William Camargo

William Camargo is a lens-based artist and educator raised in Anaheim, California. He is a lecturer in photography at Pasadena City College and Cal State Fullerton. William is the founder and curator of Latinx Diaspora Archives, an archive Instagram page that elevates communities of color through family photos. His work focuses on gentrification, police violence, and Chicanx/Latinx histories and comments on the hegemonic history of photography through archival research and performative interventions that live as photographs. William has held residencies at the Latinx Project at NYU, Light Work in Syracuse, NY, TILT Institute in Philadelphia, Center for Photography at Woodstock, Penumbra Foundation in NYC, Aurora Photo Center in Indianapolis, and Satisfactory Casa in San Jose, Costa Rica. William's works are in several public and private collections, including S.F MOMA Library, Huntington Library, Museum of Fine Arts in Houston, Harvard Library, MSU Broad Art Museum, LACMA, and the J Paul Getty Museum.

Javier Carrillo

Javier Carrillo is a Chicano artist from Michoacán, Mexico, who immigrated to the US when he was seven. His work centers on lived experience, using scale, religious symbolism, and personal iconography to examine cultural identity, memory, and belonging. Carrillo's paintings frequently portray close friends, family members, and moments drawn directly from his daily life, anchoring his practice in community and personal history. Rooted in the neighborhoods of Midtown Los Angeles, his work transforms ordinary scenes into powerful narratives of resilience and survival. These images reflect the emotional weight carried by immigrant communities, particularly amid ongoing ICE raids and the constant fear of separation, detention, and displacement. The tension between home and instability is a recurring presence in his paintings, where moments of intimacy coexist with anxiety, vigilance, and uncertainty. Through this lens, Carrillo honors the strength required to exist, love, and build family under the threat of being taken away. Javier Carrillo serves as the Exhibitions and Operations Manager at Art Division in Los Angeles, and teaches printmaking. He has exhibited in museums and galleries including the Bakersfield Museum of Art and The Mexican Consulate General of Los Angeles, and his work is part of the private collection of Stewart and Lynda Resnick, the USC Fisher Museum of Art, Georgia College & State University, and more.

Judithe Hernández

During the early 1970s, Judithe Hernández first won acclaim as a member of the celebrated Chicano artist collective Los Four. The collective would become a major force in the Chicano Art Movement and the first Chicano artists to break through the mainstream museum barrier. After graduating from Otis Art Institute in 1974, she and Carlos Almaraz, also a Los Four member, earned recognition as muralists during the Los Angeles mural renaissance of the 1970's.

Her inclusion in museum and gallery exhibitions in California began with landmark exhibitions at the Oakland Museum, "In Search of Aztlan" and "The Aesthetics of Graffiti" at the San Francisco Museum of Modern Art. Her 1983 solo exhibition at the venerable Cayman Gallery in New York made her the first Chicana to extend her artistic reach beyond the West coast. The international significance of her work came in 1989 with the first exhibition of Chicano art in Europe, Les Démon des Anges. Her studio practice has been devoted to the lush pastel paintings for which she is best known.

Over her 50+ year career, she has established a significant record of exhibitions and acquisitions of her work by major public institutions and private collections including: the Museum of Modern Art, New York; the Pennsylvania Academy of Fine Art, Philadelphia; the National Museum of Mexican Art, Chicago; the Smithsonian American Art Museum; the Los Angeles County Museum of Art; and more. She has been the recipient of the prestigious Artist-in-Residence at the Center for the Study of Race, Politics, & Culture, University of Chicago; the City of Los Angeles Artist Fellowship (C.O.L.A.) and the Anonymous Was a Woman Grant. In 2019, her artistic presence returned to downtown Los Angeles when her seven-story mural “La Nueva Reina de Los Angeles” was installed at La Plaza Village. In 2024, she was the first artist to be given a major retrospective exhibition at the new Cheech Marin Center for Chicano Art & Culture.

Jose Lozano

Raised in Mexico and Southern California, José Lozano had a rich history of drawing, painting, printmaking, curation, writing, and illustration. Lozano attended Art Center College of Design and received his MFA from CSUF in 1987, where he studied with Kim Abeles, Pierre Picot and Leo Robinson. He participated in and curated numerous exhibitions in Los Angeles and Orange County, including Papel Chicano and Chicanitas: Works on Paper from the Cheech Marin Collection and Open Your Eyes/Abre Los Ojos at Fullerton’s Muckenthaler Cultural Center. He worked on serigraph atelier projects with Self-Help Graphics, and several of the prints completed there are in LACMA’s permanent collection. Lozano was the recipient of a California Community Foundation Fellowship for drawing and painting, and his public art projects include LA Metro Loteria at the La Brea/Jefferson station and Aliso Dreams, a mural for La Plaza Village in Downtown LA. His most recent children’s book, Little Chancla, was named Best Bilingual Picture Book by the Latino Book Awards Association, and well-reviewed by the New York Times.

