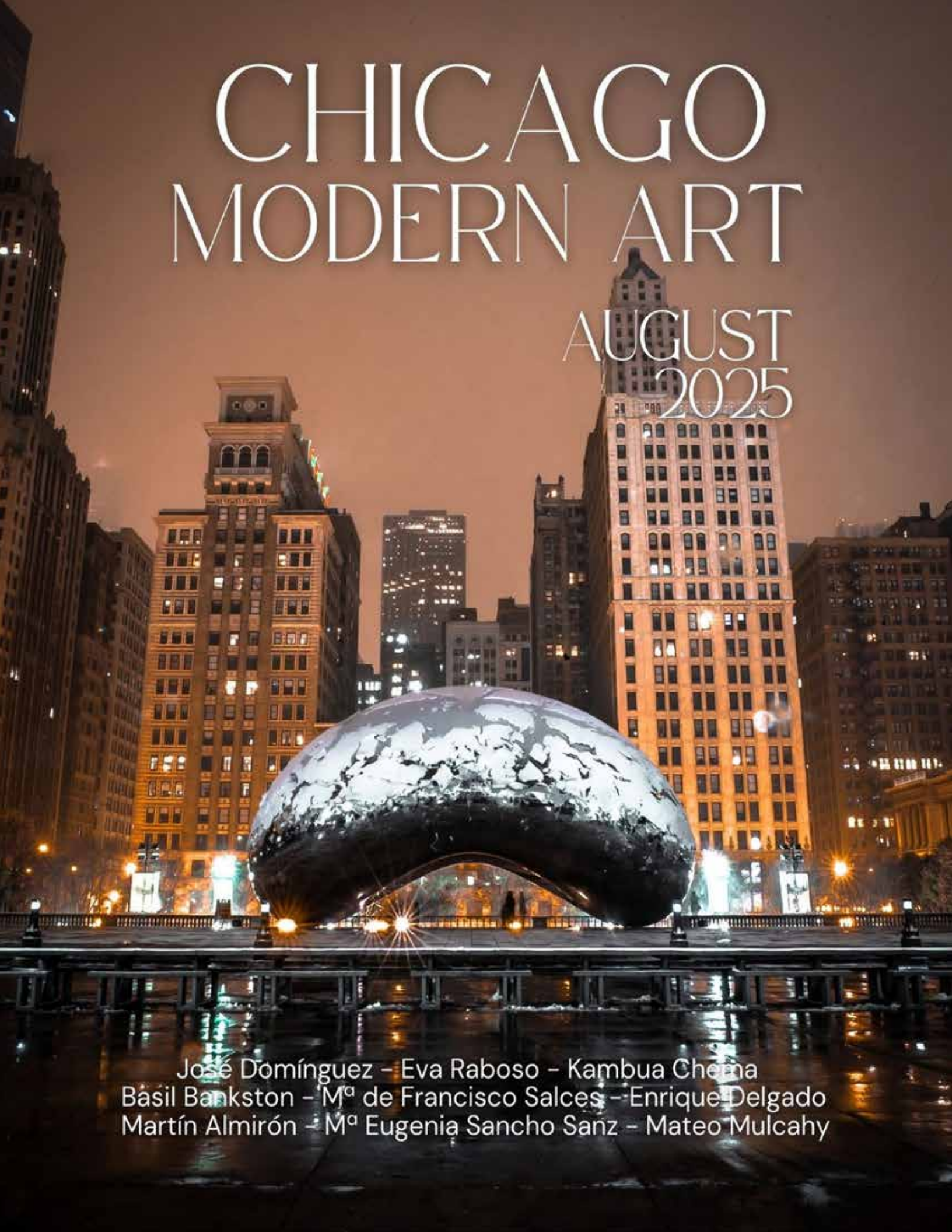


CHICAGO MODERN ART

AUGUST
2025

A nighttime photograph of the Chicago skyline, featuring the Cloud Gate sculpture (The Bean) in the foreground, reflecting the city lights. The background shows several tall buildings, including the Willis Tower, illuminated against a dark sky.

