

Life and Work

Master Arturo Reyes Mata has distinguished himself since his student years at the San Carlos Academy for his deep humanism and solemn dedication to the art of painting. Due to his deep humanistic sense, Arturo was involved in student activities of his time in San Carlos 1976-80, aimed at improving art education and defending all expressions of painting that at that time was dominated by a single tendency, the self-proclaimed "la ruptura". After his departure from the Academy and for political reasons, he was involved in cultural and political activities that involved the practice of pictorial plastic arts in all its forms, that is: engraving, watercolor, mural painting, graphic design, easel painting. Most of his plastic production of the first ten years since his departure from San Carlos, was captured on walls, wall newspapers, political newspapers, flyers, posters, blankets, etc. throughout the length and breadth of the Mexican nation. Since the 1970s and the mid-1980s, he was persecuted and harassed by the police forces of the governments of the time, forcing him to shelter himself for months and then leave the country as the only way to stay alive. Arturo began his journey to first the neighboring country of the North and after a year and a half to Europe. In Europe, Arturo engaged in activities of international solidarity with the peoples of the world, displaying a visual activity similar to that which was customary in Mexico; Thus he left there a legacy of posters, installations, individual exhibitions, blankets, murals, flyers, etc. Arturo, moved by his humanistic and somewhat immediate zeal, failed to document his plastic activities in detail. This is explained in part by his attitude of humanitarian service and not properly artistic protagonist seeking fame and money, hence his plastic legacy may seem limited. In addition to this "limitation", it is worth emphasizing the barbarous humiliation and perpetration that he was subjected to by the New York police when he naively returned from Europe in 1982. Moved in part by his deep patriotic fervor, in part because he wanted to exhibit his recent collection of drawings charcoal, a collection lost forever because customs in New York confiscated it as proof that Arturo was a Mexican terrorist who had connections to Latin American terrorists. After being psychologically tortured for several days in the J.F. Kennedy Arturo arrives in Mexico carrying an incomparable depression which after several months and even contemplating suicide, manages to bring down and immediately joins the plastic work. Once again, from his enormous creative capacity, easel works, ephemeral murals, blankets, posters and flyers for social and cultural movements arise, as well as individual exhibitions in cultural houses and community cultural centers, both in what was then called DF and in the province. Reluctant and hesitant, he also engaged in the painful task of reproducing from memory the drawings taken by the New York police, a process that he abandoned after several months due to the tremendous pain and anguish it caused him. In short, he never finished reproducing the snatched work, however, from such an undertaking a collection of charcoal and pencil drawings of impeccable quality, thematic maturity and imponderable technical mastery emerged. Arturo had turned barely 27 years old (The full story could be read in the Attack of the Empire) At the same time and together with troubadours, popular theater artists, poets and other plastic artists, his tireless humanist struggle led him again, in the middle of the eighties, to leave the country to preserve his life.

Already in Europe he joined once again with the movement of solidarity with the peoples of the world but this time Europe was moving a lot towards racism as a political prerogative. The next twenty years in Europe were extremely difficult for Arturo. Devoid of the cultural substrate at a time of racist advance coupled with the confusion created by the fall of the Berlin wall, they were key in Arturo's decision to focus only on plastic production, the philosophical study and rethinking of art as a humanizing and redemption. Simultaneously, our artist had to dedicate much of his creative time to learning various languages without which his life there would have been much more difficult. After years of intense plastic work that resulted in countless individual and group exhibitions, Arturo decided to return to Mexico in early 2005. He arrived at that decision after

realizing that the democratic process in Mexico was in some undeniable watershed and therefore did not want to miss the opportunity to be part of such an unrepeatable process. So, full of patriotic fervor, he packed his vast plastic production (because he was never able to enter the commercial market of European painting for various reasons, among which his critical and humanitarian vision of the world prevented him from making certain moral concessions to the art market, uniting to that rampant and foolish discrimination that exploded and poisoned all social and cultural relations in Europe from the beginning of the nineties, which made the life of non-Europeans and people of color a real hell) and together with her spouse Sarah Shelley Tisdall, who died in 2017, who was also an artist, pooled his savings to cover the exorbitant costs of the move.

