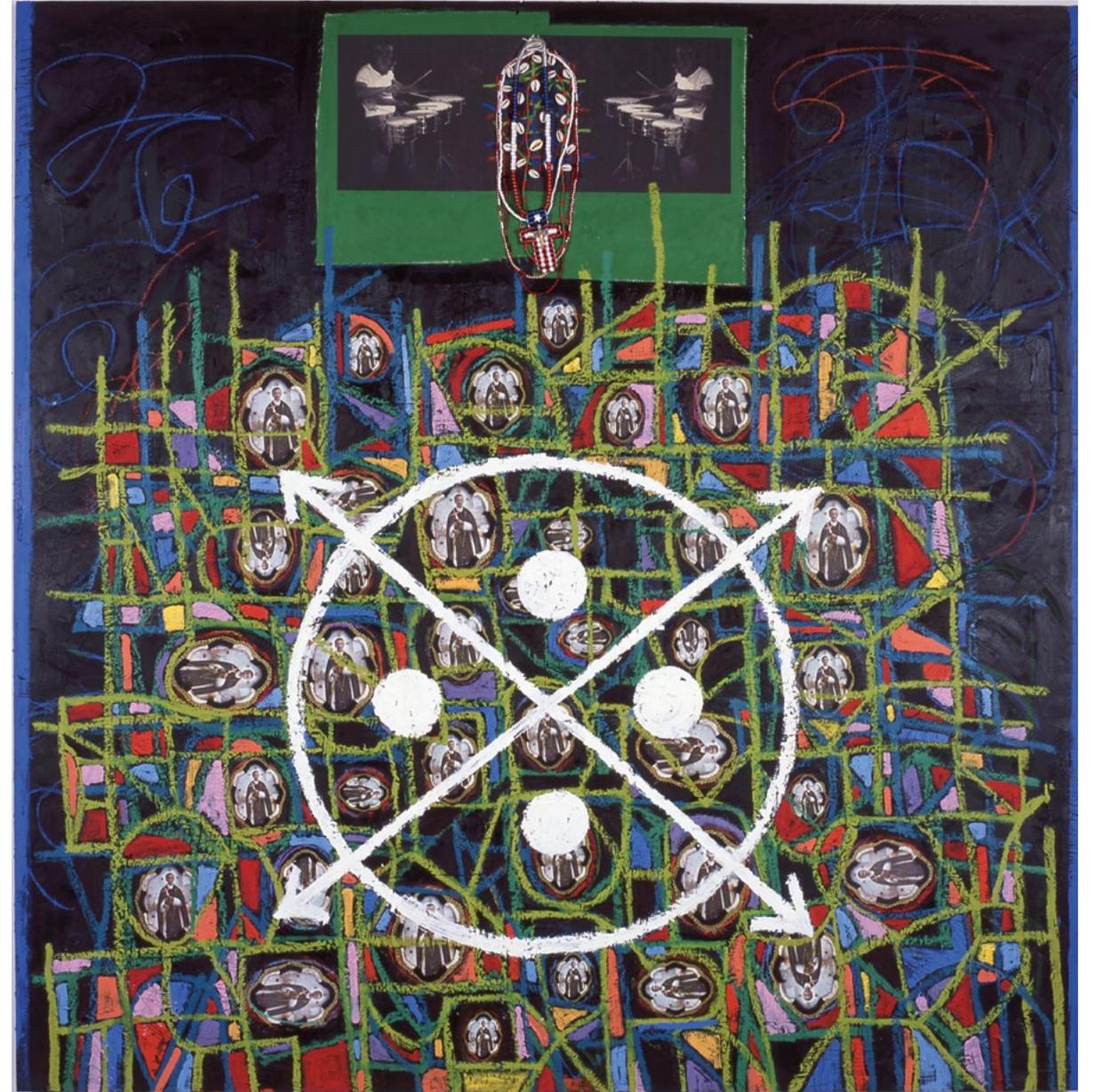


Para Tito Puente, 2001-02

Acrylic, oil, beeswax, oil pastel, laser transfer print on canvas, laser prints, cowrie shells, and plastic bead necklaces on wood panel
74 x 72 in (188 x 182.9 cm)

Exhibited

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Ricanstructions Condiciones Que Existen*, September 1 – November 4, 2022, p. 23, illustrated in color





CRIES & WOUNDED WHISPERS

mixed-media collage paintings on wood panels

"Sánchez is making a statement, declaring a point of view, but he is also exhorting us to place ourselves within this artwork, within the story. He is searching for answers, asking why such atrocities repeatedly occur, whether he focuses on historical figures like Che Guevara or Rosa Luxemburg, or more recent ones like Filiberto Ojeda Ríos...And he's urging us to ask the same thing"

Elizabeth Ferrer, "Introduction," in *¿What's The Meaning of This?*, 2015

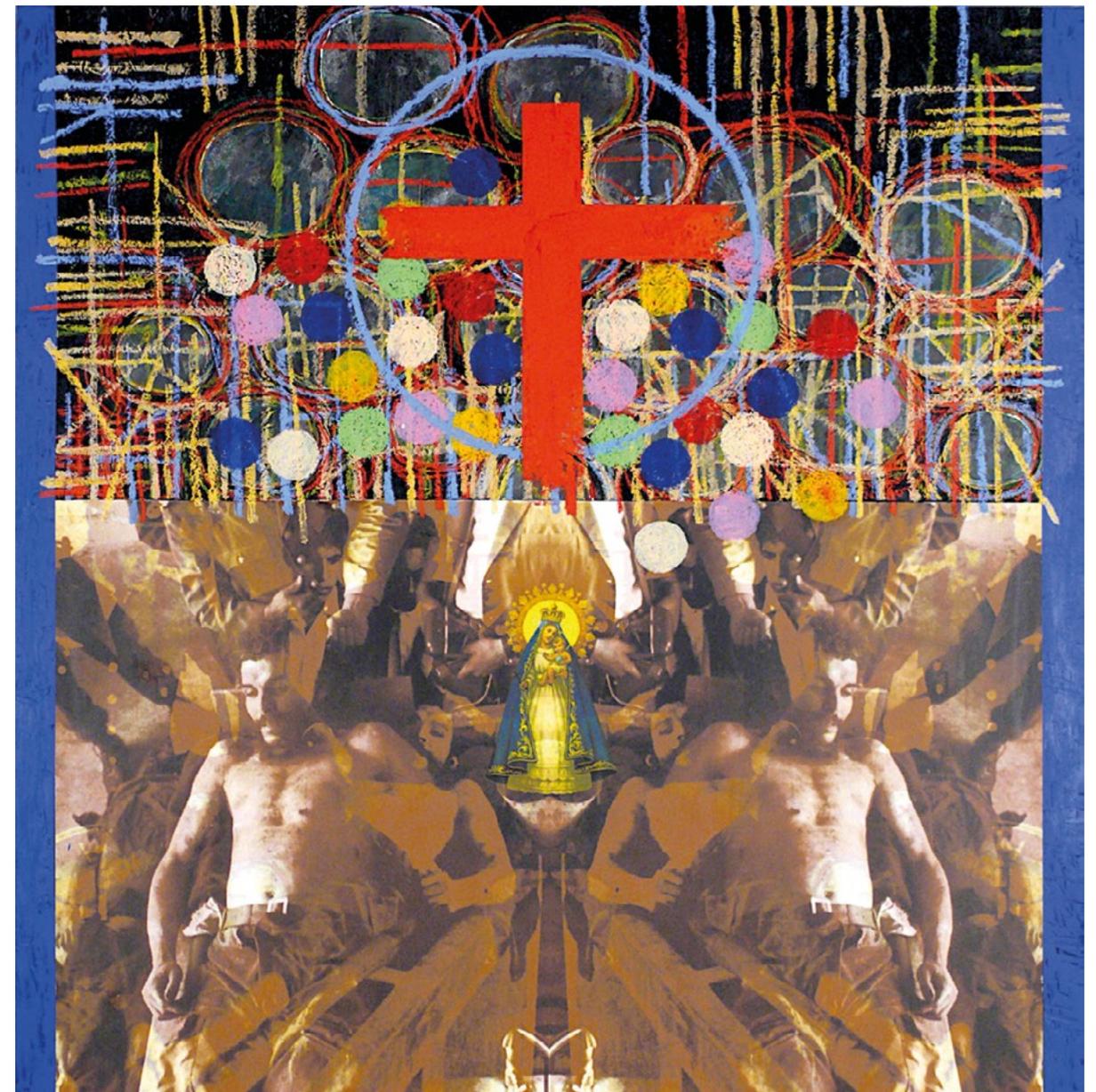
San Ernesto de la Higuera, 2001

Acrylic, oil, beeswax, oil pastel, laser print collage, and archival pigment print on vinyl on wood panel
74 x 72 in (188 x 183 cm)

Exhibited

Brooklyn, BRIC Arts | Media House, *Juan Sánchez ¿What's The Meaning of This? Painting | Collage | Video*, November 6 – December 27, 2015

Fitchburg, MA, Fitchburg Art Museum, *After Spiritualism: Loss and Transcendence in Contemporary Art*, February 8 – September 6, 2020, p. 28, illustrated in color



Para Rosa Luxemburg, 2004

Acrylic, oil, beeswax, oil pastel, archival pigment print on vinyl, laser print collage, and Xerox on wood panel

74 x 72 in (187.9 x 182.9 cm)

Exhibited

Brooklyn, BRIC Arts | Media House, *Juan Sánchez ¿What's The Meaning of This? Painting | Collage | Video*, November 6 – December 27, 2015, p. 14, illustrated in color



Para Angel de Vieques, 2006

Acrylic, oil, beeswax, oil pastel, laser print collage, handmade Puerto Rican flag, and fabric banner on wood panel
74 x 72 in (188 x 183 cm)

Exhibited

Brooklyn, BRIC Arts | Media House, *Juan Sánchez ¿What's The Meaning of This? Painting | Collage | Video*, November 6 – December 27, 2015, p. 10, illustrated in color

Minneapolis, Katherine E. Nash Gallery, University of Minnesota, *Vaivén: 21st-Century Art of Puerto Rico and Its Diaspora*, September 9 – December 6, 2025, p. 221, illustrated in color



Cries and Wounded Whispers for Malcolm X, 2006

Acrylic, oil, beeswax, oil pastel, archival pigment prints, and laser print collage on wood panel
74 x 72 in (188 x 183 cm)

Exhibited

San Juan, Museo de Arte Contemporáneo de Puerto Rico, *Puerto Rico Negrx*, October 20, 2023 –
September 1, 2024, pp. 119, 120, illustrated in color



The Irish American, 2008

Acrylic, oil, beeswax, oil pastel, laser print collage, archival pigment print, and paper collage on wood panel

74 x 72 in (188 x 183 cm)

Exhibited

New York, Gulf + Western Gallery, NYU Tisch School of Arts, 1968: *Then & Now*, September 2 – November 22, 2008





FRACTURED GRIDS

mixed-media collages on Masonite panels

"I went to my storage to look for something. And I found boxes of negatives, contact prints, and prints, silver gelatin prints of work that I'd done in the '70s and the '80s because there was a time when I was doing my painting on one end and then I was also doing a lot of street photography. And I was documenting my neighborhood. I was documenting similar neighborhoods, like in El Barrio in East Harlem. Going back to a lot of the Puerto Rican, the Latino communities, and just documenting that environment [...] So I have a whole body of photographic works that I shot [...] and I haven't looked at them since. I had a one-person show of these works back in 1979, but I never exhibited these prints again.

[So] I decided to bring these boxes to my studio. And I found another box full of what they call proofs. You make these direct proof prints and then with grease pencil you determine where you're going to dodge, where you're going to burn, how you're going to expose the negative to make the finalized print [...] I decided to incorporate that, these photographs, into the *Fractured Grid* series."

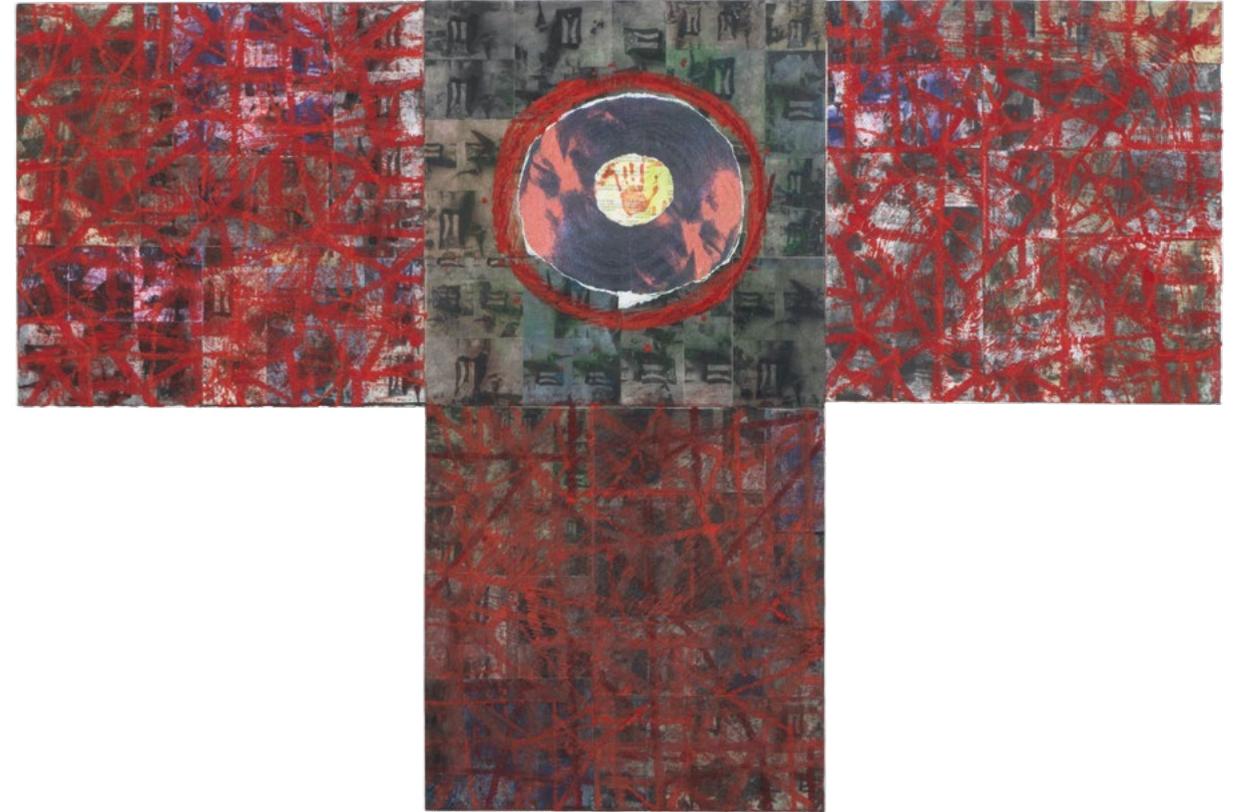
Juan Sánchez, *Oral history interview with Juan Sánchez and Fernanda Espinosa*, Smithsonian Archives of American Art, 2020

