

RUIZ-HEALY ART

Latinx, Latin America, & Texas Contemporary Art

Einar & Jamex De la Torre

RESIDENCIES

Ebeltoft Glass Museum, Ebeltoft, Denmark
University of Wisconsin-River Falls, Wyman Visiting Scholar Program, River Falls, WI
University of Notre Dame, Segura Arts Studio, South Bend, IN
STARworks Center for Creative Enterprise, Star, NC
National Museum of Glass, Leerdam, Netherlands
Urbanglass, Brooklyn, NY
The Melting Point, Sedona, AZ
The GlazenHuis Museum, Lommel, Belgium. Ajeto Glass Studios, Nový Bor, Czech Republic
S12 Gallery and Workshop, Bergen, Norway
Río Loco Art and Music Festival, Toulouse, France
CASA / Centro de las Artes de San Agustin, San Agustin, Oaxaca, México
Pottery Northwest, Seattle, WA
MassArt / Massachusetts College of Art and Design, Boston, MA
Museum of Glass, Tacoma, WA
Banana Factory Arts and Education Center, Bethlehem, PA
Museum of Glass, Tacoma, WA
CSUF / California State University Fullerton, Art Department, Fullerton, CA
CGCA / Creative Glass Center of America, WheatonArts Fellowship Program, Millville, NJ
RISD / Rhode Island School of Design, Providence, RI
Ezra Glass Studio, Kanazu, Japan
The Hilltop AIR Program, Tacoma, WA

SELECTED SOLO and TWO PERSON EXHIBITIONS

2024. *Upward Mobility*, McNay Museum of Art, San Antonio, TX
Collaidoscope, Retrospective exhibition at The Phillbrook Museum of Art, Tulsa Oklahoma

2023. *Post Columbian Futurism*. Institute of Contemporary Art, San Diego, CA.

2022. *Colonial Postcards*, The Museo do Vidro, Marinha Grande, Portugal.

2019. *Florentine Syndrome*, SiC! Gallery, Wroclaw, Poland (curated by Dominika Drozdowska & John Moran)

2019. *Rococolab*, The George D. and Harriet W. Cornell Fine Arts Museum, Rollins College, Winter Park, FL (curated by Gisela Carbonell)

2019. *High Noon*, Robert Lehman Gallery-Urbanglass, Brooklyn, NY (curated by Ben Wright)

2019. *Latino Art Now!*, Smithsonian Latino Center at Nicole Longnecker Gallery, Houston, TX

2018. *Mexikanischer Maximalismus*, Frauenau Glass Museum, Frauenau, Bavaria, Germany

2018. *Sloth*, Quint Gallery, San Diego, CA

2017. *Dovenskalb (Sloth)*, Glasmuseet Ebeltoft, Ebeltoft, Denmark (catalog, essay by Selene

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Preciado)

- 2017.** *Borders & Other Imaginary Fractals*, Koplín del Río Gallery, Seattle, WA
- 2015.** *Three Solo Shows*, Nationaal Glasmuseum, Leerdam, Holland (curated by Jeroen Maes / catalog, essay by John Drury)
- 2015.** *Quemando las Naves*, Koplín del Río Gallery, Culver City, CA
- 2015.** *Hyperkulturemia*, The William Traver Gallery, Seattle, WA
- 2015.** *Quemando las Naves*, The Ship in the Woods gallery, Encinitas, CA
- 2014.** *Three Solo Shows*, National Glass Centre Museum, Sunderland, England (curated by Jeroen Maes / catalog, essay by John Drury)
- 2014.** *Folkloric Acid*, The Mindy Solomon Gallery, Miami, FL
- 2014.** *Whysidro*, The Front Gallery, San Ysidro, CA
- 2013.** *Three Solo Shows*, GlazenHuis Museum, Lommel, Belgium (curated by Jeroen Maes / catalog, essay by John Drury)
- 2012.** *Einar & Jamex de la Torre*, The Chrysler Museum of Art, Norfolk, VA
- 2012.** *El Melting Pot*, Mesa Arts Center Museum, Mesa AZ
- 2012.** *Microcosmos*, William Traver Gallery, Seattle, WA
- 2011.** *Borderlandia*, The Tucson Museum of Art, Tucson AZ
- 2011.** *Fallen Angels*, S12 Gallery and Workshop, Bergen, Norway
- 2010.** *Borderlandia*, Craft and Folk Art Museum, Los Angeles, CA
- 2010.** *La Reconquista*, MACLA / Movimiento de Arte y Cultura Latino Americana, San Jose, CA (NEA grant)
- 2010.** *Animexican*, Koplín del Río Gallery, Culver City, CA
- 2010.** *Pimp my Glass*, The William Traver Gallery, Seattle, WA
- 2010.** *Inter-Continental Divide*, Kimball Art Center, Park City, UT
- 2008.** *MesoAmerichanics*, National Hispanic Cultural Center, Albuquerque, NM (curated by Tey Nun / catalog, essays by Tomas Ybarra-Frausto and Tey Nun)
- 2008.** *New Colonies in the New World*, Koplín del Río Gallery, Culver City, CA
- 2008.** *Vitrolic Compliments*, The William Traver Gallery, Seattle, WA
- 2007.** *Figurate Esto*, Lisa Sette Gallery, Phoenix, AZ
- 2005.** *Reaching Critical Mass*, Carnegie Art Museum, Oxnard CA
- 2005.** *Intersecting Time and Space*, The Museum of Glass: International Center for Contemporary Art, Tacoma, WA (catalog, essay by Tina Oldknow)