The work of Arturo Reyes, including the one that has been rescued from his years of intense humanistic activity during which much of the plastic production had an "ephemeral" character (I put ephemeral in quotes because that name was assigned to him by art critics of the time, although its production had an explicit artistic intention) can be admired on his website www.arturoreyes.com

With this exhibition of the life and work to date of the Painter Arturo Reyes Mata, we consider that his artistic work is inserted into the concept of general progress of the arts and deserves to be taken into account in the history of contemporary Mexican art.

José Martínez Acevedo

Art critic, poet, writer and independent political analyst (recently passed away forgotten by his comrades in combat and by the world of art and literature)

Between the Topology of Aesthetic Space and Radical Secularism: about of the Plastic work of the Mexican Artist Arturo Reyes.

By **Antonio Jar** professor of Contemporary Philosophy at the Center for Advanced Studies of the Visual Arts, University of Wisconsin, USA.

When talking about the plastic work of Arturo Reyes the first thing that surprises is its magnitude. Arturo Reyes is very prolific, we could say here that Picasso's maxim "I do not seek, I find" in Arturo Reyes is fully fulfilled, because Arturo Reyes every time he takes the brush or pencil, pen, charcoal or any other technique or object is to find the hidden aspects of reality that are invisible to the rest of us. Because his work opens, uncovers the body of reality, unveils and reveals, runs veils that for many of us do not even realize that they are virtual palimpsests. Art of pirouettes and jumps, a graceful and dangerous game from which the poet and artist does not always emerge unscathed: there are stumbles, falls and going, there are cardinals and setbacks. But the injuries are not fatal: Arturo heals soon, comes out of the poetic-pictorial infirmary smiling, jumps up and stands on the sand with a hoop and a whip tamer for aesthetic spaces. But it also invites reality to a party, to walk the streets, to have a beer, to ramble through the world of aspirations and conspiratorial meetings. The two-dimensional topology of Arturo's work as it rises, becomes a poem and flies through the air we breathe and nurtures our sensitivity without us knowing it. This topology is like an electromagnetic wave generator, an aesthetic transmitter that intervenes in the ubiquitous ether and whose scope depends on the degree of justice that humanity is capable of generating. Because the work of Arturo Reyes evokes and generates that, it is a generator that vibrates to the beat of our imagination, a generator that evokes the ailment of justices of all kinds, aesthetic justice, loving justice, social justice, sexual and political justice, even the formal justice of surfaces, foreground, background or background. It is the search for the cosmic balance that intrigued the first Greek philosophers, Thales of Miletus and

Anaximander and that is expressed as concern in the Nahuatl possession of Netzahualcoyotl. In Arturo's paintings nature speaks the language of mythical surfaces, those that made possible the transition from the hieroglyph to the language itself because there it is in ferment, in two dimensions Arturo Reyes's ability to encode messages is masterful. But they are messages sometimes more serious than others, however the ferment of making the leap towards the letter and forming a parallel grammar is there, it must be seen. One more element for its decoding is the amount of effort that the viewer is available to generate in itself even when decoding involves the simple festivity of visual delight, such as when viewing a sensual scene, or a dramatic landscape or simply when you follow the flight of a beautiful bird with your eyes. All that is there in the work of Arturo Reyes. Also in the irresistible presence of the pictorial surface of his drawings, for example, the soul of the paper, the papermaker, the paper carrier, the ink or the charcoal lives their second life, this time less full of errors than the previous one. Because that is the advantage of being used by Arturo Reyes, it is giving the material the opportunity to live a second life. And we, without that real possibility of transmutation nevertheless offer us the possibility of trying a second existence with the mere metaphysical game of the contemplation of his work. It was Jacques Lacan the French psychoanalyst and friend of the Surrealists who discovered that in order to secrete a certain vital substance for their existence, pigeons required to see themselves. It is as if the vision to constitute itself as a vital function in daily life requires confronting itself. This mirror effect is found in the works of Arturo Reyes, it is as if his works saw themselves through the use of materials, use-mirror; the diversity of color combinations, the texture, the implicit forms of the actors in the composition. And from its geometry, although Euclidean, it becomes an essential ally of Lobachevsky and Riemann, which reveals another aspect of Polyangularity discovered by Siqueiros in the work of Arturo Reyes. Although in this case applied to spatial references in the mind of the viewer, of the movement of thought that creates the topology of the mental image as well as the generation of space where ideas seek the best accommodation for the stimuli of the heart. Yes, it is as if the mirror effect acquired its real accomplice in the type of geometry that light uses to make possible the existence of the works of Arturo Reyes. On the other hand, as an electromagnetic wave that will swell the population of the kingdom of which Plato spoke, where according to him is the origin of all our ideas, the works of Arturo Reyes come to be no longer the idea itself but the driver of the vehicle that transports these ideas so that they have a good arrival in their kingdom. Therefore, thinking when contemplating the works of Arturo Reyes is like religating thought not with Plato's kingdom of ideas but with the creator of that kingdom, which is being itself. Without wanting to and embedded in the aesthetic practices of universal art, the work of Arturo Reyes, however, does not escape the nutritional background of the Mexican School of Painting. Arturo Reyes was a brilliant student at the National School of Plastic Arts, better known as Academia de San Carlos because with that name he was baptized at his birth as Escuela de Arte. Arturo felt like a painter artist before entering the Academy because from a very young age he already remained a painter. Furthermore, Arturo believed that entering the Academy was a waste of time. Time proved him wrong. Arturo's formative years in San Carlos were struggling to master pictorial techniques and to rescue what the Mexican Painters had accomplished and had been hidden and vilified by the elite vendor, self-styled "the generation of rupture" made University staff in the San Carlos of that time, the 1970's. At that time, Mexico was still living under the heat of the cold war, especially for sharing the border with Washington. Arturo Reyes stood out brilliantly as a student achieving both objectives: the rescue of the Mexican painters achieved through bloody student strikes that lasted months; and the mastery of the aesthetic language reached Arturo the degree of mastery as witnessed by his first great solo exhibition in the main gallery of the Academia de San Carlos in 1978. However, Arturo is forced to leave the country for his performance both in student strikes as in clandestine activities. Exile in Europe lasts a short time and Arturo returns in 1983, but his return does not go unnoticed. At customs, at the New York airport, the police of that country detain him for several days and torture him, it is as if they were waiting for him, which was not improbable given his militant actions both in Europe and before in Mexico. But the physical disaster is not comparable to the spiritual one: the police snatched his folder with around a hundred works on paper that he