Grito, 2022

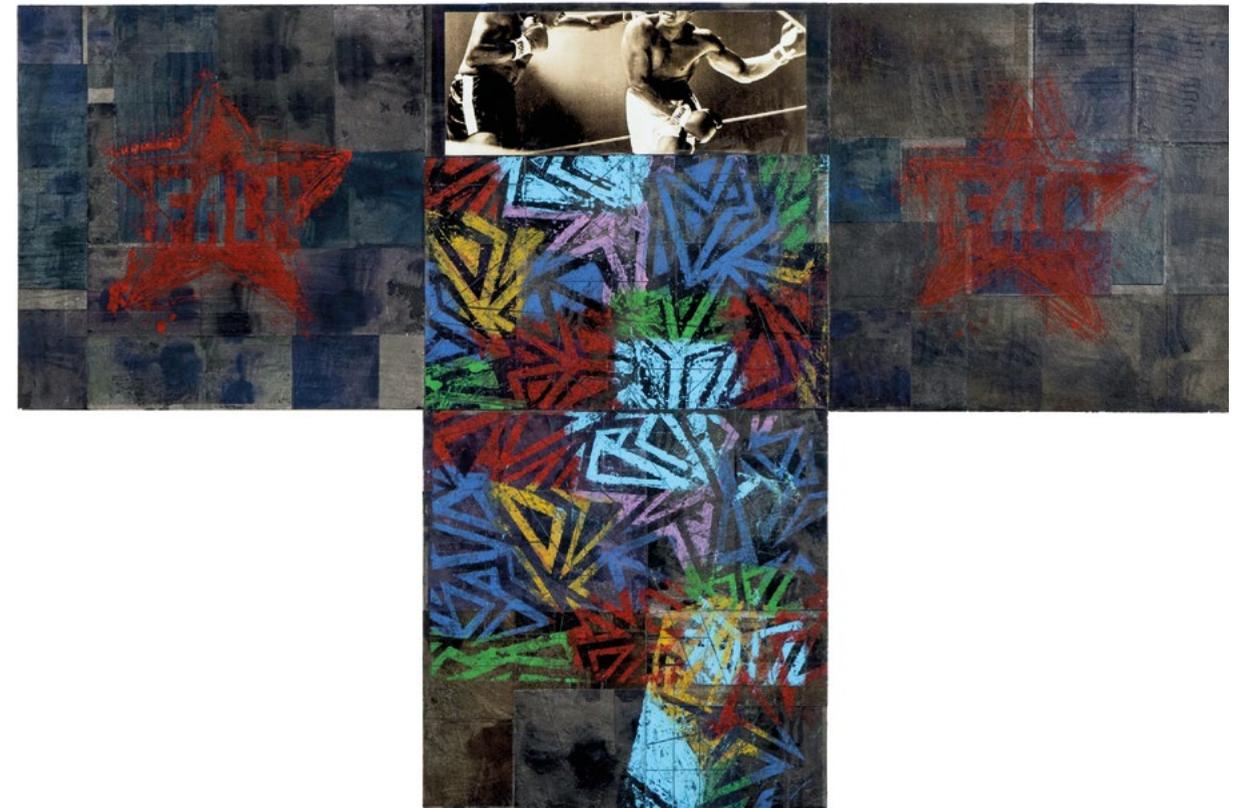
Acrylic, laser print collage, India ink, and oil pastel on Masonite panels; quadriptych
24 x 36 in overall (61 x 91.5 cm)

Exhibited

Chicago, The National Puerto Rican Museum of Art & Culture, *Juan Sánchez: Puerto Rican Equations: Paintings, Works on Paper, Video y El Espíritu Santo*, October 15, 2024 – August 29, 2025, unpaginated, illustrated in color



Golpe, 2022
Acrylic, laser print collage, India ink, and oil pastel on Masonite panels; quadriptych
24 x 36 in overall (61 x 91.5 cm)



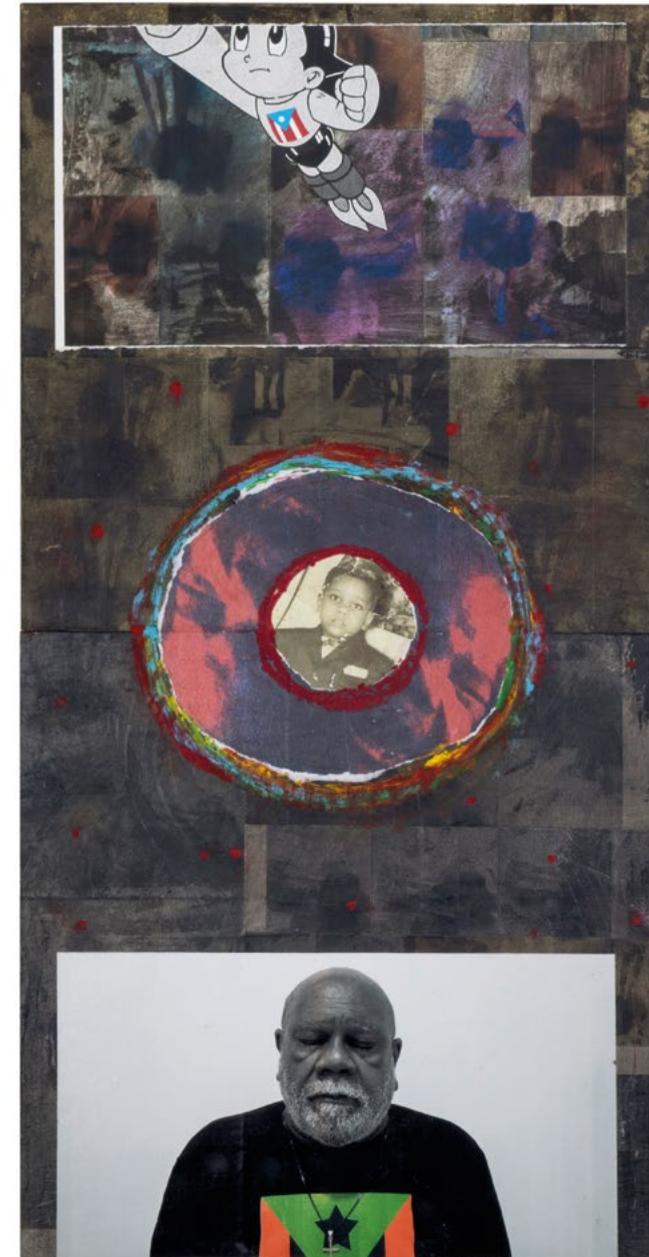


La Vejiganta, 2022

Acrylic, laser print collage, India ink, vintage silver gelatin print, and oil pastel on Masonite panels;
triptych
36 x 12 in overall (91.4 x 30.5 cm)

Exhibited

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Sacred Traces*, February 8 – April 13,
2024, p. 37, illustrated in color



Estado de Conciencia, 2022

Acrylic, laser print collage, India ink, and oil pastel on Masonite panels; diptych
24 x 12 in overall (61 x 30.5 cm)

Exhibited

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Sacred Traces*, February 8 – April 13,
2024, p. 36, illustrated in color



Mami y su altar, 2021

Acrylic, laser print collage, India ink, and vintage silver gelatin print on Masonite panel
12 x 12 in (30.5 x 30.5 cm)

Exhibited

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Sacred Traces*, February 8 – April 13,
2024, p. 30, illustrated in color



Mami y Chacon, 2021

Acrylic, laser print collage, India ink, and vintage silver gelatin print on Masonite panel
12 x 12 in (30.5 x 30.5 cm)

Exhibited

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Sacred Traces*, February 8 – April 13,
2024, p. 31, illustrated in color



Las Tres Marias, 2021

Acrylic, laser print collage, India ink, and vintage silver gelatin print on Masonite panel
12 x 12 in (30.5 x 30.5 cm)

Exhibited

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Sacred Traces*, February 8 – April 13, 2024, p. 32, illustrated in color



Untitled, 2021

Acrylic, laser print collage, India ink, and vintage silver gelatin print on Masonite panel
12 x 12 in (30.5 x 30.5 cm)

Exhibited

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Sacred Traces*, February 8 – April 13, 2024, p. 34, illustrated in color



UNKNOWN BORICUAS
mixed-media collages on paper

"If some compositions in [the UNKNOWN BORICUAS] series are overtly political, many portray a more personal side of the artist, conveying aspects of his own biography while underscoring the central role that formal elements and even abstraction play in his oeuvre."

Elizabeth Ferrer, "Introduction," in *¿What's The Meaning of This?*, 2015

Para Ángela, 2011

Acrylic, laser print collage, India ink, oil pastel, and pencil on paper
35 ½ x 37 ¼ in (90.2 x 94.6 cm)

Exhibited

New Brunswick, NJ, Zimmerli Art Museum; Oakland, Oakland Museum of California, *Angela Davis – Seize the Time*, September 8, 2021 – June 11, 2023, p. 69, illustrated in color



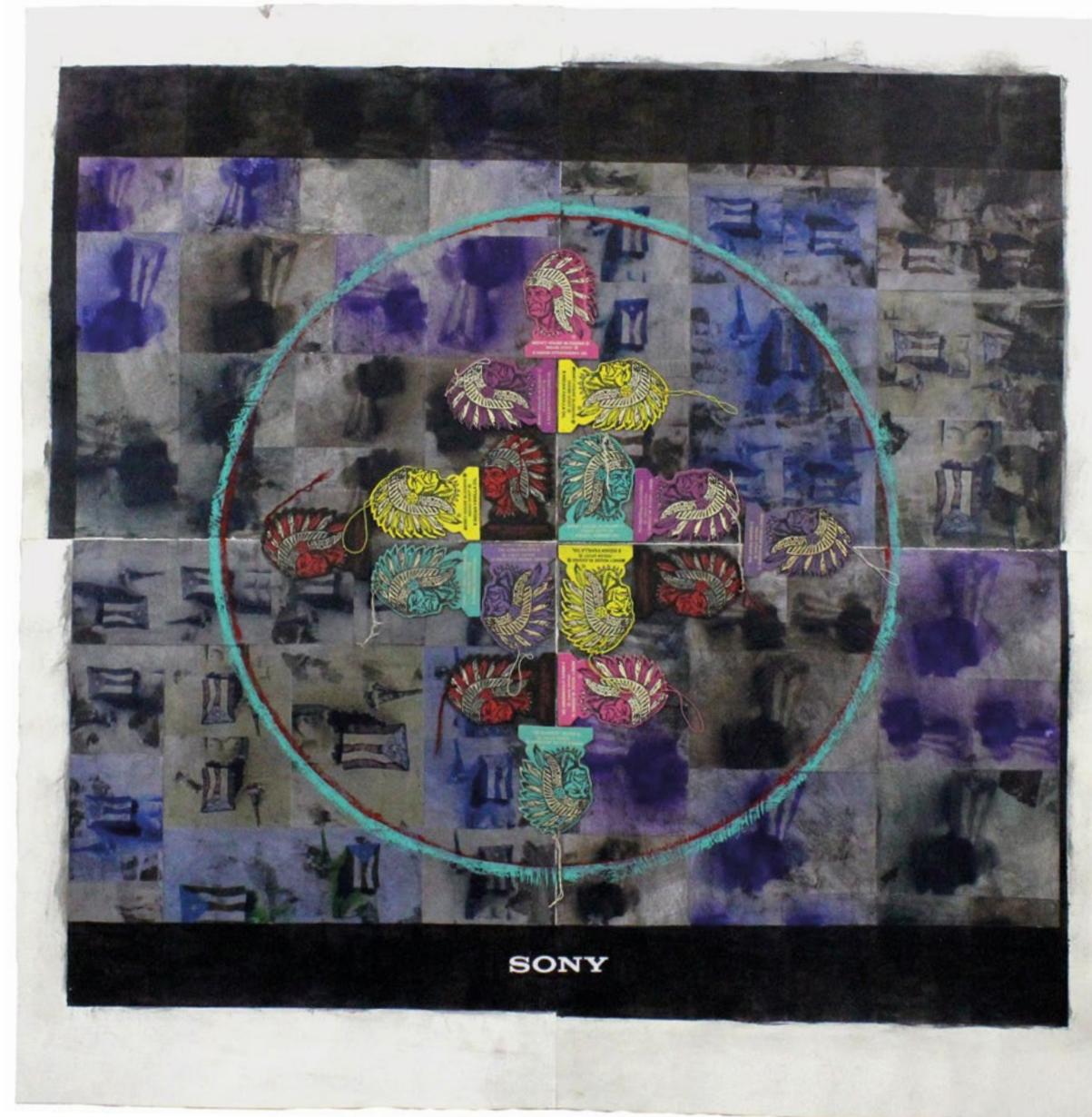
Taino Television, 2011

Acrylic, laser print collage, India ink, air fresheners, and oil pastel on paper
42 x 40 in (106.7 x 101.6 cm)

Exhibited

Brooklyn, BRIC Arts | Media House, *Juan Sánchez ¿What's The Meaning of This? Painting | Collage | Video*, November 6 – December 27, 2015, p. 9, illustrated in color

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Ricanstructions Condiciones que Existen*, September 1 – November 4, 2022, p. 26, illustrated in color



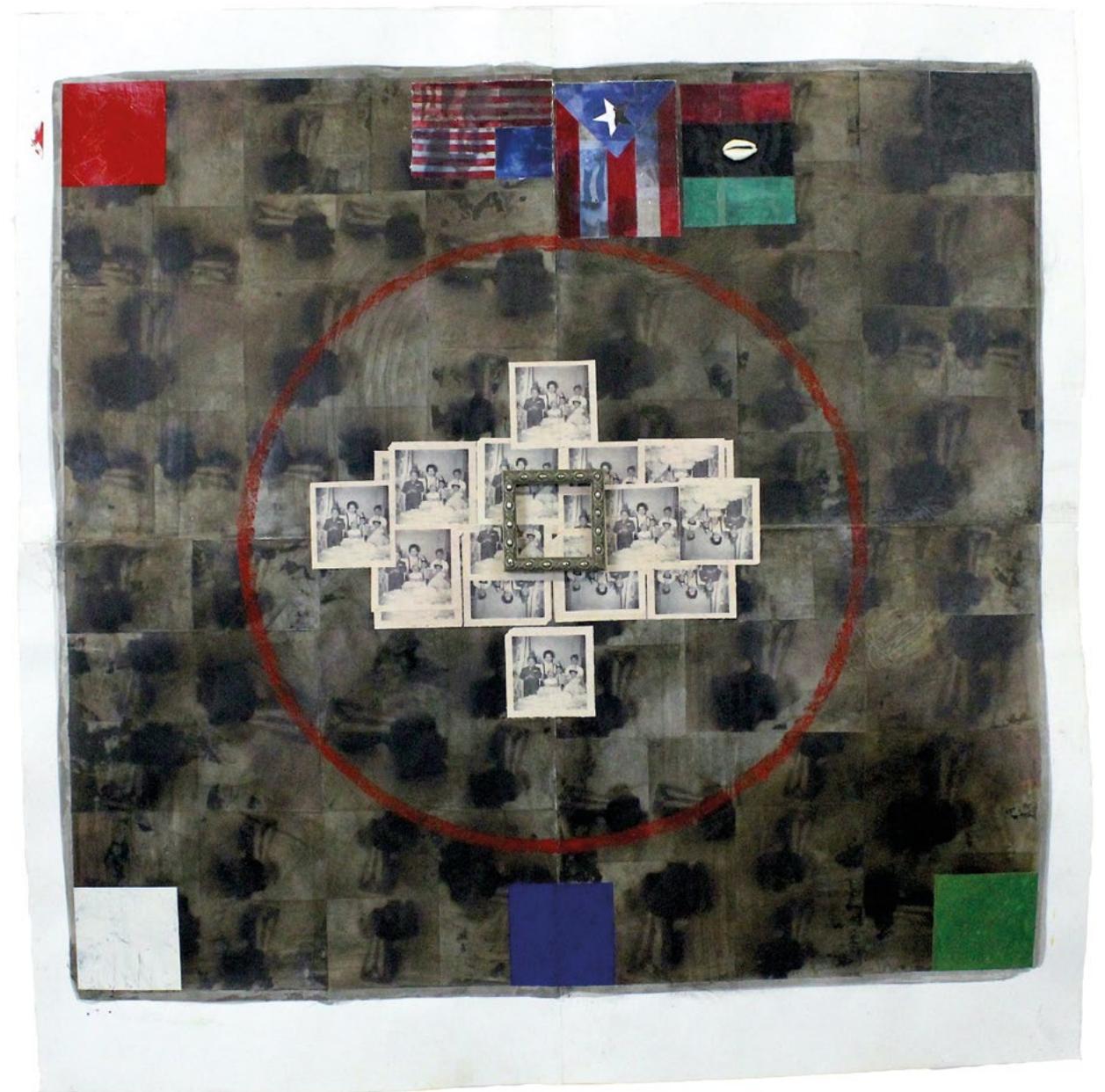
Self Portrait Trying to Trace Back and Find Myself, 2013

Acrylic, laser print collage, paper collage, India ink, oil pastel, metal frame, and cowrie shell on paper
35 ½ x 37 ¼ in (90.2 x 94.6 cm)

Collection of the Mead Art Museum at Amherst College, Massachusetts

Exhibited

Brooklyn, BRIC Arts | Media House, *Juan Sánchez ¿What's The Meaning of This? Painting | Collage | Video*, November 6 – December 27, 2015, p. 8, illustrated in color



Niña Vejiganta Vuelve, 2014

Acrylic, laser print collage, India ink, oil pastel, silk batik fabric, and cowrie shells on paper
35 ½ x 37 ¼ in (90 x 94.5 cm)

Exhibited

Brooklyn, BRIC Arts | Media House, *Juan Sánchez ¿What's The Meaning of This? Painting | Collage | Video*, November 6 – December 27, 2015, illustrated on front cover in color (detail)

Washington, DC, American University Museum, *Caribbean Transitions*, June 11 – August 7, 2022, p. 78, illustrated in color





GUARIQUEN: IMAGES AND WORDS RICAN/STRUCTURED

suite of five mixed-media prints

"Sánchez's printmaking breakthrough came in 1985, when he received a grant from the New York State Council for the Arts to create a suite of prints. Titled *Guariquen: Images and Words Rican/structured (1986-87)*, these extremely complex color prints combine color etching, lithography, and serigraphy with photography, laser prints and Xerox, hand-coloring, tearing, and collage. 'Finally I was able to create prints that had the formal strength of my paintings,' he remembered. 'Working with people like Lorenzo Clayton and Bob Blackburn opened up a whole new world where the rules and regulations of printmaking, that I had learned earlier, were broken and reinvented in creating these pieces.' With *Guariquen*, Sánchez came into his own as a printmaker. He incorporated personal photography, handwriting, Taino and Christian imagery, cultural quotations, collage and tearing, and multiple colors—all the layering and complexity that he so easily marshaled in his paintings to convey his hybrid reality."