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2005. *Desperados*, The Price-Dewey Gallery, Santa Fe, NM
2005. *Folkloric Acid*, Koplín del Río Gallery, Culver City, CA
2005. *End of Empire*, CSUF / California State University Fullerton, Begovich Gallery, Fullerton, CA (catalog, essay by Felipe Ehrenberg)
2005. *Einar & Jamex de la Torre*, The Daniel Saxon Gallery, Los Angeles, CA
2004. *Einar & Jamex de la Torre*, Museum of American Glass, Millville, NJ
2004. *Infection Confection*, Lisa Sette Gallery, Phoenix, AZ
2004. *Super Grotesque Beauty*, The Daniel Saxon Gallery, Los Angeles, CA
2003. *Einar & Jamex de la Torre*, Museum of Art Fort Collins, Fort Collins, CO
2003. *Eurovirus*, The Daniel Saxon Gallery, Los Angeles, CA
2003. *Neorelics: The Spanglish Period*, The Salina Art Center, Salina, KS
2002. *Neoreliquias*, MUSA / Museo de las Artes Universidad de Guadalajara, Jalisco, México (curated by Ricardo Duarte / catalog, essay by Felipe Ehrenberg)
2002. *Angry Gods*, The Daniel Saxon Gallery, Los Angeles, CA
2001. *Anacronistas*, Mexic-Arte Museum, Austin TX (essay by Marilyn Zeitlin)
2001. *Neorelics*, The Porter Troupe Gallery, San Diego, CA
2001. *Neorelics*, The Snyderman Gallery, Philadelphia, PA
2001. *Anacronistas*, Grand Arts, Kansas City, MO (curated by Sean Kelly, essay by Leah Ollman)
2000. *The Mexican Problem*, Intersection for the Arts, San Francisco, CA (curated by Kevin Chen)
2000. *Ácido Folclórico: en Retrospectiva*, Centro Cultural Tijuana, Tijuana, MX (essays by Felipe Ehrenberg and Olga Margarita Dávila)
1999. *Nouveau Riche*, The Lisa Sette Gallery, Phoenix, AZ
1999. *La Conquista*, The Daniel Saxon Gallery, Los Angeles, CA
1999. *Mesomodern*, The William Traver Gallery, Seattle, WA
1999. *Oxymodern*, The Porter Troupe Gallery, San Diego, CA
1999. *El Niño's Wake*, MACLA / Movimiento de Arte y Cultura Latinoamericana, San José, CA
1999. *Arte Frontera*, The Snyderman Gallery, Philadelphia, PA
1998. *Ojito Tapatio*, The Mexican Fine Arts Center Museum, Chicago, IL (curated by Linda McAllister)
1998. *El Niño's Wake*, MACLA Movimiento de Arte y Cultura Latino Americana, San Jose, CA (essay by Raquel Tibol)
1998. *11:58 (PMAD)*, The Robert Lehman Gallery, *Urbanglass*, Brooklyn, NY (curated by Olga T. Valle)
1998. *The Intersections Program at the University of Hawaii*, Pegge Hopper Gallery, Honolulu, HI
1997. *Borderline Glass*, Arizona State University Art Museum, Tempe, AZ (curated by Heather Sealy Lineberry)
1996. *Folkloric Acid: The Resurrection*, MACLA / Movimiento de Arte y Cultura Latinoamericana, San José, CA (curated by Maribel L. Alvarez)
1996. *Einar & Jamex de la Torre*, The Daniel Saxon Gallery, Los Angeles, CA
1996. *El Chamuco*, SOFA Miami, FL, Snyderman Gallery, Philadelphia, PA
1996. *Folkloric Acid*, MACLA / Movimiento de Arte y Cultura Latinoamericana, San José, CA (the exhibition was vandalized and all the works destroyed)