had produced during the two years of exile in Europe, arguing the artist's links with the Latin American guerrilla and arms dealer.

For Arturo, that was like losing his entire family in an unexpected and terrible disaster. The arrogance of those who rule that country made the act go unpunished. Back in Mexico, the Mexican art world was unable to face the case, thus leaving one more act unpunished to add to the long list of impunities that accredit governments, the 'paradigm of democracy', of the northern neighbors. And Arturo was left with the anguish, anguish and sometimes despair that even at this time, the mere mention of the case caused Arturo visible expressions of anger and grief. Subsequently Arturo overcame the ominous mishap and managed to reproduce from memory almost all the works taken away. The result of that titanic effort was concretized in the brilliant series of drawings that have been exhibited in Mexico, San Francisco, New Mexico, Colorado, Stockholm and London from 1984 to the present day.

Arturo Reyes was born in an abandoned Huichol and mestizo town in the arid geography of the State of Zacatecas in 1954. His childhood passed between cacti, the four seasons, tunas, colonche, blue skies, playful clouds, bare hills and a brilliant performance at school primary. The Huichol and Christian tradition is the scene of that childhood whose elements will reappear later, although conceptualized and abstracted in metaphors in the aesthetic code of his work. Because throughout it we see that nature always appears, sometimes dimly and timidly, sometimes with its own and demanding voice, whether in the form of a landscape or of simple nature, and many times abstracted sky, clouds, rain, storm, mount and dialogue between them. Above all, these last three are motifs that, in different degrees of metaphor, appear more in his paintings. At the age of ten, he was transferred with his family to Mexico City. This fact will also leave indelible marks on Arturo's aesthetic life. And I say aesthetics because Arturo is also a poet like William Blake and Rafael Alberti were also painters, Leonardo a scientist and an essayist Delacroix. And I emphasize the fact that in these times it is easy to forget that aesthetic work is only limited by the particular techniques of the plastic arts, which after all fall prey to relativity in the use of real time, which leads to the fact that poetic mastery, then, is only restricted by the subliminal and metaphysical ability in handling grammar, its elements and tools related to the art in question. Overcome that obstacle, becoming a poet, painter, sculptor, writer, even engineer, etc. it is only a matter of real time in that virtual-aesthetic time has been previously knocked down by the previously acquired creative capacity or during the exercise of the iron will of free will. The metaphorical creation with words and with non-verbal visual elements establishes in all these cases, as in Arturo's poetic and plastic work, an indiscernible unit that only imbeciles are incapable of scrutinizing. Because specialization is one of the diseases that modern society, on the cusp of synecdoche and social fetishism, has turned into the key to success. Universalizing mental states are in grave danger, although not for Arturo Reyes. But the fact that Arturo has achieved the happy combination of poetry, philosophy and plastic art was after many battles against official society, but especially against the mediocrity of all those who are incapable of aesthetic universalization and who defend their territory to the way national states do it by creating chauvinism.