Deborah Cullen-Morales, "Creative Camaraderie: Puerto Rican / Nuyorican Artists and Robert Blackburn's Printmaking Workshop," in *Nuyorican & Diasporican Visual Art*, 2025

***La Lucha Continua*, 1986**

Lithography, serigraphy, embroidered prayer card, and silver gelatin print on paper

22 5/8 x 30 1/4 in (57.5 x 76.7 cm)

Edition of 25

Printers: Lorenzo Clayton assisted by Juan Sánchez at The Cooper Union School of Art, New York, New York

Publisher: Exit Art/The First World

Collections of the Metropolitan Museum of Art, New York; the Instituto de Cultura Puertorriqueña, San Juan, Puerto Rico, and the Smithsonian American Art Museum, Washington, DC

Exhibited

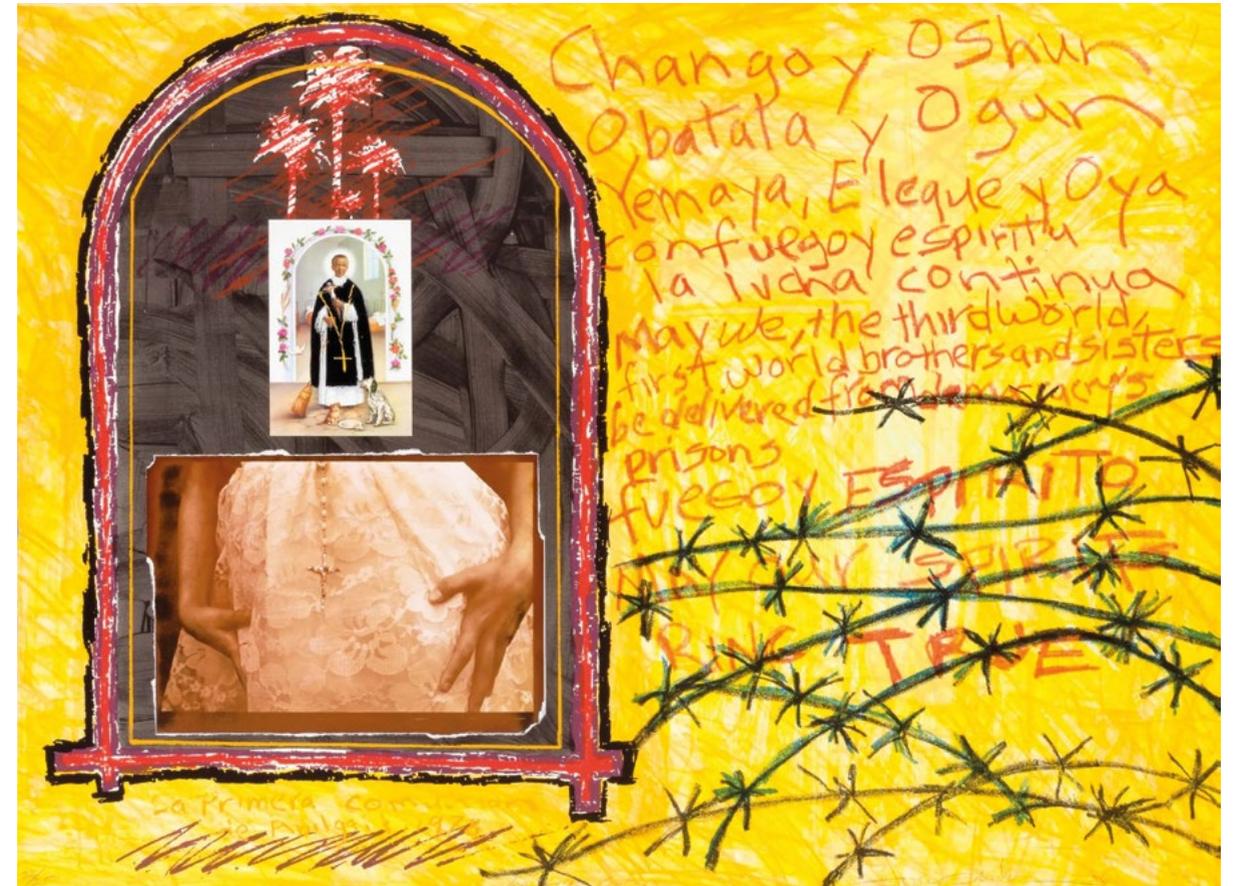
San Juan, Puerto Rico, Museo del Grabado Latinoamericano, *Encuentro y Resistencia: Juan Sánchez*, June 3 – June 31, 1992, p. 16, illustrated

Jersey City, Jersey City Museum; New York, El Museo del Barrio; St. Louis, MO, Des Lee Gallery, Washington University in St. Louis; San Francisco, CA, The Mexican Museum; New Brunswick, NJ, Mason Gross School of the Arts; Albuquerque, NM, University Art Museum, University of New Mexico; Río Piedras, Puerto Rico, Museo de Historia, Antropología y Arte, *Printed Convictions*, December 2, 1998 – March 20, 1999, pl. 7, p. 31, illustrated in color

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Sacred Traces*, February 8 – April 13, 2024, p. 28, illustrated in color

Literature

Document, vol 2., no. 1, Center for Documentary Studies, Duke University, 2001, p. 13, illustrated in color



Para Carmen María Colón, 1986

Lithography, photo lithography, color Xerox, and chine collé on paper
22 ¼ x 30 in (56.4 x 76 cm)

Edition of 25

Printers: Chiong-Yiao Chen, assisted by Peter F. Gross and Juan Sánchez

Publisher: Exit Art/The First World

Collections of the Metropolitan Museum of Art, New York, the Instituto de Cultura Puertorriqueña, San Juan, Puerto Rico, and the Smithsonian American Art Museum, Washington, DC

Exhibited

San Juan, Puerto Rico, Museo del Grabado Latinoamericano, *Encuentro y Resistencia: Juan Sánchez*, June 3 – June 31, 1992, p. 22, illustrated

Jersey City, Jersey City Museum; New York, El Museo del Barrio; St. Louis, MO, Des Lee Gallery, Washington University in St. Louis; San Francisco, CA, The Mexican Museum; New Brunswick, NJ, Mason Gross School of the Arts; Albuquerque, NM, University Art Museum, University of New Mexico; Río Piedras, Puerto Rico, Museo de Historia, Antropología y Arte, *Printed Convictions*, December 2, 1998 – March 20, 1999, pl. 5, p. 29, illustrated in color

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Sacred Traces*, February 8 – April 13, 2024, p. 27, illustrated in color



Recoge Tu Destino, 1986

Lithography, photo lithography, color Xerox, serigraphy, and chine collé on paper
22 ¼ x 30 in (56.5 x 76.2 cm)

Edition of 25

Printers: Lorenzo Clayton assisted by Juan Sánchez at The Cooper Union School of Art, New York,
New York

Publisher: Exit Art/The First World

Collections of the Metropolitan Museum of Art, New York, the Instituto de Cultura Puertorriqueña, San
Juan, Puerto Rico, and the Smithsonian American Art Museum, Washington, DC

Exhibited

San Juan, Puerto Rico, Museo del Grabado Latinoamericano, *Encuentro y Resistencia: Juan Sánchez*,
June 3 – June 31, 1992

Jersey City, Jersey City Museum; New York, El Museo del Barrio; St. Louis, MO, Des Lee Gallery,
Washington University in St. Louis; San Francisco, CA, The Mexican Museum; New Brunswick, NJ,
Mason Gross School of the Arts; Albuquerque, NM, University Art Museum, University of New Mexico;
Río Piedras, Puerto Rico, Museo de Historia, Antropología y Arte, *Printed Convictions*, December 2,
1998 – March 20, 1999, pl. 6, p 30, illustrated in color

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Sacred Traces*, February 8 – April 13,
2024, p. 27, illustrated in color



Un Sueño Libre, 1987

Photolithography, lithography, and chine collé on paper

22 3/8 x 30 in (56.8 x 76 cm)

Edition of 25

Printers: Chiong-Yiao Chen, assisted by Peter F. Gross and Juan Sánchez

Publisher: Exit Art/The First World

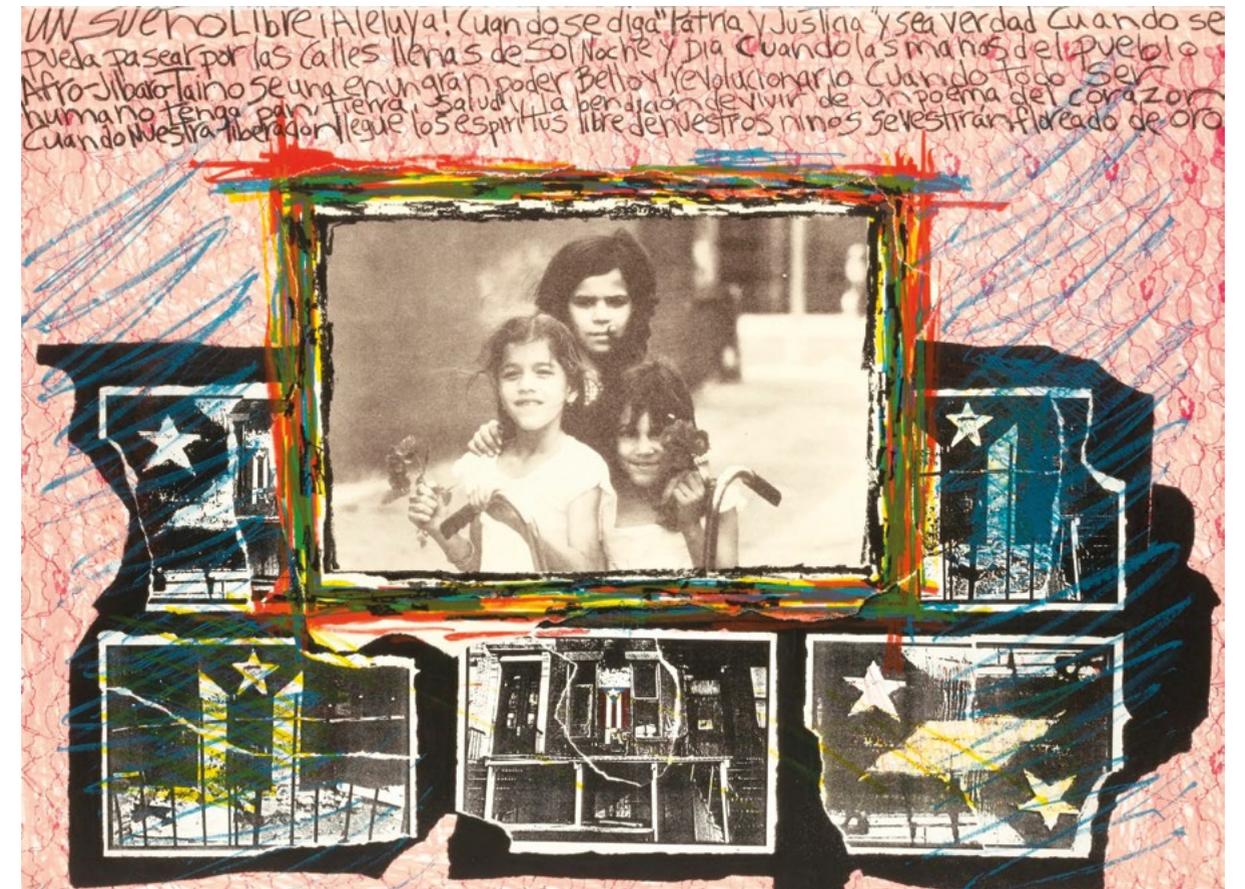
Collections of the Metropolitan Museum of Art, New York, the Instituto de Cultura Puertorriqueña, San Juan, Puerto Rico, and the Smithsonian American Art Museum, Washington, DC

Exhibited

San Juan, Puerto Rico, Museo del Grabado Latinoamericano, *Encuentro y Resistencia: Juan Sánchez*, June 3 – June 31, 1992

Jersey City, Jersey City Museum; New York, El Museo del Barrio; St. Louis, MO, Des Lee Gallery, Washington University in St. Louis; San Francisco, CA, The Mexican Museum; New Brunswick, NJ, Mason Gross School of the Arts; Albuquerque, NM, University Art Museum, University of New Mexico; Río Piedras, Puerto Rico, Museo de Historia, Antropología y Arte, *Printed Convictions*, December 2, 1998 – March 20, 1999

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Sacred Traces*, February 8 – April 13, 2024, p. 27, illustrated in color



Escrito en Piedra, 1988

Lithography, etching, color Xerox, hand coloring, chine collé

22 ½ x 30 1/8 in (57 x 76.4 cm)

Edition of 25

Printers: Lorenzo Clayton assisted by Juan Sánchez at The Cooper Union School of Art, New York

Publisher: Exit Art/The First World

Collections of the Metropolitan Museum of Art, New York, the Instituto de Cultura Puertorriqueña, San Juan, Puerto Rico, and the Smithsonian American Art Museum, Washington, DC