José Domínguez – Eva Raboso – Kambua Chema
Basil Bankston – M^{ra} de Francisco Salces – Enrique Delgado
Martín Almirón – M^{ra} Eugenia Sancho Sanz – Mateo Mulcahy

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This is a Chicago Modern Art edition

Prologue of this Edition Abel Bernardo
Director Abel Bernardo

www.chicagomodernart.us

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Momentos en Youtube

From Chicago to the whole world

www.youtube.com/@momentosvideos

Welcome to Chicago Modern Art Magazine,

a space where we explore the fascinating world of culture, both in the vibrant city of Chicago and across the globe.

Within these pages, we will dive into the rich history and artistic energy that have made Chicago a true cultural epicenter. This is a city that breathes art and diversity in every corner – from its iconic architecture and exquisite multicultural cuisine to its festivals, music, theater, and cutting-edge artistic expressions.

Chicago's history is, above all, a story of immigration and diversity. In the 19th century, it welcomed thousands of immigrants in search of a better life. They brought with them their traditions, customs, and languages, forever enriching the city's cultural fabric. Today, its neighborhoods are a living reflection of this multicultural legacy – from Chinatown to Little Italy, from Paseo Boricua to the Polish community.

Music holds a central place in Chicago's identity. Known as the cradle of the blues and one of the great homes of jazz, its streets still echo with the sounds of legends like Muddy Waters, Buddy Guy, and Kanye West. On the South Side, jazz clubs keep the genre's soul alive, while blues bars on the North Side preserve a tradition that has conquered the world.

Art also plays a starring role. The Art Institute of Chicago houses one of the most impressive collections in the world, ranging from Impressionist masterpieces to contemporary works. Millennium Park, meanwhile, serves as an open-air museum, showcasing internationally renowned sculptures



such as the iconic Cloud Gate, better known as “The Bean.”

Theater is another of Chicago's great cultural treasures. Its stages host everything from Broadway productions to experimental performances, giving both seasoned actors and emerging talents the opportunity to shine.

In this magazine, we not only focus on the cultural production within our city, but also place special emphasis on what is created beyond our borders – with particular attention to the cultural richness of Latin America.

Enjoy this journey through culture.

(We would like to express our special thanks to the Layout Department of our magazine in Spain for their valuable collaboration.)

Abel Bernardo

Director of Chicago Modern Art Magazine



Basil “Bazz” Bankston

Basil “Bazz” Bankston, born to perform, is a highly talented, multilingual Musician with extensive international experience in entertaining live audiences in nightclubs, concert halls and theaters featuring Jazz, Latin music, Rhythm and Blues, and Classic hits of the 60’s and 70’s. He has a deep background in playing and singing for live audiences, recording and production studios. Bazz has over 30 years of experience in music both as a vocalist and musician.

His talent and versatility as a trumpeter has led to performances with such great jazz artist as Art Blakey and the Jazz Messengers, Terrance Blanchard, Curtis Lundy, Bobby Watson, Joe Donato, Nestor Torres, Nicole Yarling, Steven Jude, Phil Gray, Spider Martin, Dennis Noday, Teddy Mulet, Chipito Santana, Ed Calle, Nat Adderley, Pete Minger, Victor Lopez (from the Sound Machine), Mongo Santa Maria, Terrance Blanchard, Paquito de Rivera, David Leon, Waldron Dunkley, Stan Getz, Melton Mustafa, Ira Sullivan and Red Rodney.

Fluent in Spanish and Portuguese Basil has performed in various venues in over 153 countries including Mexico, Argentina, Brazil and Spain. He has also performed internationally with various tribute groups including the Temptations, the Platters, the International Four Tops, the Drifters and the Dynamics. Most recently he has performed in Various clubs in Miami Beach, and the Van-



der-
b i l t
Mansion
on Fisher Island.

Basil solo performances include his tribute to great jazz vocalists including Billy Eckstine, Nat King Cole, Johnnie Hartman, Sammy Davis Jr., Frank Sinatra, Dean Martin, and more. Additional Vocal/Singer impersonations include Tony Bennett, Billy Holliday and Sarah Vaughn. One of his featured shows is “The Greatest Classic Hits of Motown” which features songs by Motown legends and other R&B performers of the 60’s and 70’s.