The Renaissance spirit of Arturo Reyes is not only expressed in his attitude towards creativity but also in the formal recreation of the geometric composition that the Italian Renaissance inherited for universal art and for the work of Arturo Reyes: the Euclidean aesthetic space. The geometry of Renaissance art was the spatial structure on which the comedy of life took place. The art of painting had to represent, in two dimensions, that referential comedy of the real and virtual, it was the vanishing point at the center of which was the Renaissance man and his unlimited creative capacity: the manmade demigod. Subsequently Marx, the Cubists, Lenin, Freud and Einstein showed that there are many other points of view and many other men and women at the center of creative human capacity, as well as many other geometries that explain the structure of the universe in terms of time and space relative. Siqueiros also came and showed us that the angular versatility or polyangularity in the perception of the plastic work is created by the spectator in both a physical and mental movement. Physical in that its movement creates the geometry of the composition of the work; and mental in that the metaphorical structure of the

work acquires its full meaning by adding the physical or moving element of the viewer. Thus Einstein's theory of relativity is also fulfilled in aesthetic space thanks to Siqueiros. And this rupture-investment and dialectical preservation with the rebirth, we also see it in the work of Arturo Reyes. Take, for example, the charcoal on paper titled "The Stature of the Man Piercing" (N. 117). Here it can be seen how the Cartesian space is metaphorically transformed by the shock caused by the movement of the figures in the plane. Leonardo's drawing represents the Renaissance, vertical and horizontal movement represent the Cartesian version of Euclidean geometry. The result is polyangular in that the initial figure, both vertical and horizontal, in the Cartesian and topographic clash becomes another with modern attributes, but at the same time these emanating from the previous ones in both location and meaning. The differential geometric references are at the same time of historical significance, thus creating the metaphorical polyangularity that is only applicable to the aesthetic space of Arturo Reyes' work.

Trajectory

Born in La Luz, Loreto, Zacatecas in October 1954 / Born in La Luz, Loreto Zacatecas, México in October 1954

Art Studies

London 1999-2001
Stockholm, Sweden 1990-94 (Art and Architecture Studies)
Trondheim, Norway 1993
Beijing, China 1993
Moscow, Verjoturi, Rusia, 1992
Stockholm, Sweden 1986-88
San Francisco Cal, 1985-86
Denver, Colorado, USA 1984-85
San Carlos 1976-1981

Academic studies

Master of Art History: University of London; 1999-2001
Diploma in Philosophy: University of London, 1998
Diploma in Architecture: Royal Institute of Technology, Stockholm, Sweden, 1993
Diploma in Art Administration: University of London, 1997
Diploma in Art History: Birkbeck College, University of London, 1999
Certificate in English Literature: Birkbeck College, University of London, 2000
Diploma in Web design, London, 2002
Diploma in Electronics and Computing: AMU-center, Stockholm, 1990

Study tours in Art, Culture and Architecture to:

Spain and Egypt 1998
Germany 1991 and 1997
India 1997

Russia, China, Turkey, Northern Europe, Scotland, Italy, Switzerland, France, New York, San Francisco, 1980, 1985, 1990, 1993.

Participant to the World Congress of Philosophy in Boston Mass. USA in 1998; and Turkey 2003.

Participation as delegate to the 10th World Conference of Economies of the Culture. Barcelona, Spain, 1998.

Research work for four years at the British Library in London, 1994-1998.

Solo Shows

2006- Palace of Justice of San Lázaro, México, CDMX.

2004- Studio Studio in London, Trinity Buoy Wharf, UK.

2003- MEGACEN Gallery and International Gallery -including conference and presentation-, Santiago de Cuba, Cuba.

-Trinity Buoy Wharf Workshop Studio, London, UK.

2002- Spitalfields Gallery, London, United Kingdom.

-Studio, Cable Street, London -Whitechapel Library, London, UK

2001- Studio, Cable Street, London, UK

2000- The Gallery, Stoke Newington. London, UK.