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1994. *Sacrilege in Vitro*, Julie Rico Gallery, Santa Mónica, CA
1994. *Figuras y Alegoría*, Galería de la Raza, San Francisco, CA (curated by Liz Lerma)

SELECTED GROUP EXHIBITIONS

2019. *San Diego Surreal*, Oceanside Museum of Art, Oceanside, CA (curated by Susan Anderson)
2019. *Beast*, Riverside Art Museum, Riverside, CA
2017. *Los Angeles Latin America (LA/LA)n US-Mexico Border: Place, Imagination and Possibility*, Craft and Folk Art Museum, Los Angeles, CA
2017. *Los Angeles Latin America (LALA) How to read El Pato Pascual: Disney's Latin America and Latin America's Disney*, Luckman Fine Arts V Complex, CSULA, Los Angeles, CA
2017. *Glass 4 Ever*, Gorcums Museum, Gorinchem, Netherlands (catalog)
2017. *Cities of Glass*, Kunst Fort, Asperen, Netherlands (catalog)
2016. *A Peek into Chicano Art*, Manhattan Beach Art Center, Manhattan Beach, CA
2015. *The Cheech Marin Collection*, Mesa Arts Center Museum, Mesa AZ
2013. *Arte/Sano*, MAP / Museo de Arte Popular, México City, México
2013. *Contemporary Glass Sculpture*, Orlando Museum of Art, Orlando, FL (catalog)
2012. *The International Glass Symposium*, Nový Bor Glass Museum, Nový Bor, Czech Republic
2011. *Contacto 12*, Museo de las Américas, Denver, CO (curated by Maruca Salazar)
2011. *Obra Negra*, Centro Cultural Tijuana, México (curated by Carlos Ashida and Olga Margarita Dávila)
2010. *Obsidian Mirrors-Refracting Ancient Mexican Art and Archeology*, Getty Research Institute Gallery, Los Angeles, CA
2010. *Bienal de Estandartes Tijuana '10*, Centro Cultural Tijuana, Tijuana, México (curated by Marta Palau)
2010. *Slag (the Anti Art Glass)*, Prichard Art Gallery, University of Idaho, Moscow, ID
2008. *A Declaration of Immigration*, The Mexican Fine Arts Center Museum, Chicago, IL
2008. *Juxtapoz*, Laguna Art Museum, Laguna Beach, CA
2008. *TRANSactions: Contemporary Latin American and Latino Art*, Weatherspoon Art Museum, Greensboro, NC
2007. *No Distance is More Awesome*, Galería de la Raza, San Francisco, CA
2007. *Sister Cities- Testing Boundaries*, El Paso Museum of Art, TX
2007. *TRANSactions: Contemporary Latin American and Latino Art*, University of Rochester, Memorial Art Gallery, Rochester, NY
2007. *Strange New World-Extraño Nuevo Mundo*, SMMoA / Santa Monica Museum of Art, Santa Mónica, CA
2006. *TRANSactions: Contemporary Latin American and Latino Art*, MCASD / Museum of Contemporary Art San Diego, San Diego, CA / catalog)
2006. *Strange New World-Extraño Nuevo Mundo*, MCASD / Museum of Contemporary Art San