Most recently, Basil has recorded an original single titled “You and Me” which has been climbing the charts internationally. The MP3 of this hit is out and is being played in Africa, China and Australia and will soon be released to be





played in England. It has made the Top 10 and Top 20 charts in Africa. He has recorded over 20 CD's which includes jazz recordings of the American Songbook, contemporary music and classic Motown and R & B hits of the 60's and 70's.

He has been inducted into Who's Who in American Music and was recognized as the Best Jazz Musical Artist of the

Year by Cool FM 96.9 in Africa. Basil is being submitted to the Rock and Roll Hall of Fame and working towards being submitted to the Rhythm and Blues Hall of Fame.





Carmen Sánchez Ruda,

plastic artist and restorer of works of art

Degree in Fine Arts, Restoration and Conservation of works of art. I also have another passion, painting. My painting is figurative, realistic, with a degree of



kindness, but also spiritual. As a technique I use oil because of its tonal possibilities and its freshness, and as a support I prefer wood because of its smooth texture that allows the brush to slip and match the color. The floral and garden themes catch me because of their vividness of color and because they transmit life. Nature, its colors, its magic, evokes life and passion. The green and its tones seduce me, taking my hand as a mere resource to achieve their goal, walk by the natural. Day by day I work constantly, researching subjects, shapes, drawing, creating pixels that deform reality and contrast in the same work. Mixture of two realities, one more visible and the other deformed. Always respecting the painting. Enjoy the painting, satisfaction to finish, investigate in the same subject, start a new blank board, think about the next work, are feelings that are inside me and that I hope will never disappear.

In my latest works, I go on in my research for urban and human landscapes. The mixture of art, architecture, and life, that catches my attention and inspires me to open new horizons in my painting.





Chromatic Pyramidism is presented to the world at the UN

A new vibrational era in Global Art

New York, July 25, 2025. In an unprecedented event, Ecuadorian artist Gonzalo Gotasi presented his revolutionary artistic and spiritual movement Chromatic Piramidism to representatives from around the world at the United Nations headquarters.

The event, part of an international conference on human rights and transformative creativity, marked a historical moment where Latin American art vibrated at the epicenter of global dialogue.

Through a vibrational work of great renewal and an immersive audiovisual experience, it aroused a deep interest in







the intersection between art, spirituality and global action.

Before an audience that included diplomats, cultural leaders and visionary thinkers, Gotasi shared a profound message:



"Color is not just perception, but vibration. And every geometric shape is a portal to the transformation of human consciousness." His intervention, supported by his career and a vision that fuses mysticism and aesthetics, was received with enthusiasm.

Chromatic Pyramidism, created by Gotasi in Ecuador, proposes a new visual language based on sacred geom-



etries, vibrational energy and ancestral symbology. More than an artistic movement, it is a living philosophy that seeks to unite humanity around color as a frequency of the soul.

It is worth noting that Gotasi was first introduced to the United for Human Rights program during his visit to the L. Ron Hubbard House in Bay Head, New Jersey, an experience that deeply inspired him in his mission to merge art, human rights, and global consciousness. The United for Human Rights campaign has been inspired by Mr. Hubbard's words that "Human Rights must be made a reality, not an idealistic dream."



The presentation at the UN was not only celebrated for its aesthetic impact, but also for its universal message. "Gotasi and all the Piramidistas have brought to the UN something that was not on the agenda: the vibration of art as an instrument of peace and unity," commented one of the organizers.

With this milestone, Chromatic Pyramidism is projected as a movement with a global vocation, capable of dialogue with the cultures of the world from a deeply Latin American, spiritual and transformative vision.



Art vibrated at the United Nations. And the world began to listen.





Eva Llamas

An Exploration of the Body, Identity, and Resilience

Eva Llamas's work is a journey into the depths of being, an exploration of the body, identity, and human experience from an intimate and symbolic perspective. Through sculptural means, she fuses the organic and the conceptual, challenging the limits of matter and space to create pieces that are not only contemplated, but also felt and experienced.

At the center of her work are the Hearts of Life, pieces that symbolize the uniqueness of human beings and their capacity for self-reinvention. Alongside them, the Wombs of Life evoke creative force and the feminine essence, challenging social taboos and becoming emblems of resilience and power.