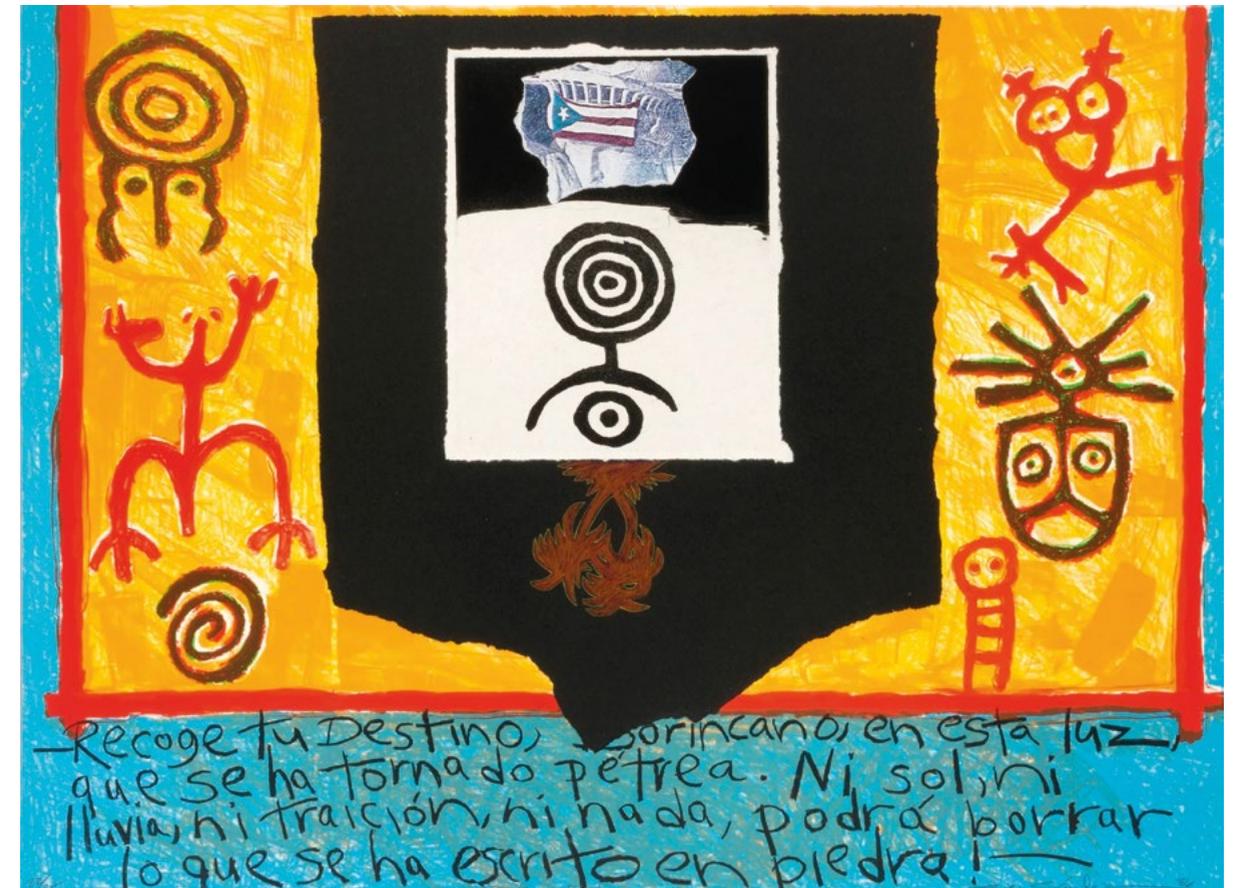
Exhibited

San Diego, San Diego Museum of Art, *Cultural Currents*, July 9 – September 4, 1988

San Juan, Puerto Rico, Museo del Grabado Latinoamericano, *Encuentro y Resistencia: Juan Sánchez*, June 3 – June 31, 1992

Jersey City, Jersey City Museum; New York, El Museo del Barrio; St. Louis, MO, Des Lee Gallery, Washington University in St. Louis; San Francisco, CA, The Mexican Museum; New Brunswick, NJ, Mason Gross School of the Arts; Albuquerque, NM, University Art Museum, University of New Mexico; Río Piedras, Puerto Rico, Museo de Historia, Antropología y Arte, *Printed Convictions*, December 2, 1998 – March 20, 1999, pl. 4, p 28, illustrated in color

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Sacred Traces*, February 8 – April 13, 2024, p. 28, illustrated in color





PRINTED CONVICTIONS

mixed-media prints and monoprints on paper

"Sánchez has three countries to acknowledge and lament: Puerto Rico, where his parents were formed; New York, or rather Brooklyn, where he was born, and where the Puerto Rican culture managed to sustain itself despite all odds; and art, the country that knows no borders [...] In his syncretic process, which he sometimes alludes to as 'layering,' Sánchez draws upon everything he has ever known or learned about his three countries. He is an affectionate son, a willing scribe, a visual historian. What characterizes his work is an unfailing note of authenticity."

Dore Ashton, "Juan Sánchez," in *Printed Convictions*, 1998

Tres Banderas, 1988

Serigraph, lithograph, color laser print, collage on black Fabriano paper

22 x 30 in (55.9 x 76.2 cm)

Edition of 25

Printers: Lorenzo Clayton assisted by Juan Sánchez at the Cooper Union School of Art, New York

Publisher: Juan Sánchez, Guariken Art Inc., New York

Collections of the Zimmerli Art Museum, New Jersey, the Brandywine Workshop and Archives, Pennsylvania, and the Cooper Union School of Art, New York

Exhibited

San Juan, Puerto Rico, Museo del Grabado Latinoamericano, *Encuentro y Resistencia: Juan Sánchez*, June 3 – June 31, 1992

Hartford, CT, Charter Oak Cultural Center, *Rican Structions: Disenchanted Island*, February – March 1997

Jersey City, Jersey City Museum; New York, El Museo del Barrio; St. Louis, MO, Des Lee Gallery,

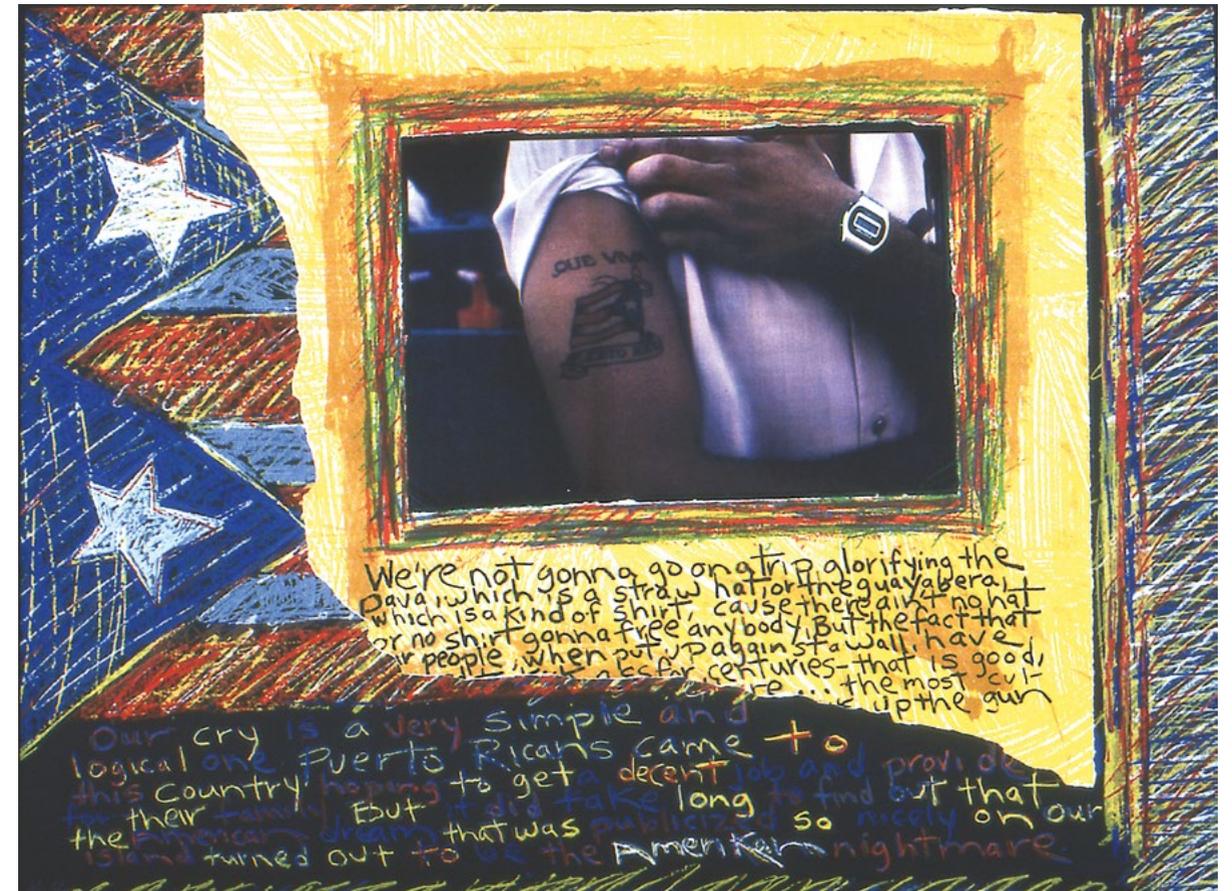
Washington University in St. Louis; San Francisco, CA, The Mexican Museum; New Brunswick, NJ,

Mason Gross School of the Arts; Albuquerque, NM, University Art Museum, University of New

Mexico; Rio Piedras, Puerto Rico, Museo de Historia, Antropología y Arte, *Printed Convictions*,

December 2, 1998 – March 20, 1999

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Traces*, February 8 – April 13, 2024, p. 27, illustrated in color



Cielo, Tierra, y Esperanza, 1990

Five-color photolithograph, collagraph, color paper pulp painting, collage on handmade paper
53 ½ x 43 ¼ in (135.9 x 109.9 cm)

Edition of 16

Printers: Joan Hall and Kevin Garber

Publisher: Island Press, Washington University, St. Louis, Missouri

Collections of the Smithsonian American Art Museum, Washington, DC, the Whitney Museum of American Art, New York, and the Instituto de Cultura Puertorriqueña, San Juan

Exhibited

Binghamton, NY, University Art Museum, SUNY-Binghamton, *Current Events: Juan Sánchez*, March 1 – 29, 1990

San Juan, Puerto Rico, Museo del Grabado Latinoamericano, *Encuentro y Resistencia: Juan Sánchez*, June 3 – June 31, 1992, p. 15, illustrated

Jersey City, Jersey City Museum; New York, El Museo del Barrio; St. Louis, MO, Des Lee Gallery, Washington University in St. Louis; San Francisco, CA, The Mexican Museum; New Brunswick, NJ, Mason Gross School of the Arts; Albuquerque, NM, University Art Museum, University of New Mexico; Rio Piedras, Puerto Rico, Museo de Historia, Antropología y Arte, *Printed Convictions*, December 2, 1998 – March 20, 1999

New York, Whitney Museum of American Art, *To Be Human*, July 11 – October 25, 2003

New York, Whitney Museum of American Art, *I, You, We*, April 25 – September 1, 2013

New York, Whitney Museum of American Art, *...as apple pie*, June 8, 2012 – June 9, 2013

Washington, DC, Smithsonian American Art Museum; Little Rock, Arkansas Arts Center; Naples, FL, Patty & Jay Baker Naples Museum of Art; Akron, OH, Akron Art Museum; Virginia Beach, Virginia Museum of Contemporary Art, *Multiplicity*, November 11, 2011 – August 19, 2014

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Sacred Traces*, February 8 – April 13, 2024, p. 11, illustrated in color



Comadres, 1990

Monotype: Archival pigment photographs, archival pigment prints, oil pastel transfer, Bees and Flowers soap bar wrapper, oil stick, monotype print; diptych

28 ¾ x 60 in overall (73 x 152.4 cm)

Printer: Julio Juristo at Topaz Press, Tampa, Florida

Publisher: Miami Dade Community College, South Campus Art Gallery, Miami, Florida

Exhibited

Miami, South Campus Art Gallery, Miami-Dade Community College, *Juan Sánchez: 30 Monotype Prints, 1990*

Jersey City, Jersey City Museum; New York, El Museo del Barrio; St. Louis, MO, Des Lee Gallery, Washington University in St. Louis; San Francisco, CA, The Mexican Museum; New Brunswick, NJ, Mason Gross School of the Arts; Albuquerque, NM, University Art Museum, University of New Mexico;

Río Piedras, Puerto Rico, Museo de Historia, Antropología y Arte, *Printed Convictions*, December 2, 1998 – March 20, 1999, pl. 30, p 47, illustrated in color

Río Piedras, Museo de Historia, Antropología y Arte, *Printed Convictions*, December 2, 1998 – March 20, 1999, pl. 30, p 47, illustrated in color

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Sacred Traces*, February 8 – April 13, 2024, pp. 8-9, illustrated in color



Para Mi Madre #5, 1990

Monotype: Photo laser print and oil pastel transfer on paper

42 x 30 in (106.7 x 76.2 cm)

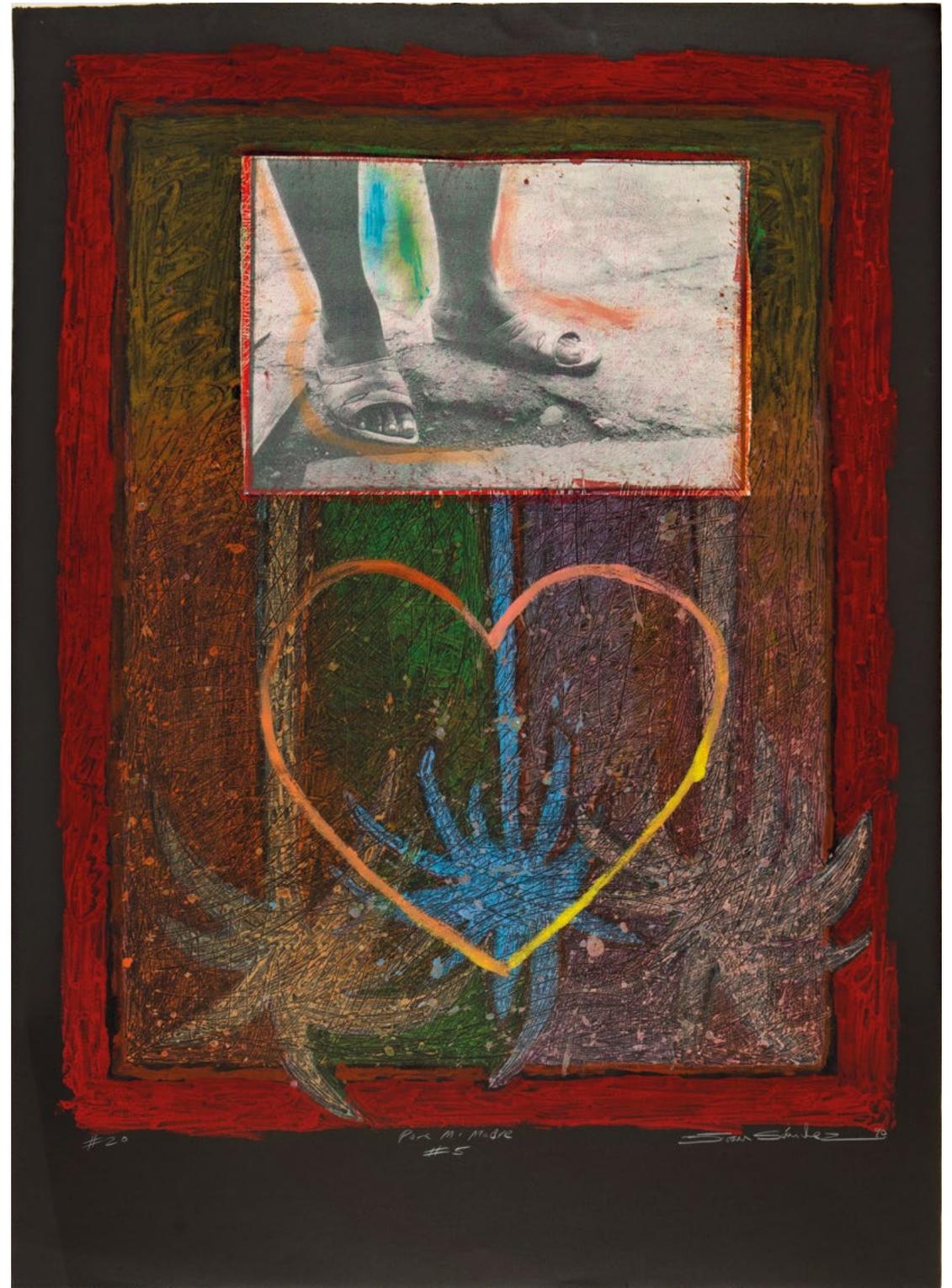
Printer: Julio Juristo at Topaz Press, Tampa, Florida

