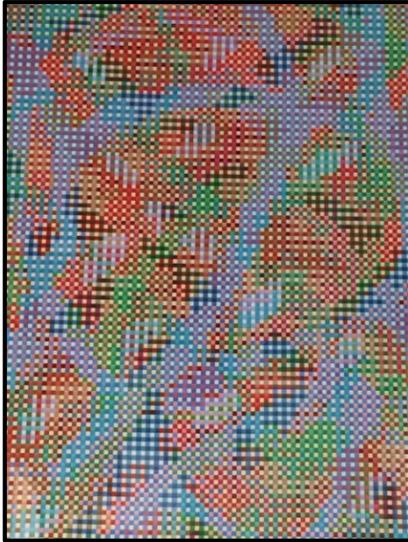


The Harlem Art Collection

The New York State Harlem Art Collection was conceived in 1976 with the help of Governor Hugh L. Carey, Senator H. Carl McCall, and Office of General Services Commissioner John Egan. The Collection was originally housed at the Adam Clayton Powell, Jr. Harlem State Office Building. The works contained in the collection were selected by the building's Committee on Arts and Culture, which was dedicated to obtaining art from Black and Hispanic artists who predominately lived and worked in Harlem.

Hispanic artists are specifically featured in this exhibition (on view on the North Concourse of the Empire State Plaza, March 11 - April 10, 2016). The creation of this collection was an important cultural contribution to the diversity of the Harlem community. Its unique artistic vision and powerful expressiveness provides us with a glimpse of the world as seen by artists once unknown. Now, the art resonates far beyond Harlem as it has attained an international audience and significance.

Hispanic Artists of the Harlem Art Collection



Xanadu

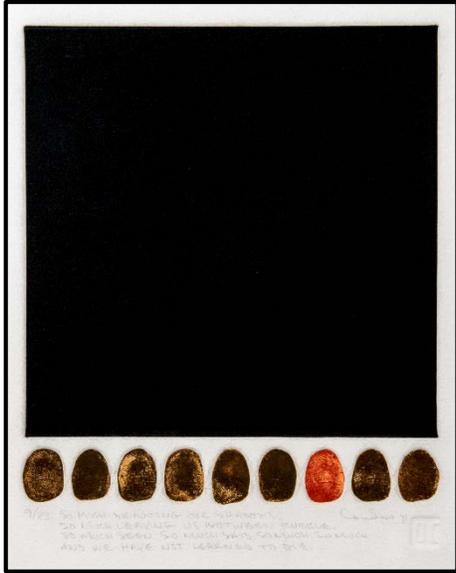
no date

acrylic on fabric

56 x 40 inches

TONY BECHARA is an artist living and working in New York, who has produced a large and significant body of abstract work based on principles of color usage, organization and randomness. His paintings question the historical problems of representational art. Bechara's work is included in numerous private and public collections. He has had solo exhibitions in New York, Washington, Miami, San Juan, Lima, Mexico and Munich. Bechara has participated in group exhibitions at the Museo de Arte de Puerto Rico, the Whitney Biennial, Boulder Fine Arts, P.S.1, Artists Space, El Museo del Barrio and the Museum of Latin American Art in California, amongst others.

Bechara was awarded a Fellowship of the National Endowment for the Arts, and is the recipient of public commissions from the New York City Department of Cultural Affairs and the Cooper Square Development Corporation of New York City. During his multi-faceted career, he has been a printmaker, a lecturer at Rutgers University and served on several boards. Bechara received his undergraduate degree from Georgetown University and attended Georgetown Law School, New York University Graduate School of International Relations, the Sorbonne in Paris, and the School of Visual Arts in New York. He is currently a Trustee of the Brooklyn Academy of Music, Studio in a School, and El Museo del Barrio.



So Much Dragging Our Shadows

1971

etching

21¼ x 19¾ inches

Reads: "So much dragging our shadows. So much leaving us between rubble. So much seen. So much said. So much. So much. And we have not learned to die."

ORLANDO CONDESO

No artist biography is available.