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- Diego, San Diego, CA (curated by Rachel Teagle / catalog)
- 2006.** *Holly Land- Diaspora and the Desert*, Heard Museum, Phoenix, AZ (essays by curators Joe Baker and Lara Taubman / catalog)
- 2006.** *Material Matters*, LACMA Los Angeles County Museum of Art, Los Angeles, CA (curated by Howard N. Fox and Shara Nichols / catalog)
- 2006.** *November*, The Harris Lieberman Gallery, New York, NY
- 2005.** *Espejos-Mirrors: Artistas Contemporáneos de México en los Estados Unidos*, Instituto Cultural de México, Washington DC (curated by Santiago Espinosa de los Monteros / catalog)
- 2005.** *Insatiable Desires*, USC / University of Southern California Fisher Gallery, Los Angeles, CA (catalog)
- 2004.** *Curious*, The Deschler Galerie, Berlin, Germany
- 2004.** *Narcochic Narcochoc*, Musée International des Modestes, Sète, France (curated by Marco Granados / catalog)
- 2004.** *Art from the Americas*, The Santa Barbara Art Museum, Santa Bárbara, CA
- 2004.** *LARVA*, Centro Cultural Tijuana, Tijuana, México (curated by Marco Granados)
- 2004.** *Going Global*, Carnegie Museum, Oxnard, CA (essay by Max Benavidez)
- 100 Artists See Satan*, CSUF / California State University Fullerton, Begovich Gallery, Fullerton, CA (catalog)
- 2003.** *México Illuminated*, Albright College and Reading Museum, Reading, PA
- 2003.** *Ultra Baroque - Aspects of Post Latin American Art*, The Walker Art Center; Minneapolis, MN
- 2003.** *Home/Land*, Pittsburg Society for Contemporary Craft and The Huston Center for Contemporary Craft, Pittsburg, PA (catalog)
- 2002.** *Mixed Feelings*, Fisher Gallery, University of Southern California, Los Angeles, CA (curated by Gustavo Leclerc and Michael Dear / catalog)
- 2002.** *Diagnósticos Urbanos*, Centro Cultural Tijuana, Tijuana, México (curated by Magali Arreola)
- 2002.** *III Salon del Vidrio*, Museo de Arte Contemporáneo de Caracas, Caracas, Venezuela
- 2002.** *VII Salón de Arte BBVA Bancomer*, Museo de Arte de la Ciudad de Querétaro, Querétaro, México
- 2001.** *Lateral Thinking: Art of the 1990's*, MCASD / Museum of Contemporary Art San Diego, San Diego, CA (catalog)
- 2001.** *VII Salón de Arte BBVA Bancomer*, Museo de Arte Moderno, México City, México
- 2001.** *Made in California- Art Image and Identity 1900-2000*, LACMA / Los Angeles County Museum of Art, Los Angeles, LA (catalog)
- 2001.** *Tendencias*, VII Salon de Arte Bancomer, México City, México (catalog)
- 2001.** *Ultra Baroque - Aspects of Post Latin American Art*, Modern Art Museum of Fort Worth, Fort Worth, TX (curated by Elizabeth Armstrong and Victor Zamundio-Taylor / catalog)
- 2001.** *Ultra Baroque - Aspects of Post Latin American Art*, SFMOMA San Francisco Museum of Modern Art, San Francisco, CA (curated by Elizabeth Armstrong and Victor Zamundio-Taylor / catalog)

