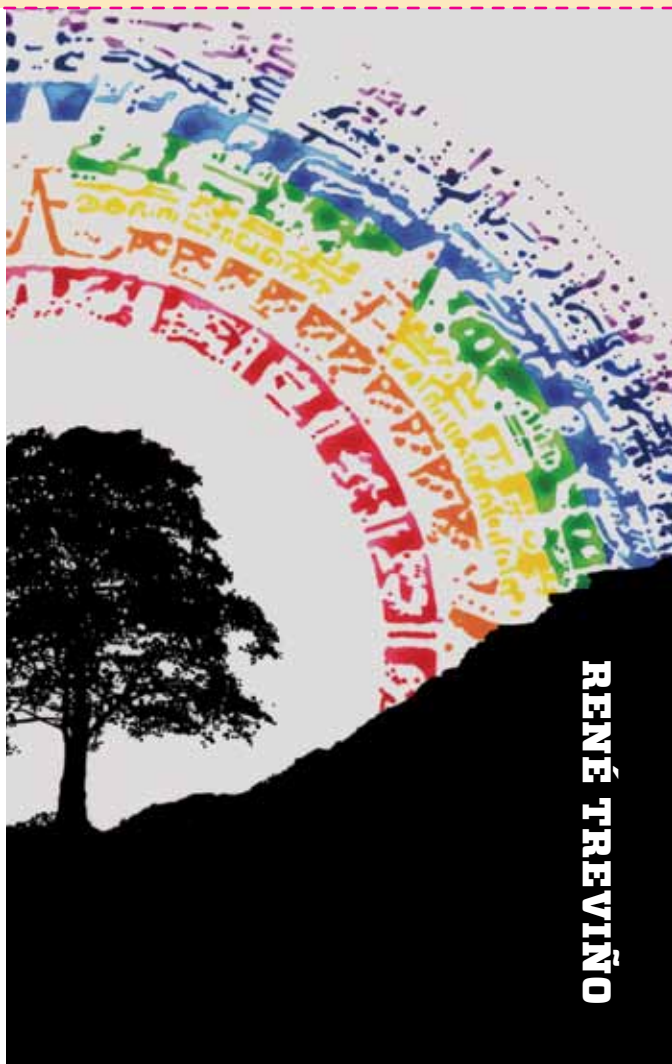
René Treviño. ***Detail from Study for Zeus and Ganymede***. 2009.
Acrylic on mylar. 11 x 14 inches.

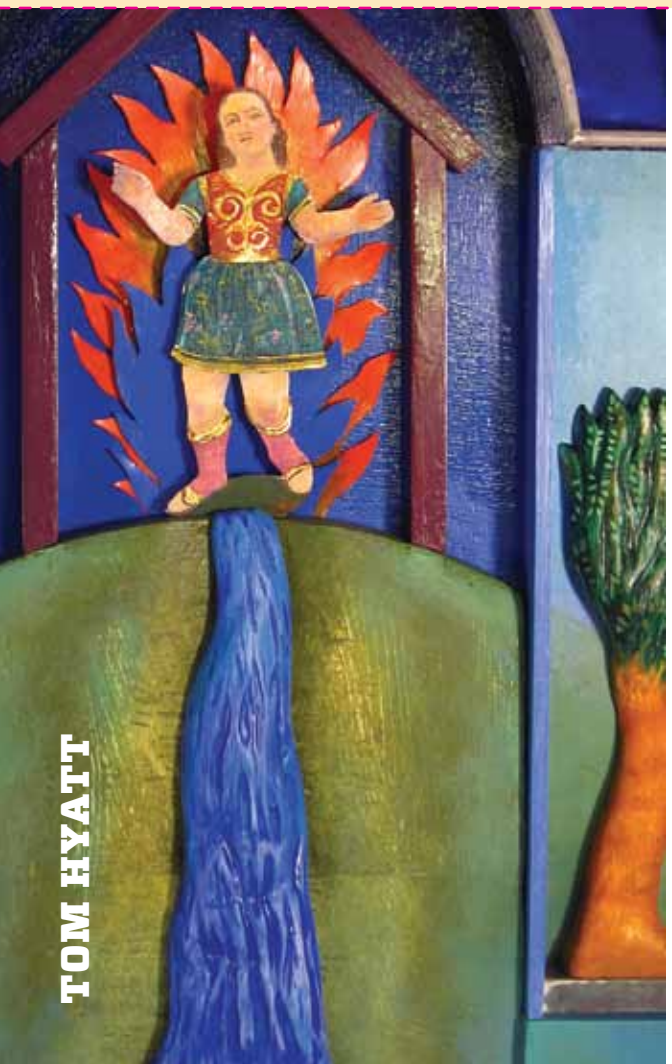
Tom Hyatt. ***Guachalá***. 2011.
Painted wood and tin. Approximately 24 x 24 inches.



Artists Talk / Reception: Thursday, September 15, 5pm – 7pm

SEPTEMBER 12 – OCTOBER 13, 2011

RAÍCES Y INFLUENCIAS
(Roots and Influences)



JULIO FINE ARTS GALLERY
Loyola University Maryland
4501 North Charles Street
Baltimore, Maryland 21210
Gallery Phone 410 617 2799
www.loyola.edu/gallery

Raíces y Influencias (*Roots and Influences*)
September 12 – October 13, 2011

Artists Talk / Reception:
Thursday, September 15, 5pm – 7pm

This special exhibition is sponsored in part by Loyola University Maryland's Graduate Program in Liberal Studies

Gallery Hours
Monday through Friday, 11am – 5pm
Sunday, 1pm – 4pm
Gallery will be closed during all University holidays.