Publisher: Miami Dade Community College, South Campus Art Gallery, Florida

Exhibited

Jersey City, Jersey City Museum; New York, El Museo del Barrio; St. Louis, MO, Des Lee Gallery, Washington University in St. Louis; San Francisco, CA, The Mexican Museum; New Brunswick, NJ, Mason Gross School of the Arts; Albuquerque, NM, University Art Museum, University of New Mexico; Rio Piedras, Puerto Rico, Museo de Historia, Antropología y Arte, *Printed Convictions*, December 2, 1998 – March 20, 1999

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Sacred Traces*, February 8 – April 13, 2024, p. 19, illustrated in color



Soles y Flor para Liora, 1997

Collagraph, photolithograph, paper pulp stenciling, acrylic, and silk roses on handmade paper

53 ½ x 43 ¼ in (135.9 x 109.9 cm)

Edition of 16

Printer: Maryanne Simmons

Publisher: Island Press, Washington University, St. Louis, Missouri

Collection of the Whitney Museum of American Art, New York

Exhibited

Jersey City, Jersey City Museum; New York, El Museo del Barrio; St. Louis, MO, Des Lee Gallery,

Washington University in St. Louis; San Francisco, CA, The Mexican Museum; New Brunswick, NJ,

Mason Gross School of the Arts; Albuquerque, NM, University Art Museum, University of New

Mexico; Rio Piedras, Puerto Rico, Museo de Historia, Antropología y Arte, *Printed Convictions*,

December 2, 1998 – March 20, 1999, pl. 21, p. 42, illustrated in color

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Sacred Traces*, February 8 – April 13,

2024, pp. 8-9, illustrated in color



Cries and Pain, 2000

Photo serigraph, acrylic, and laser prints on shaped handmade cotton paper with pulp paper painting
27 x 53 in (68.6 x 134.6 cm)

Edition of 10

Publishers: Dieu Donné Papermill and Lower East Side Printshop, Inc., New York

Collection of the Metropolitan Museum of Art, New York

Exhibited

Río Piedras, Museo de Historia, Antropología y Arte, Universidad de Puerto Rico, *Juan Sánchez:*

Convicciones Grabadas, April 26 – August 19, 2001

Grinnell, IA, Faulconer Gallery, Bucksbaum Center for the Arts, Grinnell College, *Works in Progress:*

Prints from Wildwood Press, June 13– August 10, 2008, p. 14, illustrated in color

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Sacred Traces*, February 8 – April 13,

2024, pp. 14–15, illustrated in color

Literature

Document, vol 2., no. 1, Center for Documentary Studies, Duke University, 2001, cover image,
illustrated in color



Victoria de Samotracia (Afro-Taina), 2000

Collagraph, photolithograph, chine collé, feather assemblage, raffia, and oil stick on handmade paper; diptych

68 x 43 in overall (172.7 x 109.2 cm)

Edition of 16

Printer: Maryanne Simmons

Publisher: Wildwood Press, St. Louis, Missouri

Collection of the Muscarelle Museum of Art at William & Mary, Virginia

Exhibited

Hartford, Charter Oak Cultural Center, *Rican Structions: Disenchanted Island*, February – March 1997, unpaginated, illustrated in color

Jersey City, Jersey City Museum; New York, El Museo del Barrio; St. Louis, MO, Des Lee Gallery, Washington University in St. Louis; San Francisco, CA, The Mexican Museum; New Brunswick, NJ, Mason Gross School of the Arts; Albuquerque, NM, University Art Museum, University of New Mexico; Rio Piedras, Puerto Rico, Museo de Historia, Antropología y Arte, *Printed Convictions*, December 2, 1998 – March 20, 1999

Grinnell, IA, Falconer Gallery, Bucksbaum Center for the Arts, Grinnell College, *Works in Progress: Prints from Wildwood Press*, June 13– August 10, 2008, p. 14, illustrated in color

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Sacred Traces*, February 8 – April 13, 2024, p. 17, illustrated in color



We Were Once Warriors, 2000

Photolithography, paper pulp stenciling, and oil stick on handmade paper

60 x 34 ½ in (152.4 x 87.6 cm)

Edition of 20

Publisher: The Brodsky Center for Innovative Print and Paper, Rutgers University, New Brunswick, New Jersey

Collaborating Master Papermaker: Gail Deery

Collaborating Master Printer: Randy Hemminghaus

Collections of the Zimmerli Art Museum, New Jersey, and the National Portrait Gallery, Washington, DC

Exhibited

New York, Bronx Museum of the Arts; New York, El Museo del Barrio; New York, Loisaida Inc. Center,

¡Presente! The Young Lords in New York, July 2 – December 12, 2015, p. 54, illustrated in color

New Brunswick, NJ, Zimmerli Art Museum; Oakland, Oakland Museum of California, *Angela Davis –*

Seize the Time, September 8, 2021 – June 11, 2023, p. 68, illustrated in color

New Brunswick, NJ, Zimmerli Art Museum, *The Brodsky Center at Rutgers University: Three*

Decades, 1986-2017, September 13 – December 22, 2023, p. 114, illustrated in color

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Sacred Traces*, February 8 – April 13,

2024, p. 23, illustrated in color



Niña Vejiganta, 2000

Collagraph, duotone lithograph, cowrie shells, and hand-coloring on Arches and Mulberry paper

68 x 43 in (172.7 x 109.2 cm)

Edition of 16

Printer: Maryanne Simmons

Publisher: Wildwood Press, St. Louis, Missouri

Collection of the John Burroughs School, Missouri

Exhibited

Grinnell, IA, Faulconer Gallery, Bucksbaum Center for the Arts, Grinnell College, *Works in Progress:*

Prints from Wildwood Press, June 13 – August 10, 2008, p. 15, illustrated in color

St. Louis, MO, Saint Louis University Museum of Art, *Mark Making: Prints from Wildwood Press*,

September 28 – November 30, 2012, p. 18, illustrated in color



Cries and Whispers for Gandhi, 2003

Photo serigraphy, color laser prints, pigmented paper pulp painting, and collage on handmade paper

19 x 42 in (48.3 x 106.7 cm)

Edition of 6

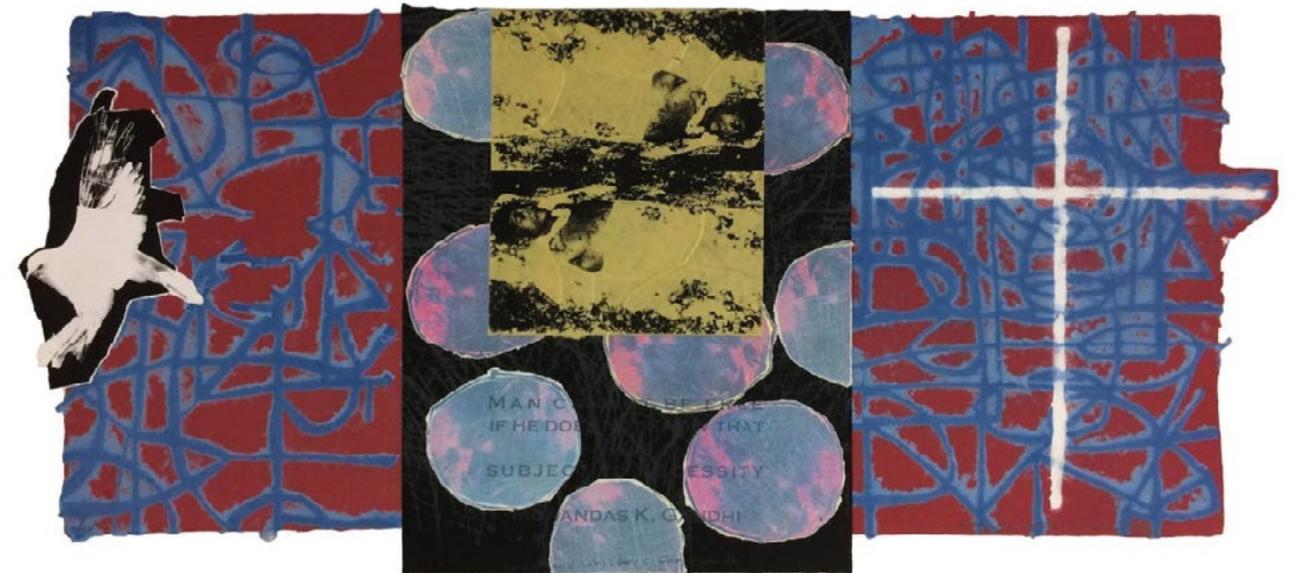
Printer: Dieu Donné Papermill and Lower East Side Printshop, Inc., New York

Publisher: Juan Sánchez, Guariken Art Inc., New York

Collection of the Milwaukee Art Museum, Wisconsin

Exhibited

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Sacred Traces*, February 8 – April 13, 2024, pp.24-25, illustrated in color



San Ernesto de la Higuera, 2006

Photogravure, gold leaf, paper pulp painting, color laser prints, and chine collé on handmade paper;
triptych

53 x 37 in overall (134.6 x 94 cm)

Edition of 16

Printer: Randy Hemminghaus

Publisher: The Brodsky Center for Innovative Print and Paper, Rutgers University, New Brunswick,
New Jersey



Saint Martin, 2022

Collagraph, silk batik fabric, oil stick, cowrie shells, archival pigment print on handmade fan, and assemblage on handmade paper

48 x 48 in (121.9 x 121.9 cm)

Edition of 16

Printer: Maryanne Simmons

Publisher: Wildwood Press, St. Louis, Missouri

Collection of the Grinnell College Museum of Art, Iowa

Exhibited

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Sacred Traces*, February 8 – April 13, 2024, p. 69, illustrated in color





Flor, 2009
Archival pigment print on watercolor paper
21 x 20 in (53.3 x 50.8 cm)
Edition of 3 plus 2 APs

Exhibited
Philadelphia, Taller Puertorriqueño, *Juan Sanchez: The Unknown Boricuas + Prisoner: Abu Ghraib*, February 12 - March 27, 2010, unpaginated, illustrated in color

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Ricanstructions Condiciones que Existen*, September 1 - November 4, 2022, p. 24, illustrated in color

Chicago, The National Puerto Rican Museum of Art & Culture, *Juan Sánchez: Puerto Rican Equations: Paintings, Works on Paper, Video y El Espíritu Santo*, October 15, 2024 - August 29, 2025



Alma Mía, 2009
Archival pigment print on watercolor paper
21 x 20 in (53.3 x 50.8 cm)
Edition of 3 plus 2 APs

Exhibited
Philadelphia, Taller Puertorriqueño, *Juan Sanchez: The Unknown Boricuas + Prisoner: Abu Ghraib*, February 12 - March 27, 2010, unpaginated, illustrated in color

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Ricanstructions Condiciones que Existen*, September 1 - November 4, 2022, p. 24, illustrated in color

Chicago, The National Puerto Rican Museum of Art & Culture, *Juan Sánchez: Puerto Rican Equations: Paintings, Works on Paper, Video y El Espíritu Santo*, October 15, 2024 - August 29, 2025

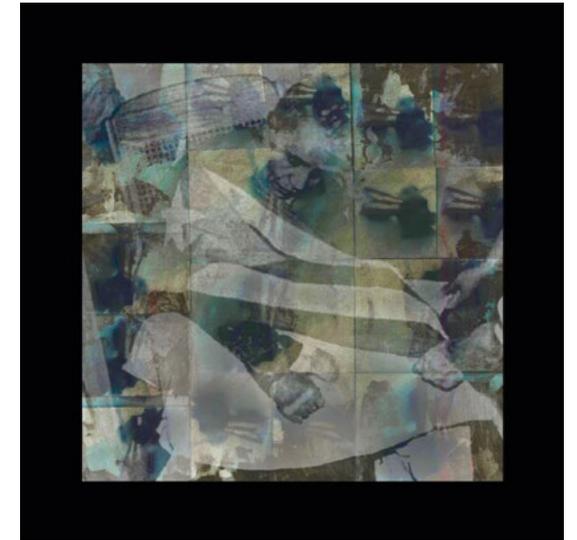


Young Lords Warriors, 2009
Archival pigment print on watercolor paper
21 x 20 in (53.3 x 50.8 cm)
Edition of 3 plus 2 APs

Exhibited
Philadelphia, Taller Puertorriqueño, *Juan Sanchez: The Unknown Boricuas + Prisoner: Abu Ghraib*, February 12 - March 27, 2010, unpaginated, illustrated in color

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Ricanstructions Condiciones que Existen*, September 1 - November 4, 2022, p. 25, illustrated in color

Chicago, The National Puerto Rican Museum of Art & Culture, *Juan Sánchez: Puerto Rican Equations: Paintings, Works on Paper, Video y El Espíritu Santo*, October 15, 2024 - August 29, 2025, unpaginated, illustrated in color



Tired Leader, 2009
Archival pigment print on watercolor paper
21 x 20 in (53.3 x 50.8 cm)
Edition of 3 plus 2 APs

Exhibited
Philadelphia, Taller Puertorriqueño, *Juan Sanchez: The Unknown Boricuas + Prisoner: Abu Ghraib*, February 12 - March 27, 2010, unpaginated, illustrated in color

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Ricanstructions Condiciones que Existen*, September 1 - November 4, 2022, p. 25, illustrated in color

Chicago, The National Puerto Rican Museum of Art & Culture, *Juan Sánchez: Puerto Rican Equations: Paintings, Works on Paper, Video y El Espíritu Santo*, October 15, 2024 - August 29, 2025, unpaginated, illustrated in color



MADRE SELVA PROJECT

"Juan Sánchez's masterful video *Madre Selva* is a sensitive, keenly-felt homage to his friend, Cuban artist Ana Mendieta, whose violent, unsolved death shocked the art world in 1985 [...] the sequential images of grace and beauty [...] bring back to life Mendieta's finest series: *Siluetas* (1973-80), *Tree of Life* (1976-66) and the extraordinary *Rupestrian Sculptures* series."