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- 2001.** *Ultra Baroque - Aspects of Post Latin American Art* , Miami Art Museum, Miami, FL (curated by Elizabeth Armstrong and Victor Zamundio-Taylor / catalog)
- 2000.** *Ultra Baroque - Aspects of Post Latin American Art* , MCASD Museum of Contemporary Art San Diego, San Diego, CA (curated by Elizabeth Armstrong and Victor Zamundio -Taylor / catalog)
- 2000.** *Millennium Glass-an International Survey of Studio Glass*, Kentucky Art & Craft Gallery, Louisville, KY (curated by Brion Clinkingbeard, Adeke Leight and Stephen Rolfe Powel / catalog)
- 2000.** *ES 2000, International Biennial of Standards*, Centro Cultural Tijuana, Tijuana, México
- 2000.** *7th International Shoebox Sculpture Exhibition*, University of Hawaii Art Gallery, Honolulu, HI (catalog)
- 2000.** *Off Broadway*, MCASD / Museum of Contemporary Art San Diego, San Diego, CA
- 2000.** *Reflections of Time and Place: Latin American Still Life in the 20th Century*, Katonah Museum of Art, Katonah, NY
- 2000.** *Reflections of Time and Place: Latin American Still Life in the 20th Century*, El Museo del Barrio, New York, NY (curated by Clayton C. Kirking and Edward Sullivan / catalog)
- 1999.** *Glass Art Document*, Kanazu Forest of Creation Museum, Awara City, Japan (curated by Tomoko Aoki / catalog)
- 1999.** *The Labyrinth of Multitude*, CSU / California State University, Luckman Fine Arts Center Gallery, Los Angeles, CA (curated by Susana Bautista / catalog)
- 1999.** *Crossing Boundaries: Jamex and Einar de la Torre, Steve La Ponsie, and Ronald Gonzales*, USC / University of Southern California Fisher Gallery, Los Angeles, CA (curated by Max Schultz / catalog)
- 1999.** *Intersections Program*, University of Hawaii, Pegge Hopper Gallery, Honolulu, HI
- 1998.** *Frágil: Arte en Vidrio*, Monterrey Glass Museum, Monterrey, México (catalog)
- 1997.** *Reconstructing Ritual*, SDSU / San Diego State University Art Gallery, San Diego, CA (curated by Tina Yapelly)
- 1997.** *Monique Knowlton Returns*, Monique Knowlton Gallery, New York, NY
- 1997.** “*El Niño*”, binational installation for inSITE97, Centro Cultural Tijuana, Tijuana, México (curated by Sally Yard, Ivo Mesquita, Oliver Debroise, and Jessica Bradley, catalog)
- 1996.** *Día de los Muertos* , The Mexican Fine Arts Center Museum, Chicago, IL, Chicago, IL
- 1995.** *All Americans*, Porter Troupe Gallery, San Diego, CA
- 1995.** *La Curva*, The City Gallery, Ensenada, México
- 1994.** *Glass of the Pacific Rim*, SFSU / San Francisco State University, San Francisco, CA

SPECIAL PROJECTS

- El Dorado*, Installation part of Lille 3000 festival, France (curated by Ana Elena Mallet)
- MUJAM* billboard part of ‘Open Walls Project’ San Diego, CA
- Río Loco Art and Music Festival, Toulouse, France
- Bienal de Estandartes Tijuana '10*, Centro Cultural Tijuana, MX (curated by Marta Palau).
- Pho'zole*, The California Biennial, Orange County Museum of Art, Newport Beach, CA. *Quinto*

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Sol, 5th Bienal do Mercosul, Porto Allegre, Brasil (catalog)
Cuarta Bienal Monterrey, Museo de Arte Contemporáneo de Monterrey, Monterrey, México (catalog)
“El Niño”, binational installation for inSITE97, el Centro Cultural de Tijuana, México (curated by Sally Yard, Ivo Mesquita, Oliver Debroise, and Jessica Bradley / catalog)

SELECTED BIBLIOGRAPHY

Gisela Carbonell, Ph.D., *Interview with Einar & Jamex de la Torre*, Cornell Fine Arts Museum, Winter Park, FL
Georgina Fentoni, *Glass Art 2002*, published by Georgina Fentoni, London, United Kingdom, p. 78
Gary D. Keller, *Triumph of Our Communities*, The Bilingual Press, p. 4, 158, 307
Gary D. Keller, *Chicano Art for Our Millennium*, The Bilingual Press, p. 149, 154
Ray Leier, *Contemporary Glass; Color Light & Form*, Guild Publishing, p. 107
Jean McLaughlin, *The Nature of Craft and the Penland Experience*, Lark Books, p. 147
Selene Preciado, *Dovenskab (Laziness)* exhibition catalog, Danish Arts Foundation, Copenhagen, Denmark
Max Schulz, *Contemporary Chicana and Chicano Art*, The Bilingual Press, p. 156-159
Paul Stankard, *Studio Craft as a Career: A Guide to Achieving Excellence in Art-making*, Schiffer, p. 126-127