1999- Café Gallery, Southwark, London, United Kingdom.

-1 2 Plus Studio, Southwark, London, United Kingdom.

1998- Angel Wharf Gallery, Bermondsey, London, United Kingdom.

1997- Two shows at the Gallery Casa Latinoamericana, London, UK.

-Installation outside Oxo Building, London, United Kingdom.

-Art House, Lewisham, London, United Kingdom

1996- Two shows at the Gallery Casa Latinoamericana, London, UK.

1995- Stockwell Community Center, London, United Kingdom.

1994- Acton Town, Community Center, London, United Kingdom.

1993- Community Center Gallery, Gävle, Sweden.

-Installation at the Royal Institute of Technology, Stockholm, Sweden.

1992- Gallery Ark, Stockholm. -Installation at the Royal Institute of Technology, Stockholm, Sweden.

1991- Gallery Donnet, Stockholm, Sweden.

-Installation at the Royal College of Technology, Stockholm, Sweden.

1990- Community Center, Rotebro, Stockholm, Sweden.

1989- Moldova Gallery, Stockholm, Sweden.

1988- Gallery Donnet, Stockholm, Sweden.

-Allemans Katt Gallery, Stockholm, Sweden.

1987- Modern Gallery, Stockholm, Sweden.

-The House of Culture, Saltsjöbaden, Sweden.

1986- Pluto Gallery, Stockholm, Sweden.

1985- Latin American Center, Stockholm, Sweden.

1984- Community Arts Center Casa Armijo, Albuquerque, New México, USA

-La Raza Gallery, San Francisco, USA.

1983- Yugoslavian Cultural Center, CDMX, México.

1981- San Carlos, National School of Plastic Arts (ENAP), CDMX, México.

1980- Community Center, Stockholm, Sweden.

1979- CLETA (Independent Center for Theatrical and Artistic Experimentation) CDMX, México.

1978- San Carlos, ENAP, CDMX, México.

1975- The Garden of Art, CDMX, México.

Collective shows

2006- Tlaxcalteca Institute of Culture, Tlaxcala, México.

-Nañú Museum of Ixmiquilpan, Hidalgo, México.

-El Faro de Oriente, CDMX, México.

-Regional Culture Center of Toluca, México.

-Museum of the Southern Revolution, Morelos, México.

-Guerrerense Institute of Culture, Chilpancingo, Guerrero, México.

- Central Public Library of Oaxaca, Oaxaca, México.

-El Carmen Cultural Complex, Tehuacán, Puebla, México.

-Raúl Anguiano House of Culture, CDMX, México.

-San Carlos Academy, CDMX, México.

-Colima House of Culture, Colima, México.

-UAER Exhibition Hall, Jiquilpan, Michoacán, México.

2005- Tlaxco House of Culture, Tlaxcala, México.

-Gallery of the Municipal Presidency of Tlaxcala, México.

-Centre Cultural Zacatelco, Tlaxcala, México.

-Huamantla Culture House, Tlaxcala, México.

-Calpulalpan House of Culture, Tlaxcala, México.

-Palace of Culture, Tlaxcala, Tlaxcala, México.

-Centro Cultural Mexico-Israel, Mexico City, México.

2004- DACS (Design and Artist Copyright Society) exhibition, London, United Kingdom.

2003- International Gallery, Santiago de Cuba, Cuba

-The Hampstead School of Art, London, UK

2002- Cable Street Studios, London, United Kingdom.

-London Royal Hospital, London, UK.

-Spitalfields Gallery, London, United Kingdom.

-Salon des Arts, Challenge the nail exhibition, Kensington, London, United Kingdom.

- The Hampstead School of Art, London, UK.

-DACS (Design and Artist Copyright Society) exhibition, London, United Kingdom.

2001- Cable Street Studios, London, United Kingdom.

-Spitalfields Gallery, London (Four samples) -Cable street Studios, London, United Kingdom.

-Tutors show at The Hampstead School of Art, London, UK.

2000- The Gallery, Stoke Newington, London, United Kingdom.

-Spitalfields Gallery, London, United Kingdom.

1999- Battersea Contemporary Art Fair, London, UK.

-Axis, The Arts Council of England, Leeds Metropolitan University, Visual Arts Information Service. London, United Kingdom.

-Tate Gallery of Modern Art, Bankside Browser, An Archive. London, United Kingdom.