Susana Torruella Leval, "Juan Sánchez: A Dialogue with Ana Mendieta and Beyond" in *¿What's The Meaning of This?*, 2015

Madre Selva, 2009
Single-channel HD video
7:18 minutes
Edition of 10

Exhibited
Bethlehem, PA, Lehigh University Art Galleries, *Juan Sánchez: Triptych / Tríptico: Retratos / Portraits*,
February 11 – June 14, 2009, unpaginated, illustrated in color
Brooklyn, BRIC Arts | Media House, *Juan Sánchez ¿What's The Meaning of This? Painting | Collage |
Video*, November 6 – December 27, 2015, p. 17, illustrated in color



(Video Still A)



(Video Still B)

Madre Selva, 2008

Collagraph, photolithograph, chine collé, and oil stick on handmade paper

64 x 44 in (162.6 x 111.8 cm)

Edition of 16

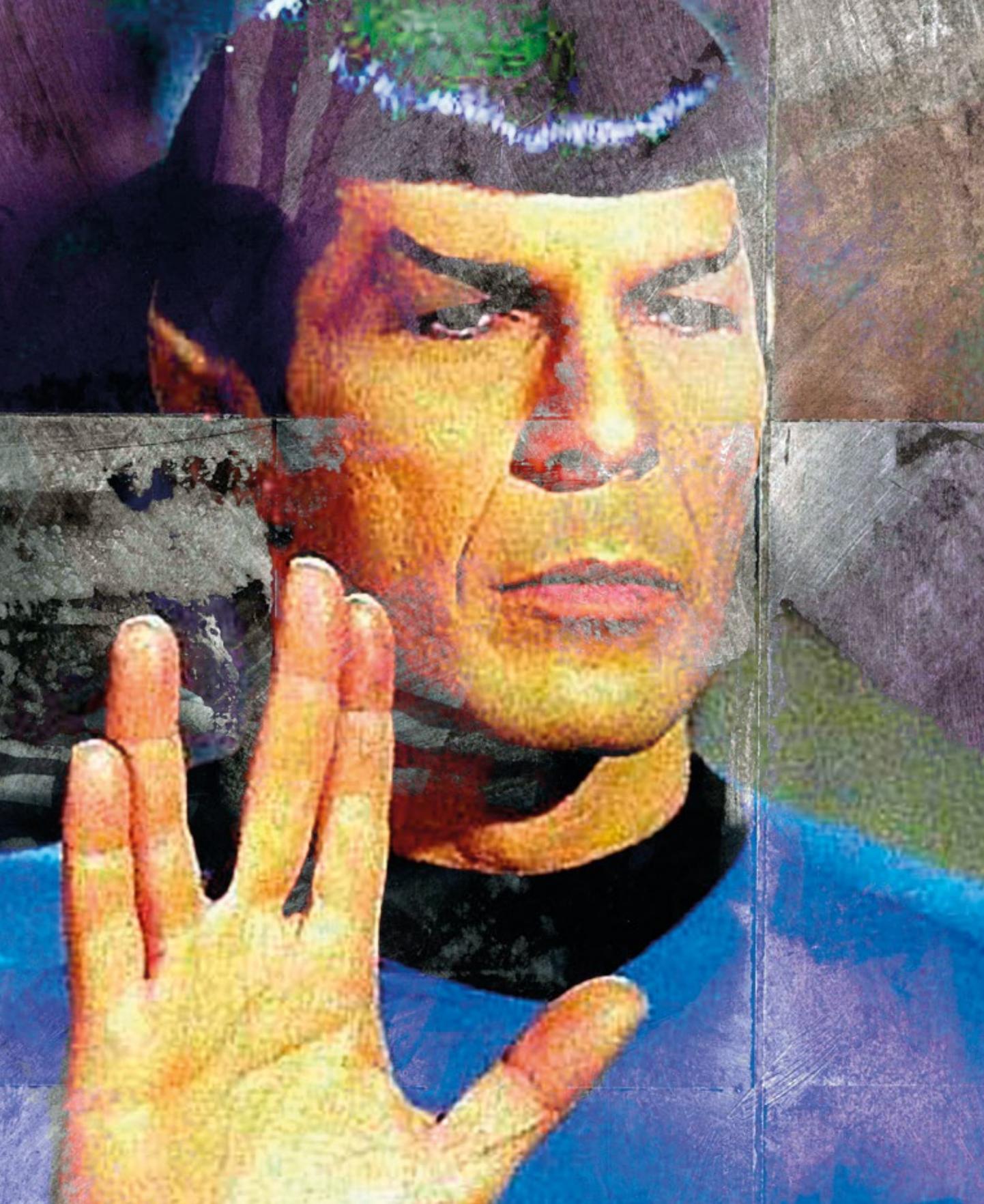
Printer: Maryanne Simmons

Publisher: Wildwood Press, St. Louis, Missouri



Madre Selva: Indigena, 2013
Single-channel HD video
6:17 minutes
Edition of 10





UNKNOWN BORICUA STREAMING

"In UNKNOWN BORICUA STREAMING, Sánchez engages the paradoxical conditions of 'in betweenness,' of visibility/invisibility, freedom/unfreedom. He achieves this by rendering encounters with power visible through a willful (mis)appropriation of the grid, abstraction, and even the archive. Sánchez manipulates and subverts these modes to express a politics of delinking from the racist and colonialist logics of the art world and of History. He materializes a counter-hegemonic state of mind, one that embraces Black being, Nuyorican being, AmeRícan being, and being a Black Nuyorican artist in the world."

Adriana Zavala, "Juan Sánchez's Counter-Archive," in *American Art*, 2023

***Unknown Boricua Streaming: A Nuyorican State of Mind*, 2011**

Single-channel HD video

8:09 minutes

Edition of 5

Collections of the Smithsonian American Art Museum, Washington, DC, and El Museo del Barrio, New York

Exhibited

New York, Hunter College East Harlem Gallery, *Labor*, September 27, 2011 – January 6, 2012

Brooklyn, BRIC Arts | Media House, *Juan Sánchez ¿What's The Meaning of This? Painting | Collage | Video*, November 6 – December 27, 2015, p. 18, illustrated in color; p. 19, illustrated in color; pp. 20-21, illustrated in color

New York, Hutchinson Modern & Contemporary, *Juan Sánchez: Ricanstructions Condiciones que Existen*, September 1 – November 4, 2022, p. 59, illustrated in color

West Hartford, The Art Museum, University of Saint Joseph, *(R)evolution: Identity and Power in Puerto Rican and Diasporican Art*, March 22 – June 8, 2024

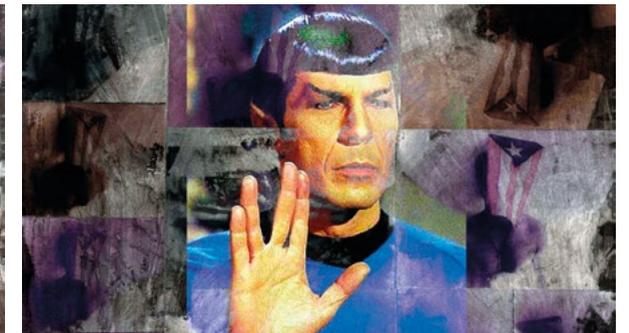
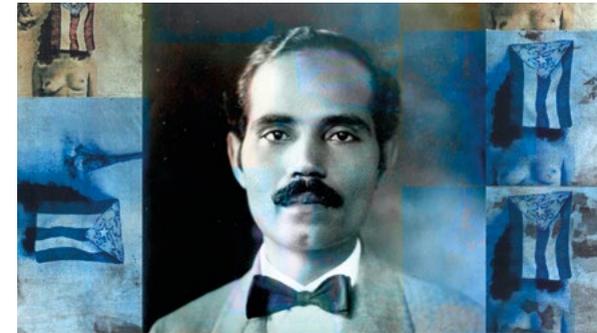
Chicago, The National Puerto Rican Museum of Art & Culture, *Juan Sánchez: Puerto Rican Equations: Paintings, Works on Paper, Video y El Espiritu Santo*, October 15, 2024 – August 29, 2025

New York, El Museo del Barrio, *Jangueando: Recent Acquisitions, 2021-2025*, August 28, 2025 – Summer 2026

Literature

Carlos Valladares, "On Centering Latinx Video Art," *Gagosian Quarterly*, January 19, 2023, <https://gagosian.com/quarterly/2023/01/19/essay-centering-latinx-video-art/>

Adriana Zavala, "Juan Sánchez's Counter Archive," *American Art*, Summer 2023, pp. 54-57, illustrated in color; p. 56, illustrated in color; p. 57, illustrated in color; p. 59, illustrated in color; p. 61, illustrated in color; p. 63, illustrated in color; pp. 64-75, illustrated in color; p. 77, illustrated in color



(Video Stills)

JUAN SÁNCHEZ

Born 1954, Brooklyn, NY
Lives and works in Brooklyn, NY

EDUCATION

1977 Bachelor of Fine Arts, Cooper Union for the Advancement of Science and Art, New York, NY
1980 Master of Fine Arts, Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ

SELECTED GRANTS & AWARDS

2025 Ruth Award
2024 National Ceiba Award
2022 Artist Award, Artists' Legacy Foundation
2021 Latinx Artist Fellowship
2016 Pollock-Krasner Foundation Grant
2003 New York Foundation for the Arts Fellowship
1995 Joan Mitchell Foundation Fellowship
1992 New York Foundation for the Arts Fellowship
1991 George A. and Eliza Gardner Howard Foundation Fellowship, Brown University
1988 John Simon Guggenheim Foundation Fellowship

SOLO EXHIBITIONS

2024 *Juan Sánchez: Puerto Rican Equations: Paintings, Works on Paper, Video y El Espíritu Santo*, National Museum of Puerto Rican Arts and Culture, Chicago, IL
2024 *Juan Sánchez: Sacred Traces*, Hutchinson Modern & Contemporary, New York, NY
2022 *Juan Sánchez, Ricanstructions: condiciones que existen*, Hutchinson Modern & Contemporary, New York, NY
2015 *Juan Sánchez ¿What's The Meaning of This? Painting / Collage / Video*, BRIC Arts | Media House, Brooklyn, NY
2010 *Juan Sánchez: Unknown Boricuas + Prisoner: Abu Ghraib*, Lorenzo Homar Gallery, Taller Puertorriqueño/Philagrafika 2010, Philadelphia, PA
2009 *TRIPTYCH/TRÍPTICO: RETRATOS/PORTRAITS*, Zoellner Arts Center Main Gallery, Lehigh University, Bethlehem, PA
2006 *The Masters Invitational: Juan Sánchez*, Hewitt Gallery of Art, Marymount Manhattan College, New York, NY
2005 *Juan Sánchez: Mixed Medium Prints*, Inkblotz Studio and Gallery, Geneva, NY
2003 *Rican/Structions: A Selection of Works by Juan Sánchez*, Bernstein Gallery, Woodrow Wilson School of Public and International Affairs, Princeton University, NJ
2001 *Cries and Whispers: New Works by Juan Sánchez*, South Dallas Cultural Center, TX
Juan Sánchez: Convicciones Grabadas, Museo de Historia, Antropología y Arte, Universidad de Puerto Rico, San Juan
Juan Sánchez: Paintings, Prints, Poetry, Bernice Steinbaum Gallery, Miami, FL

Publication of a New Print Edition: Juan Sánchez, Dieu Donne Papermill and the Lower East Side Printshop, New York, NY

1999 *Juan Sánchez: Rican/Structions: The Flag Series*, Intar 53 Latin American Gallery, New York, NY
Juan Sánchez: Rican/Structions: Paintings of the 90s, MoMA PS1, Contemporary Art Center, Long Island City, NY
Juan Sánchez: Rican/Structions: a Selection of Work from the 1990's, The Regina A. Quick Center for the Arts, St. Bonaventure University, NY
1998 *1898: Rican/Struction, Multilayered Impressions*, The Bronx Museum of the Arts, NY
Juan Sánchez: Printed Convictions/Convicciones Grabadas, Jersey City Museum, NJ; El Museo del Barrio, New York; Des Lee Gallery, Washington University in St. Louis, MO; The Mexican Museum, San Francisco, CA; Mason Gross School of the Arts, New Brunswick, NJ; University Art Museum, University of New Mexico, Albuquerque; Museo de Historia, Antropología y Arte, Río Piedras, Puerto Rico
1997 *Juan Sánchez: The Disenchanted Island*, Charter Oak Cultural Center, Hartford, CT
1996 *Rican/Structions: Images, Words, Symbols, Hearts, Blood Stains, the Holy Spirit and other details*, Teatro Galería Manny Maldonado, Música Against Drugs, Inc., Brooklyn, NY
1995 *Juan Sánchez: Rican/Structions: New Paintings*, R. Duane Reed Gallery, St. Louis, MO
Juan Sánchez: Rican/Structions: Paintings and Prints, Wall Gallery, John Jay College of Criminal Justice, New York, NY
Juan Sánchez: Works on Paper, Brandywine Workshop Printed Image Gallery, Philadelphia, PA
Rican/Structions: Puerto Rican Prisoners of War, Guadalupe Cultural Arts Center, San Antonio, TX; Dr. Pedro Albizu Campos Museum of Puerto Rican History and Culture, Chicago, IL
1994 *Juan Sánchez: Exposición Individual*, 5th Havana Biennial, Havana, Cuba
Juan Sánchez: Rican/Structions: Paintings, Nuyorican Poets Café, New York, NY
Year of the Print: The Juan Sánchez Portfolio, Loyola Hall Lukacs Gallery, Fairfield University, CT
1993 *New Paintings by Juan Sánchez*, Carla Stellweg Latin American and Contemporary Art, New York, NY
Rican/Structions: Hidden Fragments, Gallery 1199, Bread and Roses Cultural Project, New York, NY
Rican/Structions: Mixed Statements, The Light Factory Photographic Arts Center, Charlotte, NC
1992 *Juan Sánchez: Encuentro y Resistencia*, Latin American Graphics Museum of the Institute of Puerto Rican Culture, San Juan, Puerto Rico; Casa de la Masacre, Ponce, Puerto Rico
1991 *Rican/Structed Realities: Confronted Evidence: New Paintings and Prints by Juan Sánchez*, University Art Museum, Binghamton University, NY
1990 *Current Events: Juan Sánchez*, University Art Museum, Binghamton University, NY
Juan Sánchez: 30 Monotype Prints, South Campus Art Gallery, Miami-Dade Community College, Miami, FL
Un Sueño Libre: An Aesthetic of Liberation and Struggle, Taller Puertorriqueño, Philadelphia, PA
1989 *Juan Sánchez: Paintings and Prints*, Jersey City Museum, NJ
Juan Sánchez: Rican/Structed Convictions, Exit Art, New York, NY; CU Art Museum, University of Colorado at Boulder, Boulder; Massachusetts College of Art, Boston
1987 *Guariquen: Images and Words Rican/Structed*, Exit Art, New York, NY
1985 *ANKI: An Indigenous Word of the Taino Indian of Puerto Rico Meaning Enemy*, John Jay College, New York, NY; Herter Gallery, University of Massachusetts, Amherst
1980 *Lucha*, Rutgers University, New Brunswick, NJ
1979 *Mi Gente*, The Fourth Street Photo Gallery, New York, NY
Mi Mundo, East Harlem Cultural Center, New York, NY; University of Massachusetts, Amherst