Location and Parking
The Julio Fine Arts Gallery is in the College Center directly north of Jenkins lot and Francis X. Knott Humanities Center.
Paid parking is available in Jenkins lot on Bunn Drive;
free parking is available on Cold Spring Lane after 6pm.

Cover images: (Left) **Tom Hyatt**. ***Agua Santa (Holy Water)***. Detail. 2010.
Painted wood, tin and glass. Approximately 24 x 20 inches. (Right) **René Treviño**.
Aztec Rainbow II. Detail. 2008. Acrylic on mylar. 11 x 14 inches.

Raíces y Influencia (*Roots and Influences*)

Raíces y Influencias, an exhibition of recent work by Tom Hyatt and René Treviño, documents the liberating effects of globalization. Factors such as geographic borders and identity politics do not confine the aesthetic investigations of these two Baltimore-based artists. The relative ease of transcontinental travel and Internet access allows them to freely explore worlds outside their own.

Treviño mines his Mexican heritage, but also references American and European cultural history. The artist visited Mexico City for the first time in 2004. Though deeply moved by the beauty of the Aztec Calendar on display in the Museo Nacional de Antropología, he was even more astounded by the intense fusion of high European (Spanish) influence and indigenous (Mayan, Aztec, Olmec) pride that exists in Mexico's capital. His intricate paintings not only revel in the mythological symbols of the Aztecs, but also capture the figures represented in Greek pottery and sculpture, and the decorative landscape patterns of French toiles.

Fascination with the Spanish language, along with an interest in Latin American and Spanish culture and literature, influence Hyatt's work. His travels to Mexico, Spain and Ecuador have been immersive experiences. Among the artist's sources of inspiration are Ecuadorian woodcarvings of the colonial era, Mexican retablos and the poetry of Spanish writer Federico García Lorca. His art mixes bits of Spanish poetry, decorative elements and storytelling with a folksy primitive style that he layers in sentiment and romanticism. Hyatt's desire to bridge cultures motivates his hand carved personal reliquaries and the intaglio prints that illustrate his favorite Lorca poems.

The Hispanic influence on American visual culture is central to the hybrid aesthetics expressed by these two artists. Hyatt and Treviño represent a new world ethos. Drawing from a constellation of sources, *Raíces y Influencias* conveys the value of a visual language that allows art to embrace the infinite.

Cathy Byrd, *independent art writer*

Tom Hyatt. ***Como Canta La Zumaya (How the Owl Sings)***. 2011.
Painted wood and tin. Approximately 18 x 14 x 5 inches.

René Treviño. ***Hecho en Mexico***, ***from the Propaganda Series***. 2005-present.
Acrylic and stickers on mylar. 11 x 14 inches.

Tom Hyatt

In 2009, I spent two months traveling, painting and studying in Ecuador. The trip, together with my previous experiences in Spanish and Latino cultures, led me to the art I am making now.

I don't have any Latin blood – far from it. My ancestors are from the British Isles and the Ukraine. But the Latino sensibility, grounded in the clash of colonial Spain with the indigenous people of South and Central America and the intersection of Spanish Catholicism and Native American beliefs, has always intrigued me. As I come to better understand and appreciate literature and poetry written in Spanish, I am able to reference it in my art. My affinities present opportunities to work with the spirit of the Mexican "retablos" and the poetry of the Spanish poet Federico García Lorca, to build on the rich colors and forms of the architecture of southern Spain, and take ideas from the incredible colonial religious sculptures of 17th century Ecuadorian craftsmen. I channel these influences to create a personal aesthetic, allowing them to collide with my own experiences, emotions, and artmaking history. As I balance the borrowed with the personal, I seek authenticity and attempt to give it form.

A lot of what happens along the way after an idea is developed is the real joy of art making. **What you get in the end is generally not what you started with and that is why you make art … because you give into the process and end up in a place that is new and wonderful.**

René Treviño

History is subjective; there are so many blurred lines and so much distortion that context and point of view become very important. One person's hero is another person's villain … it depends on who tells the story. As a gay Mexican-American, I have sometimes felt excluded and under-represented by history. Working from old photographs and using history as the backbone for a lot of my work, I reweave these "lessons" of the past. My art is an attempt to make our complex history even more complicated…the more layers I include, the closer I can come to something that might resemble truth.

My creative process is labor intensive; the work is very precise and graphic, and has often been mistaken for silk-screens or digital prints. In fact, the images are meticulously rendered in graphite or acrylic on paper or Mylar. Upon careful inspection, the hatch marks and tiny brushstrokes become visible, and the viewer discovers how my hand was involved in creating the drawings and paintings.

Throughout my work are themes of identity; I am interested in challenging traditional ideas of race and sexual orientation. **I feel compelled to make thoughtful and beautiful work that confronts societal assumptions and gives new insight into our human experience.** My artwork addresses a personal quest for heroism and bravery and a need to define my place in the world.