-Snaps Xmas Open, The Gallery, Stoke Newington, London, United Kingdom.

-Lewellings Gallery, London, United Kingdom.

1998- Skylark Art, London, United Kingdom.

-Alternative Art Market, Spitalfields, London, United Kingdom.

-Banner Design Competition, South Bank, London, United Kingdom.

-The Gallery, Stoke Newington, London, United Kingdom.

-Winter Gallery, London, UK.

1997- Café Gallery, Southwark, London.

-Che Exhibition, Casa Latinoamericana Gallery, London, United Kingdom.

- Alternative Art Market, Spitalfields Market, London, United Kingdom.
- MECAE show at the Latin American House, London, United Kingdom.
- 1996- Casa Latinoamericana Gallery, London, United Kingdom.
- Open Studio, Bermondsey, London, UK ..
- 1994- The Mall galleries, London, United Kingdom.
- 1993- Installation at the International Meeting for Architecture Students in Shetland Islands, UK.
- Architecture School, Trondheim, Norway.
- 1992- Installation at the International Meeting for Architecture Students in Ürgyp, Turkey.
- Berlange Gallery, Stockholm, Sweden.
- 1991- Installation at the International Meeting for Architecture Students in Kolomna, Russia.
- Installation at the International Meeting for Architecture in Berjoturi Sverdlovsk, Russia.
- Verkstaden, Stockholm, Sweden.
- Gallery Donnet, Stockholm, Sweden.
- 1990- Kulturhuset, Stockholm, Sweden.
- Street Installation / Exhibition, Stockholm, Sweden.
- 1989- Folkets Hus, Stockholm, Sweden.
- 1988- Verkstaden, Umeå, Sweden.
- 1987- Vasa Gymnasium, Stockholm, Sweden.
- 1986- Verkstaden, Stockholm, Sweden.
- 1985- Galleria de la Raza, San Francisco, California, USA
- 1984- Casa Armijo community center, Albuquerque, New México, USA.
- 1982- Painting contest, Palace of Fine Arts, CDMX, México.
- 1981- San Carlos gallery, ENAP, México.
- 1980- Community Center, Stockholm, Sweden.
- 1979- Community Center, El Paso Texas, USA.
- 1978- Drawing Contest, Palace of Fine Arts, CDMX, México.
- 1977- Drawing Contest, Palace of Fine Arts, CDMX, México.
- 1973-76- Garden of Art, CDMX, México.

Awards and honors

- 2005- Honorable Mention Second Drawing Biennial of the Mexico Cultural Center-Israel, CDMX, México
- 2004- Honorable Mention for the Copy Right society of England in its Annual Exhibition, London, United Kingdom.
- 1984- Drawing Prize, Finalist, Palace of Fine Arts, México.
- 1983- Poster Prize Finalist, UNAM, CDMX, México
- 1982- Finalist of the Cartoon Contest, Museo Carrillo Gil, CDMX, México.
- 1981- Finalist in the Drawing contest, UNAM, CDMX, México.
- 1979- Finalist in the Drawing contest, UNAM, CDMX México.
- 1978- Finalist Award, in the National Art Students Contest in Aguascalientes, México.
- 1971- Painting Prize, Channel 13, CDMX México.

Public and private collections

- Rockefeller family from Boston Mass. USA
- Daniel Ortega ex-president of Nicaragua

Einstein College, CDMX, Mexico.
Casa Armijo, Albuquerque, New México USA
Cruz Azul, Cement Factory, Hidalgo, México
Miguel Alemán Dam, Temazcal, Oaxaca, México.
CLETA, CDMX Mexico. (Murals destroyed in 1998)
CEMPA, CDMX, México.
ENAP, CDMZ, Mexico; (Murals partially destroyed)
Dominican Association, Stockholm, Sweden.
Nicaraguan Association, Stockholm, Sweden.
Salvadoran Association, Stockholm, Sweden.
Guatemalan Association, Stockholm, Sweden.
Kurdish Association, Stockholm, Sweden.
The Swedish Church, Stockholm, Sweden.
EMMAUS, Stockholm, Sweden.

He belongs to the following organizations:

Copyright Society of England, UK.
Drawing Center, New York, USA
Axis database, England, United Kingdom
National Artist Association, England, UK.
SOMAAP, CDMX, México.

For 30 years he has been an Art teacher at:

London England, UK
Mexico City.
Hidalgo, México.
Stockholm, Sweden.
San francisco California.