Wrestlers
no date
mixed media
48 x 36 inches

SITA GOMEZ de KANELBA is a distinguished French-born Cuban American visual artist celebrating over six decades of painting. After studying art at The Parsons School of Design, she went on to exhibit her work at the Museum of Contemporary Crafts, and the Cisneros Gallery in New York. In the 1970s, Gomez had solo exhibitions at Bakerkamp Gallery, Cisneros Gallery, Studio Gallery in Alexandria, VA, J Walter Thompson and Albert White Gallery, Toronto. She was awarded first prize in the Kosciusko Foundation Nation Competition in 1966, became the 1976-77 CINTAS Fellow, and received the 2013 Juana Gros de Olea Award. Her work was also commissioned by the Wayne Country Club, NJ (1965), the Dorado Beach Hotel, PR (1965), *Ben Franklin The Musical* in Paris, Ernest Lowenstein, Inc., New York (1966), and Eagle Fabrics, New York (1969).



Un Problema con la Conversacion

1976

silver gelatin print

9½ x 13½ inches



A Self-Defeating Gesture

no date

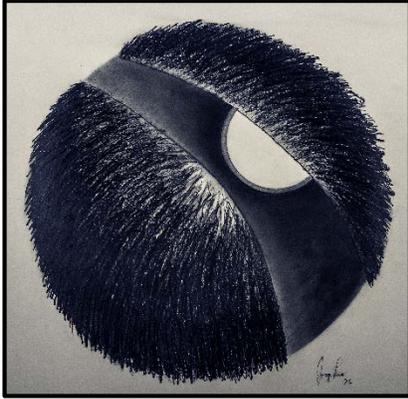
silver gelatin print

9½ x 13 inches

ADÁL MALDONADO was born in Utuado, Puerto Rico, in 1948, and relocated to New York City at the age of seventeen. Baptized as Adál by famed photographer Lisette Model, he was trained as a photographer and master printer at the San Francisco Art Institute in the early 1970s. Adál is the co-founder and co-director (along with Alex Coleman) of Foto Gallery in SoHo, New York City, an experimental gallery solely devoted to photography and photo-derived works as a fine-arts medium.

Adál is also known for his collaborations with other artists. In the early 1970s, he worked with Robert Mapplethorpe and helped him develop his distinct photographic printing style. In the mid-1970s, Adál started a long and fruitful collaboration with P. Pietri that lasted until Pietri's death. Together they developed El Puerto Rican Embassy Project (1994) and Mondo Mambo: A Mambo Rap Sodi - a collaboration with musician Tito Puente and choreographer Eddie Torres, presented at the Public Theater, NYC (1990). In 1992, Adal also collaborated with playwright Ntozake Shange, creating the photographic environmental design of the play "Love Space Demands."

Adál has been exhibited and is in the permanent collections of the Museum of Modern Art, NYC, the San Francisco Museum of Modern Art, the Houston Museum of Fine Arts, the Metropolitan Museum of Art, NYC, the Museo del Barrio, NYC, the Musée d'Art Moderne de la Ville de Paris, and Musée de la Photographie a Charleroi, Belgium, Lehigh University Art Galleries. A retrospective of his work was exhibited in 2004-2005 at the David Rockefeller Center for Latin American Studies, Harvard University, in Cambridge, Massachusetts. His first series of photographs, *The Evidence of Things Not Seen...* was published 1975 with four more books following. Adál currently lives in San Juan, Puerto Rico.



Untitled
1976
charcoal on paper
29 x 29 inches



Vespers
1975
watercolor on paper
42½ x 30⅝ inches

JORGE RODRIQUEZ

No artist biography is available.



Pampero
ca.1976
mixed media
44 $\frac{7}{8}$ x 30 $\frac{1}{2}$ inches

PABLO ROMERO

No artist biography is available.



Reconstruction #2

no date

collage

36⁵/₈ x 28¹/₈ inches

JOSÉ URBACH is an artist from Bogota, Colombia. He was born in Poland in 1940, a few months after the German invasion of that country. The first five years of his life, which Urbach says informed his entire career, were spent confined to Nazi camps, an experience which he likened to being born blind. In the spring of 1945, Russian forces took Poland. Urbach and his family then wandered for two weeks, sleeping in peasant houses. They were free, but not safe as Jews were still unwelcome in some parts of Poland. The family returned to their old home, only to find a Polish family living there. In 1947, they moved to Colombia, to live with his mother's sister. Urbach would spend several years there, hence the name "Jose." (His given name was "Josef.") He's never gone back to Poland. "I don't know what I'd be going to look for," Urbach said. "I don't have any point of reference."

Urbach later moved to New York where he absorbed into his work some of the major trends of contemporary art; minimalism, collage, conceptual art, and the use of photography in order to produce a finished product that is something more and less than a photograph. He has since had several solo exhibitions throughout Colombia and the United States.