Gilbert "Magu" Luján

One of the most iconic figures of the Chicano art movement and a founding member of the artists collective "Los Four," Gilbert “Magu” Luján is known for his coloration and visual explorations of Chicano culture and community that drew upon and brought to life various historic and contemporary visual sources with startling results: pyramid-mounted lowriders driven by anthropomorphic creatures traversing a newly defined and mythologized LA. He was part of a small group of dedicated artists and intellectuals who set about defining a Chicano identity and culture as part of the Civil Rights movement of the 1960s. Luján produced ambitious public art projects such as the Hollywood & Vine Metro station and exhibited prolifically in galleries and museums within the United States and abroad.

Francisco Palomares

Francisco Palomares is a first generation Mexican American artist from East Los Angeles. His love of art began with the vibrant Chicano murals in his neighborhood. Those murals captured the beauty, strength, and spirit of his community. Today his mission is to document the Mexican American experience. Palomares holds a Bachelor of Fine Arts from California State University, Long Beach, with additional studies in Florence, Italy and Guangzhou, China. He founded his studio, PalomaresBLVD, in Boyle Heights and now works from the Bendix Building in Downtown Los Angeles. His best known body of

work, the Piñata Series, places colorful piñatas inside classical European landscapes. Through his work he reimagines the streets of Los Angeles and invites viewers into the stories of his community.
His work is in the collections of the Buffalo AKG Art Museum and the Cheech Marin Collection. He has exhibited at The Cheech Center, Mingei International Museum, the Armory Center for the Arts, and the Mexican Consulate of Los Angeles. He won the L.A. Lakers In the Paint competition, served as artist in residence at Quinn Emanuel, and has been featured by Telemundo, Spectrum News, and the L.A. Times.

Victor Reyes
Victor Reyes is a primarily self-taught artist born in Michoacán, Mexico, and raised in Compton and East Los Angeles. His work draws on that dual upbringing. Growing up amid violence, he found refuge in television, and its imagery of cartoons, anime and Mexican icons such as El Santo and El Chapulín Colorado became the foundation of his visual language. His brother taught him to make sketchbooks from toothpicks and torn paper, and his mother passed on her skills in sewing and painting. At 22, Reyes joined Art Division in Los Angeles, which led to scholarships to study at ArtCenter. Working across printmaking, drawing, painting and sculpture, he fuses personal history, religious imagery, cartoons and pop art into work that holds hope and darkness together. His work has been exhibited at Craig Krull Gallery, the USC Fisher Museum of Art, the Huntington Library, the César E. Chávez National Monument, the Museo Nacional de la Estampa in Mexico City, and the Annenberg Community Beach House. He was Artist-in-Residence at the USC Fisher Museum of Art in 2017 and teaches printmaking and ceramics at Art Division.

Jacqueline Valenzuela

Jacqueline Valenzuela's work centers on her experiences as a woman within the Chicano lowriding world. Growing up in East LA, Valenzuela was exposed to the kinetic art of lowriders, classics, and hot rods. Her ties to car culture heightened when her fiancé gifted her "La Playgirl" –a hot pink 1975 Cadillac Eldorado. This led to a three-year fine-art hiatus to focus on painting lowriders in an auto shop instead of producing traditional oil paintings on canvas. During this time, Valenzuela gained insight into painting techniques used by auto paint technicians, redefining her practice as a fine artist. Since then, Valenzuela's work has increasingly involved mixed media and non-traditional approaches.
Valenzuela received a BFA in Drawing and Painting from California State University, Long Beach (2019) . Valenzuela has a forthcoming MFA in Drawing and Painting from the University of California, Los Angeles (2027) . Her work has been exhibited nationally, including the South Gate Museum, Mexic-Arte Museum, Marietta Cobb Museum of Art, The Mexican Center for Culture and Cinematic Arts of the Mexican Consulate, The Cheech—Riverside Art Museum, the Brand Library & Art Center, Muzeo Museum, and Elverhøj Museum. Valenzuela's work has been highlighted in both online and printed publications of LAist, Remezcla, a special re-issue of Lowrider Magazine, Juxtapoz, and Gata Magazine.