REVIEWS & PUBLICATIONS

Dan Mølgaard, *The Seven Deadly Sins, Sloth*, Neues Glass/ New Glass, 1/2017, p 7-11
Robert Pinkus, *Whysidro*, Art News, October 2014
John Drury, *Alien Being: The de la Torre Brothers*, Nues Glass Magazine, Fall 2011, p 26-23
Staff, *Borderlandia: Cultural Topographies v Einar and Jamex de la Torre*, Tucson Weekly, September 22, 2011
Getty staff, *Obsidian Mirror-Travels*, Getty Research Institute Exhibition Gallery, November 2011 (pamphlet)
Margaret Reagan, *Playfully Serious*, Tucson Weekly, February 17, 2010
Jody Zellen, *Access and Excess: The Hybrid Work of Jamex and Einar de la Torre*, Art Ltd., November/December 2010, p 54
James Scarborough, *Einar and Jamex de la Torre*, Artillery Review, Los Angeles, CA, 2010
David Pagel, *Art Review: Einar and Jamex de la Torre at Koplín del Río Gallery*, The Los Angeles Times, September 23, 2010
Lucero Amador-Miranda, *Protesta en Arte en Animexican, Einar and Jamex de la Torre revelan más que belleza*, La Opinion, Los Angeles, CA, September 9, 2010
Gussie Fauntleroy, *De la Torre Brother's and Border Baroque*, Craft in America, September 2009
Janelle Conaway, *Manouvering Meztisaje*, Americas Magazine, February 2009
Leah Ollman, *The De la Torres are tempting fate*, Special to The Times, February 8, 2008

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Staff, *Tijuana's Strange New World*, View of San Diego Museum of Contemporary Art, Cover, July 2006

Joanna Shaw-Eagle, *Tijuana's Strange New World*, The Washington Times, April 8, 2006

Daniella Walsh, *Glass Exhibit is a Clear Delight*, The Orange County Register, April 24, 2005

David Ebony, *Report from Monterrey*, Art in America, March 2005, p 75-76

Jen Graves, *A Sacrifice to Art Gods*, The News Tribune, Tacoma, WA, January 22, 2005

Tomas Ybarra-Frauso, *L'expérience Métisse Conference*, Louvre Museum, Paris, France, April 2004

Shawn Waggoner, *Qualified Irreverence: Einar and Jamex de la Torre*, Glass Art Magazine, May 2004, p 6-12

Leah Ollman, *Jamex & Einar de la Torre*, Origina Magazine, México City, January 2004, p 16-21, 71, 74

Edward J. Sullivan, *Import/Export the Borderless Baroque*, Art in America, July 2002, p 30, 39

Old Know, *Juror's Choice*, The Corning Review 23, 2002

Armando Ramírez, *Neoreliquias*, El Occidente newspaper, February 24, 2002

Felipe Ehrenberg, *Neoreliquias, ¿Disolución Estética?*, Front page, Guadalajara, México, February 24, 2002

Victor Pazarín, *Los Frutos del Artificio*, Ocho Columnas, Guadalajara, México, front page, February 2, 2002

Victor Ortiz Partida, *El Lado Opuesto al Minimalismo*, Público, Guadalajara, México, January 31, 2002, p 2

Jorge Zul de la Cueva, *Rompen las Reliquias con Vidrio*, Mural, Guadalajara, México, February 31, 2002, 7D

Staff, *Neoreliquias, el Barroco Chicano en Vidrio Soplado*, El Informador, Guadalajara, México, Cover, January 31, 2002

Robert L. Pincus, *Agitation in Glass and Acrylic*, San Diego Union Tribune, November 22, 2001

Alison Thorson, *Cultural Chaos Erupts in Brothers' Art*, The Kansas City Star, Cover of Arts, June 3, 2001

Rebekah Merrill, *Telling Stories on Both Sides of the Border*, Review, Kansas City, MO, June 2001, p 38-39

Berin Golonu, *Einar & Jamex de la Torre, Intersection for the Arts*, Art Nexus, May 2001, p 154-155

Jeanne Claire van Ryzin, *Kitsch Crosses Cultural Borders*, America-Statesman, Austin, TX, January 20, 2001

Rob Curran, *Exhibitionism*, The Austin Chronicle, February 2, 2001, p 42

Anjee Helstrup, *The Mexican Problem*, Zero Magazine, October 10, 2000

Robert Pincus, *Attitude Adjustment*, San Diego Union Tribune, September 28, 2000, p 4-5

Megan Wilson, *Critics Choice: Art, The Mexican Problem*, The San Francisco Guardian, September 20, 2000

Rodrigo Diaz, *The Mexican Problem, An Installation by Jamex and Einar de la Torre*, SFStation.com (blog), September 20, 2000