GROUP EXHIBITIONS

- 2025 *Collection: 1980s – Present*, Museum of Modern Art, New York, NY
Jangueando: Recent Acquisitions, 2021–2025, El Museo del Barrio, New York, NY
Photography and the Black Arts Movement, 1955 – 1985, National Gallery of Art, Washington, DC
Vaivén: 21st-Century Art of Puerto Rico and Its Diaspora, Katherine E. Nash Gallery, University of Minnesota, Minneapolis
- 2024 *Long walk from the F train*, Abrons Arts Center, New York, NY
- 2023 *Absolutamente Negro*, Caribbean Museum Center for the Arts, Frederiksted, St Croix, VI
New Acquisitions in Context: Selections from the Department of Drawings and Prints, the Metropolitan Museum of Art, New York, NY
Nuyorico Art Club, CLLCTV, New York, NY
Puerto Rico Negrx, Museo de Arte Contemporáneo de Puerto Rico, San Juan, Puerto Rico
Something Beautiful: Reframing La Colección, El Museo del Barrio, New York, NY
SOMOS/WE ARE: Latinx Artists of Long Island, The Long Island Museum, Stony Brook, NY
To Be Made Whole, Pace University Art Gallery, New York, NY
- 2022 *All My Ancestors: The Spiritual in Afro-Latinx Art*, The Printed Image Gallery, Brandywine Workshop and Archives, Philadelphia, PA
American Stories: Gifts from the Jersey City Museum Collection, Zimmerli Art Museum, Rutgers University, New Brunswick, NJ
Art for the Future: Artists Call and Transnational Solidarity in the 1980s, Tufts University Art Galleries, Medford, MA
Caribbean Transitions, Katzen Arts Center, American University Museum, Washington, DC
Prints From the Brandywine Workshop and Archives: Creative Communities, Harvard Art Museums, Cambridge, MA
- 2021 *Angela Davis: Seize the Time*, Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, NJ
- 2020 *After Spiritualism: Loss and Transcendence in Contemporary Art*, Fitchburg Art Museum, PA
- 2019 *Culture and the People: El Museo del Barrio, 1969–2019, Part I: Selections from the Permanent Collection*, El Museo del Barrio, New York, NY
From New York to Dallas, The Conduit Gallery, Dallas, TX
GRAVITY [TIONAL], Walker House, Newark, NJ
Pasado y Presente: Art After the Young Lords, Nathan Cummings Foundation, New York, NY
- 2018 *Constructing Identity in America (1766–2017)*, Montclair Art Museum, NJ
Off the Beaten Track: A Road Trip Through the Archives of American Art, Lawrence A. Leischman Gallery, Smithsonian Archives of American Art, Washington, DC
- 2017 *Citicien: 100 Puerto Rican Artists Express Complexity of U.S. Citizenship*, Clemente HOME – So Different, So Appealing, Los Angeles County Museum of Art, CA; Museum of Fine Arts, Houston, TX
Our America: The Latino Presence in American Art, Hunter Museum of American Art, Chattanooga, TN
Soto Vélez Cultural & Educational Center, New York, NY
The Print Show, Alexander/Heath Contemporary Gallery, Roanoke, VA
- 2016 *Mestizo*, Bullet Space, New York, NY
Our America: The Latino Presence in American Art, Delaware Art Museum, Wilmington, DE; Allentown Art Museum, PA; Museum of Fine Arts, St. Petersburg, FL
Printmaking – A Fine Art: 20 Years of Wildwood Press, Mitchell Museum/Cedarhurst Center for the Arts, Mount Vernon, IL
Resilience, Inter-American Development Bank, NW Washington, DC
Tyranny's Tear: Mending A Dominican Trauma, Bronx Art Space, NY
- 2015 *Julia de Burgos: Hija de la Libertad*, Instituto de Cultura Puertorriqueña, San Juan, Puerto Rico
Our America: The Latino Presence in American Art, Utah Museum of Fine Arts, Salt Lake City; Arkansas Museum of Fine Arts, Little Rock, AR
Premios 1970–2001: Biental de San Juan del Grabado Latinoamericano y del Caribe, Museo de Historia, Antropología y Arte, Universidad de Puerto Rico, Río Piedras
¡PRESENTE! The Young Lords in New York, El Museo del Barrio, New York, NY; The Bronx Museum of the Arts, NY; Loaisida Center, New York, NY
Primer Congreso Afrodescendencia en Puerto Rico: Sin pedir permiso: la experiencia afrodescendiente, Museo Casa Escuté, Carolina, Puerto Rico
Works by Latino Artists in New Jersey, Center for Latino Arts and Culture, Rutgers University, New Brunswick, NJ
- 2014 *Multiplicity*, Virginia Museum of Contemporary Art, Virginia Beach
Our America: The Latino Presence in American Art, The Patricia & Phillip Frost Art Museum, Miami, FL; Crocker Art Museum, Sacramento, CA
Playing with Fire: Political Interventions, Dissident Acts, and Mischievous Actions, El Museo del Barrio, New York, NY
TYRANNY: A Search for Dominican Identity, Rio Penthouse Gallery, New York, NY
- 2013 *Afrodescendiente*, Museo Casa Escuté, Carolina, Puerto Rico
...as apple pie, Whitney Museum of American Art, New York, NY
En Foco/In Focus: Selected Works from the Permanent Collection, California Institute for Integrated Studies, San Francisco, CA; Venice Arts, CA
I, You, We: Activism in the 1980s, Whitney Museum of American Art, New York, NY
Multiplicity, Akron Art Museum, OH
Our America: The Latino Presence in American Art, Smithsonian American Art Museum, Washington, DC
Voces y Visiones: Highlights from the Collection of El Museo del Barrio, Nevada Museum of Art, Reno
- 2012 *En Foco/In Focus: Selected Works from the Permanent Collection*, Aljira Center for Contemporary Art, Newark, NJ
Mark Making: Prints from Wildwood Press, Saint Louis University Museum of Art, MO
Multiplicity, Smithsonian American Art Museum, Washington, DC; Arkansas Arts Center, Little Rock, AR; Patty & Jay Baker Naples Museum of Art, FL
This Will Have Been: Art, Love & Politics in the 1980s, Museum of Contemporary Art Chicago, IL; Walker Art Center, Minneapolis, MN; Institute of Contemporary Art, Boston, MA
Trienal Poly/Grafica de San Juan III, El Instituto de Cultura Puertorriqueña, San Juan, Puerto Rico
- 2011 *30 A Brooklyn Salon*, BRIC Rotunda Gallery, the Contemporary Art Space of BRIC Arts | Media House, Brooklyn, NY
E Pluribus Unum: Artists Picture Society, Madison Museum of Contemporary Art, WI
En Foco In Focus, Light Work, Robert F. Menschel Photography Gallery, Schine Student Center, Syracuse University, Syracuse, NY
LABOR, Hunter College East Harlem Gallery, New York, NY
- 2010 *Éxodo: Il Biental de Arte Latinoamericano del Bronx*, Bronx Art Space, NY
La Mirada del Tiempo: Colección Compañía de Turismo de Puerto Rico, Museo de Arte de Puerto Rico, Santurce
- 2009 *Einstein on Witherspoon Street: Expressions for Social Justice*, The Bronfman Center Gallery, New York University, New York
La Lucha por la Identidad: Puerto Rican Artist Struggle for Identity, Shafer Hall, Eastern Connecticut State University, Willimantic, CT
Paper Dolls, Jersey City Museum, NJ
Print Out, Project Gallery, The Brandywine Workshop, Philadelphia, PA

- 2008 *1968: Then & Now*, Department of Photography & Imaging, New York University, Nathan Cummings Foundation, New York
Bronx Latin American Art Biennial, The Bronx Museum of the Arts, Boricua College Bronx Center, Gordon Park Gallery, Lincoln Exhibition Space, Bronx, NY
I Am a Man, Museum of Contemporary African Diasporan Arts, Brooklyn, NY
THE FUTURE MUST BE SWEET: Lower East Side Printshop Celebrates 40 Years, International Print Center, New York, NY
WORKS IN PROGRESS: Prints from Wildwood Press, Faulconer Gallery, Grinnell College, Bucksbaum Center for the Arts, IA
- 2007 *Contexto Puertorriqueño: Del Rococó Colonial al Arte Global*, Museo de Arte de Puerto Rico, Santurce
Expresiones/Expressions: Caribbean and Latin American Art from the Benjamin Ortiz Collection, Lyman Allyn Art Museum, New London, CT
The Art of Collage, Palmer Museum of Art, Penn State University, University Park
Tradiciones afrocaribeñas: Espiritualidad, arte y resistencia, Museo Casa Escuté, Carolina, Puerto Rico
- 2006 *Bronx Bound: New MTA Arts for Transit Projects*, Lehman College Art Gallery, Bronx, NY
Dieu Donne Papermill: The First 30 Years, C.G. Boerner, New York, NY
Envisioning the World: Works from En Foco's Print Collection Program, John Jay Art Gallery, John Jay College of Criminal Justice, New York, NY
Island of the Burén: The Taino and their Predecessors in Puerto Rico, Taller Puertorriqueño, Philadelphia, PA
Making an Impression: Tamarind Institute Celebrates its 45th Year, Addison Arts Museum, Albuquerque, NM
No Country is an Island: Figures of Freedom in Recent Caribbean (American) Art, Paul Robeson Gallery, Rutgers University, Newark, NJ
- 2005 *Artists Interrogate: Race and Identity*, Milwaukee Art Museum, WI
Entre Amigos: Un Dialogo Visual, Buckman Performing & Fine Arts Center, Memphis, TN
Faculty Exhibition, Hunter College Times Square Gallery, New York, NY
My Island, My Home: Five Long Island Artists from the Hispanic Caribbean, The Long Island Museum, Stony Brook, NY
Seda Aguatinta: Grafica Pictorica, Galeria Edificio de Arte, San German, Puerto Rico; Taller Boricua, New York, NY
Seda Aguatinta: Grafica Pictorica, Taller Boricua, New York, NY
Triannual de San Juan: América Latina y el Caribe, Trans/Migraciones: La Gráfica como Práctica Artística Contemporánea, Instituto de Cultura Puertorriqueño, San Juan, Puerto Rico
- 2004 *Collective Memories: Personal Cartographies*, Sidney Mishkin Gallery at Baruch College, New York, NY
Collective Memories: Printmakers from the Caribbean, Foreman Gallery, Hartwick College, Oneonta, NY
Cut, Bite, Stroke: Techniques in Printmaking, Firehouse Art Gallery, Nassau Community College, Garden City, NY
Evolving Identities: Figurative Work from the 19th Century to Now, Montclair Art Museum, NJ
Isla del Burén, Taller Puertorriqueño, Philadelphia, PA
MoMA at El Museo: Latin American and Caribbean Art from the Collection of the Museum of Modern Art, El Museo del Barrio, New York, NY
New Acquisitions, Whitney Museum of American Art, New York, NY
The Collection of Prints from El Taller Puertorriqueño, Taller Boricua, New York, NY
Voces y Visiones: Highlights from El Museo del Barrio's Permanent Collection, El Museo del Barrio, New York, NY
- 2003 *Alma Boricua Portfolio: A Celebration of Taller Boricua*, Manhattan Borough President's Office, New York, NY
Muestra Nacional de Artes Plásticas, Instituto de Cultura Puertorriqueña, Viejo San Juan, Puerto Rico
On Being Human, Whitney Museum of American Art, New York, NY
Rags to Riches: 25 Years of Paper Art from Dieu Donne Papermill, Milwaukee Art Museum, WI
Take Out: Dieu Donne Papermill's Benefit, Dieu Donne Papermill, New York, NY
- 2002 *II Bienal Internacional de Estandartes*, Centro Cultural de Tijuana, Mexico
Contemporary American Paper Artist: An Invitational Exhibition, Columbia College Center for Book and Paper Arts, Chicago, IL
Creative Space: Fifty Years of Robert Blackburn's Printmaking Workshop, Library of Congress, Washington, DC
- 2001 *La Luz: Contemporary Latino Art in the United States*, National Hispanic Cultural Center, Albuquerque, NM
Paintings, Prints and Poetry, Bernice Steinbaum Gallery, Miami, FL
Personal Histories: Radcliffe Bailey, Juan Sánchez, Renee Stout, Center for Documentary Studies at Duke University, Durham, NC
The Political is the Personal: Perspectives from the Latin American Diaspora, The College Art Gallery, The College of New Jersey, Ewing
Print National 2001, The Brooklyn Museum, NY
Puerto Rican Workshop, Inc., Julia de Burgos Performance & Arts Center, New York, NY
Taller Boricua 30th Anniversary Alma Portfolio Exhibition, Taller Boricua, Museo del Barrio, El Museo del Barrio, New York, NY
- 2000 *AméricaFOTOLatina: La Fotografía en el Arte Contemporáneo*, Museo de las Artes, Universidad de Guadalajara, Mexico
Faculty Exhibition, Hunter College Times Square Gallery, New York, NY
Images of Pedro Albizu Campos, Taller Boricua, New York, NY
Island Press: Innovation at Washington University, Washington University Gallery of Art, St. Louis, MO
Paper Trail, Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ
- 1999 *The 23rd International Biennial of Graphic Arts*, Modern Gallery, Ljubljana, Republic of Slovenia
A Tribute to En Foco: 25 Years of Making History, El Museo del Barrio, New York, NY; The Bronx Museum of the Arts, Bronx, NY
Contemporary Narratives in American Prints, Whitney Museum of American Art at Champion, Stamford, CT
Fusion: Robert Blackburn Printmaking Workshop, Galería del Centro Colombo Americano, Medellín, Colombia
- 1998 *100 en la sien: 10 artistas ante el 98*, Museo de Arte Contemporáneo de Puerto Rico, Santurce
XII Bienal de San Juan del Grabado Latinoamericano y el Caribe, Instituto de Cultura Puertorriqueña, Arsenal de la Marina, San Juan, Puerto Rico
Amer-Rican Borders, Taller Puertorriqueño, Philadelphia, PA
Boricua: El Barrio Meets Brooklyn, Prospect Park Alliance, Brooklyn Center for Urban Environment, NY
Contemporary Latino Voices, McDonough Museum of Youngstown State University, OH
El Papel de Papel/The Role of Paper, Programa de Artes Plásticas del Instituto de Cultura Puertorriqueña, San Juan, Puerto Rico; Guadalupe Cultural Arts Center, San Antonio, TX; Taller Boricua, New York, NY
Histories (Re)membered: Selections from the Permanent Collection of the Bronx Museum of the Arts, Paine Webber Art Gallery, New York, NY
Images of Invasion: 1898-1998, Dr. Pedro Albizu Campos Museum of Puerto Rican Art, Patillas
Latin American Artists at the End of the Century, Queens Theater in the Park Gallery, Flushing, NY
New Works/New Visions, Julia de Burgos Performance & Arts Center, Taller Boricua, New York, NY