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Felipe Ehrenberg, *Minarete*, La Frontera, Tijuana, México, September 7, 2000
Lorenza Muños, *Exploring the Boundaries*, Los Angeles Times Calendar Section, January 12, 2000
Kathleen Vanesian, *Tijuana Brash*, New Times, Phoenix, AZ, December 2, 1999
Robert L. Pincus, *Glass Darkly*, San Diego Union Tribune, San Diego, CA, July 8, 1999
Jack Fisher, *When Worlds Collide: Christianity, Beer and Bad Weather*, San José Mercury, February 28, 1999
Ann Elliott Sherman, *El Niño Behind Glass*, San José Metro, February 11, 1999
Interview, *Artists Explore Border*, Sculpture Magazine, February 1998. p 36-37, 70
John Perrault, *On the Border*, Glass Magazine, Cover, Spring 1997, p 20-28
James Chute, *Arts Month: Brothers find inspiration on both sides of the border*, The San Diego Union Tribune, August 28, 1997
Michael S. Gant, *Stones in a Glass House*, The San José Metro Newspaper, San José, CA, October 7, 1996, p 55
Ann Elliott Sherman, *Mayhem at MACLA*, The San José Metro Newspaper, April 10, 1995

SELECTED HONORS AND AWARDS

Public Art Network-Year in Review, Rancho los Amigos Rehabilitation Center
The USA Artists Grant
The San Diego Foundation Grant
Estandartes Biennial, Tijuana Cultural Center
The San Diego Art Prize
The Louis Comfort Tiffany Foundation Grant
The Joan Mitchell Grant Award
CGCA / Creative Glass Center of America, WheatonArts Fellowship Program
Production Grant, "Grant Arts" Kansas City

MUSEUM & PUBLIC COLLECTIONS

National Glass Centre, Sunderland, United Kingdom
Museum of American Glass, Millville, NJ
Arizona State University Museum, Tempe, AZ
Arkansas Arts Center, Little Rock, AR
Corning Museum of Glass, Corning NY
The Ernsting Foundation Alter Hof Herding, Coesfeld, Germany
Fisher Museum of Art, University of Southern California, Los Angeles, CA
Frauenau Glass Museum, Frauenau, Bavaria, Germany
GlazenHuis Museum, Lommel, Belgium
Henry Art Gallery, Washington University, Seattle, WA
The Kanazu Museum, Kanazu, Japan
Lowe Art Museum, University of Miami, Miami, FL
National Museum of Mexican Art, Chicago, IL

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Museum of Decorative Arts, Prague, Czech Republic
Museum of Glass, Tacoma, WA
Nationaal Glasmuseum, Leerdam, Netherlands
National Hispanic Cultural Center, Albuquerque, NM
Nový Bor Glass Museum, Nový Bor, Czech Republic
Palm Springs Art Museum, Palm Springs, CA
Museum of Contemporary Art San Diego, San Diego, CA
The Santa Barbara Museum of Art, Santa Barbara CA
Tucson Museum of Art, Tucson, AZ

PUBLIC COMMISSION PROJECTS

San Ysidro Public Library, San Ysidro, CA
Vitae Telam, Manus Curant and Primum Pulmenti, Rancho los Amigos Rehabilitation Center, Downey, CA
Outdoor public sculpture, Compton light rail terminal, Compton, CA
Indoor lenticular archway and outdoor metal panels, San Ysidro Public Library, San Ysidro, CA
Vigor Vortex, 10' lenticular mandala, Rancho los Amigos Rehabilitation Center, Downey, CA (PAM-YIR award)
Barrio Bot, 16' steel and cantera stone sculpture at COMM22 development, San Diego, CA
Open Walls, printed artwork on billboard, San Diego, CA
Corpus Callosum, lobby lenticulars and elevator shaft dioramas, San Diego Central Library, San Diego, CA
11' kinetic mandala, The City of Toulouse, France
Dyslexic Mementos, forty wall pieces, San Diego International Airport, San Diego, CA.
Southern Exposure, two 16' sentries sculpture, Phoenix Convention Center, Phoenix, AZ
Cantera stone sculptural wall and 5' bronze sculptures, Valley Metro Rail, Phoenix, AZ
Rodoviaria, five 50" cantera stone wheels with sand cast glass inclusions, Caltrans District 11 New Campus Facility, San Diego, CA
Three 10' cast glass mandalas and five cantera stone sculptures, Plaza San José, San José, CA
Journey to Aztlan City, 200 cast glass heads on a mural, San Diego Convention Center, San Diego, CA