- Pintores en Grabado*, Museos del Banco Central del Ecuador, V Bienal Internacional de Pintura, Cuenca, Quito, Guayaquil, Manta, Santa Elena, Loja, Ibarra, Esmeraldas, Riobamba, Ecuador
- Three Caribbean Artists*, James Howe Fine Arts Gallery, Kean University, Union, NJ
- Urban Encounters*, New Museum of Contemporary Art, New York, NY
- 1997 *American Visions: Latino Photographers in the United States*, The Smithsonian Institute, S. Dillon Ripley Center, Washington, DC
- Crossing Over/Changing Places*, Gallery 16/the Corcoran Gallery of Art, Washington, DC
- Exposición Gráfica*, Taller de Artes Plásticas Rufino Tamayo, Oaxaca, Mexico
- Latin American Artists*, Slocumb Galleries, East Tennessee State University, Johnson City; Art Gallery at Walters State Community College, Morristown, TN; Sarah Moody Gallery, University of Alabama, Tuscaloosa; Louisiana Art Gallery, Louisiana Tech University, Ruston; Turman Art Gallery, Indiana State University, Terre Haute
- Shaded Voices*, the Cooper Union for the Advancement of Science and Art, New York, NY
- Talk Back: The Community Responds to the Permanent Collection*, The Bronx Museum of the Arts, NY
- The Museum's Collections: Past Directions/New Visions, 30th Anniversary Exhibition*, The William Benton Museum of Art, Storrs, CT
- The Other New York: Bridges from Brooklyn*, The Fondo del Sol Visual Arts Center, Washington, DC
- 1996 *15 Degrees from Rutgers: Charting New Directions in Contemporary Art*, Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ
- Bronx Spaces*, The Bronx Museum of the Arts, NY
- Design on the Street: Mixed Messages in Public Space*, AIGA Gallery, New York, NY
- El Olimpo*, Museo de Arte Contemporáneo de Monterrey, Mexico
- Mixed Messages: Graphic Design in Contemporary Culture*, Cooper-Hewitt, National Design Museum, New York, NY
- The Finalists: Proposals for Myrtle Avenue*, Beyer Blinder Belle, Arts for Transit, Metropolitan Transportation Authority, New York, NY
- Legacy/Legado: A Latino Bicentennial Reflection*, The Old State House, Hartford, CT
- Rican/Structions*, Teatro Galería Manny Maldonado, Brooklyn, NY
- The Power of Prints: New Formats by Bronx Printmakers*, Hostos Center for the Arts and Culture, Bronx, NY
- The Printmaking Workshop Archives*, CRT's Craftery Gallery, Hartford, CT
- Think Print: Books to Billboards, 1980-95*, Museum of Modern Art, New York, NY
- 1995 *Albizu Vive/Albizu Lives*, Jersey City Museum, Jersey City, NJ
- Art of Eviction*, ABC No Rio, New York, NY
- Dada at Bullet*, Bullet Space, New York, NY
- In Transit*, New Museum of Contemporary Art, New York, NY
- Into the Nineties: Prints from the Tamarind Institute*, Weatherspoon Art Gallery, The University of North Carolina at Greensboro; Lehigh University Art Galleries, PA; Herter Art Gallery, University of Massachusetts, Amherst; The Art Gallery, University of New Hampshire, Durham; University of New Mexico Art Museum, Albuquerque
- Jazz y Son*, Pratt Manhattan Gallery, New York, NY
- Justice/In Justice: Art Against Death*, The Puffin Foundation, Ltd., New York, NY
- La Caja de Pandora*, Museo de Arte Contemporáneo de Monterrey, Mexico
- Master Printer Robert Blackburn Exhibition*, CRT's Craftery Gallery, Hartford, CT
- Premio Marco II*, Museo de Arte Contemporáneo de Monterrey, Mexico
- Printed at the Lower East Side Printshop*, La Mama Gallery, New York, NY
- Reaffirming Spirituality*, El Museo del Barrio, New York, NY
- Six Latin American Artists*, Westminster Gallery, Bloomfield College, NJ
- Strategies of Narration*, 5th International Cairo Biennial, Egypt
- Trapped Spirits*, El Museo del Barrio, New York, NY
- 1994 *25th Anniversary Exhibition: Reclaiming History*, El Museo del Barrio, New York, NY
- Encuentro interamericano de artistas plásticos*, Museo de las Artes, Universidad de Guadalajara, Mexico
- FotoFest*, George R. Brown Convention Center, Houston, TX
- Inquisitive Art*, The Douglas F. Cooley Memorial Art Gallery, Reed College, Portland, OR
- 1993 *Artists at Hunter: Photographers*, The Bertha and Karl Leubsdorf Art Gallery, Hunter College, New York, NY
- Biennial Exhibition*, Whitney Museum of American Art, New York, NY
- Hunter College MFA Faculty Artists 1981-1993*, Hunter College Art Galleries, New York, NY
- Reconquista: Reclaiming the Tainos*, Longwood Arts Gallery, Bronx, NY
- Romper los márgenes*, Museo de Artes Visuales Alejandro Otero, Caracas, Venezuela
- 1992 *Américas*, Monasterio de Santa Clara, Moguer, Huelva, Spain
- Contemporary Visual Art Invitational*, Augustana College Gallery, Rock Island, IL
- Five Centuries After the Collision: Five Contemporary Artists' Visions*, Brooklyn College, NY
- Latin American Artists of the Twentieth Century*, Museum of Modern Art, New York, NY; Plaza de Armas Station, Seville, Spain; Centre Pompidou, Paris, France; Josef-Haubrich Kunsthalle Museum Ludwig, Cologne, Germany
- Master Prints from the Rutgers Center for Innovative Printmaking: The First 5 Years*, The Gallery at Bristol-Myers Squibb, Princeton, NJ; Dubois Gallery, Maginnes Hall, Lehigh University, Bethlehem, PA
- Remnant Memory: Fragments, Fossils, Trophies, Plaques*, Exit Art, New York, NY
- Slow Art: Painting in New York Now*, MoMA PS1, Long Island City, NY
- Three Hispanic American Masters: Dario Suro, Roberto Estopiñan, Juan Sánchez*, The Montclair Art Museum, NJ; Noyes Museum, Oceanville, NJ
- Uncommon Ground: 23 Latin American Artists*, College Art Gallery, SUNY-New Paltz, NY
- 1991 *III Bienal en Pintura de Cuenca*, Casa de Cultura Ecuatoriana, Cuenca, Ecuador
- In the Looking Glass: Contemporary Narrative Painting*, The Mint Museum, Charlotte, NC
- The Hybrid State Exhibition*, Exit Art, New York, NY
- Mito y magia en América: Los Ochenta*, Museo de Arte Contemporáneo de Monterrey, Mexico
- 1990 *ABC No Rio Show: 10 Years/7 Days*, Kunstlerhaus, Hamburg, Germany
- Affirmative Actions: Recognizing a Cross-Cultural Practice in Contemporary Art*, The Betty Rymer Gallery, Art Institute of Chicago, IL
- The Creative Process*, The Cork Gallery at Lincoln Center, New York, NY; Bronx Museum, NY; Brooklyn Museum, NY; Newhouse Center for Contemporary Art at Snug Harbor, Staten Island, NY
- The Decade Show: Frameworks of Identity in the 1980s*, Museum of Contemporary Hispanic Art, New Museum of Contemporary Art, The Studio Museum in Harlem, New York, NY
- International Biennial of Graphic Arts*, Modern Gallery, Ljubljana, Yugoslavia
- Legacies: African-American Artists*, New Jersey Center for Visual Arts, Summit
- Mayday! M'aidez!*, The Tallahassee Gallery, FL
- Your House is Mine*, Klingspor Museum, Offenbach, Germany; Bullet Space, New York, NY; Lower East Side People's Credit Union, New York, NY
- 1989 *18th International Biennial of Graphic Art*, Moderna galerija, Ljubljana, Yugoslavia
- A Different War: Vietnam in Art*, Whatcom Museum of History and Art, Bellingham, WA
- Art Against Apartheid*, Westbeth Gallery, New York, NY
- Contemporaries: Juxtaposing Perceptions*, Museum of Contemporary Hispanic Art, New York, NY
- Día de los Muertos II: Los Angelitos*, Alternative Museum, New York, NY
- If You Lived Here...*, Dia Art Foundation, New York, NY
- Whose War? Vietnam and Central America*, Bronx River Art Center, Bronx, NY
- 1988 *Acts of Faith: Politics and the Spirit*, Southeastern Massachusetts University, North Dartmouth;

- Atrium Gallery, Storrs, CT; Cleveland State University Art Gallery, OH
All the News That's Fit for Prints, Akron Art Museum, Akron, OH; The Print Club, Philadelphia, PA; Contemporary Arts Museum, Houston, TX
Committed to Print, Museum of Modern Art, New York, NY; University Art Galleries, Wright State University, Dayton, OH; Peace Museum, Chicago, IL; Glenbow Museum, Calgary, Alberta; New York State Museum, Albany
Cultural Currents, San Diego Museum of Art, CA
The Social Club, Exit Art, New York, NY
Unity: A Collaborative Process, Goddard Riverside Community Center, New York, NY
Unknown Secrets: Art and the Rosenberg Era, Rosenberg Era Project, Hillwood Art Gallery, Long Island University, Brookville, NY; Massachusetts College of Art, Boston; Olin Gallery, Kenyon College, Gambier, OH; Palmer Museum of Art, University Park, PA; University of Colorado, Boulder; Installation Gallery, San Diego, CA; Spertus Museum of Judaica, Chicago, IL; Aspen Art Museum, CO; East Carolina State University, Greenville, NC
- 1987 *The 13th International Independante Exhibition of Prints in Kanagawa '87*, Kanagawa, Japan
Images of Latin American Culture: Art and Objects, Gray Art Gallery, East Carolina University, Greenville, NC
Puerto Rican Painting: Between Past and Present, Museum of Modern Art of Latin America, Organization of American States, Washington, DC
- 1986 *A Decade of En Foco*, The Bronx Museum of the Arts, Bronx, NY; El Museo del Barrio, New York, NY
Artists Support Black Liberation, La Galeria en El Bohio, New York, NY
Caribbean Art/African Currents, The Museum of Contemporary Hispanic Art, New York, NY
En Camino a Cuba, El Museo Universitario del Chopo, Mexico City, Mexico
The Fairy Tale: Politics, Desire and Everyday Life, Artists Space, New York, NY
La Segunda Bienal de la Habana, Museo Nacional de Bellas Artes, Havana, Cuba
Obsessions, Hera Gallery, Wakefield, RI
War/Peace on Earth, PACA Gallery, New York, NY
- 1985 *Dimensions in Dissent*, Kenkeleba House Gallery, New York, NY
Freedom Within, Fine Arts Center Art Gallery, State University of New York at Stony Brook
iMiral, El Museo del Barrio, New York, NY; Hyde Park Art Center, Chicago, IL
Surplus: Today's Art in an Overpopulated City, Exit Art, New York, NY
Whitney Biennial: Group Material/Americana, Whitney Museum of American Art, New York, NY
- 1984 *American Artists in Solidarity, PADD (Political Art Documentation/Distribution)*, Managua, Nicaragua
Art Against Apartheid, The Louis Abrons Arts for Living Center of the Henry Street Settlement, New York, NY; Pennsylvania State University, Fogelsville; District Council 37, New York, NY
Artists Call Against U.S. Intervention in Central America, Judson Church, New York, NY
Call and Response: Art on Central America, Colby Museum of Art, Waterville, ME
Disarming Images: Art for Nuclear Disarmament, The Contemporary Arts Center, Cincinnati, OH; University Art Gallery, San Diego State University, CA; Museum of Art, Washington State University, Pullman; New York State Museum, Albany, NY; University Art Museum, University of California, Santa Barbara; Munson Williams-Proctor Arts Institute Museum of Art, Utica, NY; Fine Arts Gallery, University of Nevada, Las Vegas; Baxter Art Gallery, CA; Institute of Technology, Pasadena, CA; Yellowstone Art Center, Billings, MT; The Bronx Museum of the Arts, NY
First Havana Biennial of Latin American Art, Havana, Cuba
Words Equals/Does Not Equal Pictures, The Bronx Museum of the Arts, NY
- 1983 *Contemporary Latin American Art*, The Chrysler Museum, Norfolk, VA; Louis Abrons Arts for Living Center, The Henry Street Settlement, New York, NY; The Pyramid Gallery, Rochester, NY
Events: La Gran Pasión, New Museum of Contemporary Art, New York, NY

- Evidence: From Twelve Photographers*, Henry Street Settlement, Louis Abrons Arts for Living Center, New York, NY
Octopus, El Museo del Barrio, New York, NY
Michael C. Rockefeller Gallery at SUNY, Fredonia, NY
Portraits: On a Human Scale, Whitney Museum of American Art, New York, NY
Subculture, Group Material (installation/exhibition in city subways, cars and buses), New York, NY; Boston, MA
Trans-fers: Melting Pot: Work on Paper from Henry Street, El Grupo Morivivi, New York, NY
- 1982 *Art from Henry Street*, City Gallery, New York, NY
Beyond Aesthetics: Art of Necessity by Artists of Conscience, Louis Abrons Arts for Living Center, The Henry Street Settlement, New York, NY; Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ (curated by Juan Sánchez)
The Four Directions, American Indian Community House, New York, NY
The Island: Paintings by Juan Sánchez and Manuel Macarulla, Intar Latin American Gallery, New York, NY
Living Center, The Henry Street Settlement, New York, NY; Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ (curated by Juan Sánchez)
Luchar: An Exhibition for the People of Central America, Taller Latino Americano, New York, NY
Photo Starts, The Bronx Museum of the Arts, NY
Primera Muestra de Fotografía Puertorriqueña Contemporánea, Consejo Puertorriqueño de Fotografía, El Museo de Ponce, Casa Aboy, San Juan; Plaza las Américas, Río Piedras, Puerto Rico
Rituals and Rhythms: Visual Voices for Survival, Kenkeleba House Gallery, New York, NY (curated by Juan Sánchez)
Rutgers University MFA Show, New Jersey State Museum, Trenton
Todos Uno, Equitable Gallery, New York, NY
Vices and Virtues, Kenkeleba House Gallery, New York, NY
Visual Politics, Alternative Museum, New York, NY
- 1981 *Enthusiasm*, Group Material, New York, NY
Events: Artists Invite Artists, New Museum of American Art, New York, NY
Hispanic Artists in New York, City Gallery, New York, NY; Rutgers University, New Brunswick, NJ
The Prison Show: Realities and Representations, Whitney Museum of American Art, New York, NY
- 1980 *The Aesthetics of Consumption*, Group Material, New York, NY
Trends III, Cayman Gallery, New York, NY
Voices Expressing What Is, Westbeth Gallery, New York, NY
Young Painters: 1980, The Bronx Museum of the Arts, NY

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Barradas, Efrain. "Mira, mira mira: Juan Sánchez, Pintor Neorican." *PLÁSTICA Revista de la Liga de Arte de San Juan* 1, no. 21 (1993).

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Wilkinson, Michelle Joan. "Haciendo Patria: the Puerto Rican Flag in the Art of Juan Sanchez." *Small Axe: A Caribbean Journal of Criticism* 8, no. 2 (2004).

Zavala, Adriana. "Juan Sánchez's Counter-Archive." *American Art* 37, no. 2 (2023).

"Huellas: Avanzada Estética por la Liberación Nacional." Charas, La Galería en el Bohío, 1988.

"EVIDENCE: from Twelve Photographers." The Louis Abrons Arts for Living Center, The Henry Street Settlement, 1983.

SELECTED COLLECTIONS

Museum of Modern Art, New York, NY
National Gallery of Art, Washington, DC
National Museum of African American History and Culture, Washington, DC
Smithsonian American Art Museum, Washington, DC
National Portrait Gallery, Washington, DC
Mead Art Museum, Amherst, MA
Whitney Museum of American Art, New York, NY
The Metropolitan Museum of Art, New York, NY
Cincinnati Museum of Art, OH
Bronx Museum of the Arts, NY
Madison Museum of Contemporary Art, Madison, WI
El Museo del Barrio, New York, NY
New York Public Library, New York
Zimmerli Art Museum, New Brunswick, NJ
Jersey City Museum, NJ
William Benton Museum of Art, Storrs, CT
University of Connecticut, Storrs
University of New Mexico Art Museum, Albuquerque
Mint Museum, Charlotte, NC
Rhode Island School of Design Art Museum, Providence
Robert Blackburn Printmaking Workshop, New York, NY
The Lower Eastside Printshop, New York, NY
Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ
Brandywine Printmaking Workshop, Philadelphia, PA
Centro Wilfredo Lam, Havana, Cuba Emory University, Atlanta, GA
Instituto de Cultura Puertorriqueña, San Juan, Puerto Rico
Library of Congress, Washington, D.C
Tamarind Institute, Albuquerque, NM
University of Colorado, The Colorado Collection, Boulder, CO
Washington University, St. Louis, MO
Consejo Puertorriqueño de Fotografía, San Juan, Puerto Rico
The Cooper Union for the Advancement of Science and Art, New York, NY
Taller Puertorriqueño, Philadelphia, PA
Museo delle Civiltà, Rome, Italy
Colby College Museum of Art, Waterville, ME

PUBLIC & PRIVATE COMMISSIONS

2019 *Prevalence: Sacred Traces*, 12' X 22' mural, sublimation ink and art glass tiles for the new 106 Duncan Student Center, commissioned by University of Notre Dame, Notre Dame, IN
2009 *Our Transcendence is Our Reign*, two murals and thirteen friezes, permanent public art commission, sublimation ink and art glass tiles for the new five floors, James Monroe Educational Campus, Bronx, NY, New York City School Construction Authority, Public Art for Public School Program New York Cultural Affairs, New York
Percent for the Arts, New York, NY
2006 *Reaching Out*, permanent public art installation of faceted color glass windows and windshields at the 176th Street Jerome Avenue train station in the Bronx, completed in Spring 2006, commissioned by MTA Arts for Transit, New York, NY
2004 *Victoria de Samotracia (Afro-Taina)*, on permanent display in Baruch College's Newman Vertical Campus, Floor 2, New York, NY
1987 *Louis Armstrong: The Prevalence of Love, Devotion and Jazz*, five-storied mural, Corona, Queens, City Arts Workshop, Queens, NY

COVER IMAGE

Confused Paradi(c)e, 1995
Oil and mixed media collage on wood panel
78 x 66 in (198.1 x 167.6 cm)

p. 2

Yo soy lo que soy, 1996 (detail)
Acrylic, oil, beeswax, oil pastel, Astro Boy cutout on cotton fabric, spray paint,
laser prints, and cowrie shells on wood panel
46 x 66 in (116.8 x 167.6 cm)

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Isabella Hutchinson and Susan Breyer

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