She experiments with mixed media, combining traditional and contemporary techniques. Her work fuses paper, ceramics, and metal, achieving compositions that captivate with their harmony

and visual power. Flowers, a symbol of life, become her hallmark. Beyond their symbolic meaning, they evoke her Cordoban roots and the tradition of patios, a cultural legacy where everyday life is transformed into art.

The energy and vitality of her work also draw on flamenco, a passion that has always accompanied her. Her connection to the earth, intensity, and rhythm pulse in each creation, imbuing it with an expressive and vibrant character in a fragmented world.

Eva Llamas believes in art and love as forces capable of transforming society.

Her work is a reminder that it is always possible to be reborn, rebuild, and flourish. It invites us to embrace our history without fear, to find beauty in imperfection, and to live authentically. Because, in the end, what matters is not adversity, but how we choose to look at the world.







Eva Raboso

Valencia, 1976. Is a contemporary artist whose work challenges the limits between the physical and the emotional, between the visible and what remains in latent tension. Her plastic language, which encompasses painting, installation and digital art, is characterized by a constant exploration of space and perception, giving her pieces an atmosphere that combines the architectural with the intimately human.

Raboso transfers this concern for space and structure to the canvas and her artistic interventions. Her compositions, marked by geometric lines, overlapping planes and chromatic contrasts, dialogue with the constructivist tradition, but also with contemporary emotions: anxiety, displacement, isolation or resilience.

URBAN VERTICAL – Eva Raboso

Cities rise like black shadows over the world. Towers, skyscrapers, dense and vertical structures that represent a society that moves forward without looking back. In the work of Eva Raboso, this urban verticality is dyed black: not as an absence of color, but as a symbol of social density, of collective mourning, of the weight of progress. These dark cities are the image of what we have built: cold, rigid, impersonal structures.

But above them, always, the sky explodes. An impossible sky, full of fluorescent, vibrant, electric colors. Eva Raboso paints life as an explosion on black: what is natural, what is essential, what persists even when cement covers the earth. Its nature is neither idyllic nor passive; It is powerful, alive, urgent. The contrast is brutal and poetic: the darkness of the urban area faced with the phosphorescent vitality of the sky.

Urban Vertical is a look at the contemporary world, a dialogue between what has been built and what still beats. A reminder that, despite the darkness of our





structures, life—like the skies of Raboso—always finds a way to shine.

Journalist: Many of your works have a very strong conceptual charge. What topics obsess you?

Eva Raboso: I am obsessed with time, the fragility of memory, the collapse of the urban environment... We live in a society that consumes without digesting, that builds and destroys at full speed. In my work I try to stop this vertigo and create a kind of suspended space. I am also very interested in the human being as an absent figure: in many pieces there are no bodies, but they are implicit.

Journalist: Eva, your Urban Vertical series has an impressive visual force. Where does this work come from?

Eva Raboso: It arises from a very specific need: to understand how we live today. Urban Vertical is my way of representing the urban environment we inhabit and, at the same time, how that environment transforms us. The city rises, grows vertically, fragments. I am interested in those blocks that seem to be held together by

inertia, like us. It is a metaphor for our way of existing: fragile but stubborn.

Journalist: Your paintings do not have human figures, but there is a latent presence. Because?

Eva Raboso: Because I don't need to paint people to talk about them. The city is the trace of those who inhabit it. Every building, every line, every shadow in my paintings speaks of an absence. There is an implicit loneliness in verticality. It is not a series about architecture, but about how we inhabit height and emptiness.

RAC: What role does the viewer play in your works? How would you like them to approach them?

Eva Raboso: I like to think that my works generate a certain discomfort at first. They are not easily decipherable. But that's the idea: that whoever looks at them has to stop, get closer, turn their head, even move around them. I'm looking for a physical experience, not just a visual one. The city, after all, is lived with the whole body.



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Isabel Brito

She was born in Seville, a city of light and shadows that seem to have stayed to live in her eyes. Since she was a child, she had an insatiable curiosity about art, like someone looking for an answer to a mystery in each stroke. At the age of 13 she began her training at the School of Arts and Crafts, a path that she had to put on hold, but that time—and her faith in magic—gave her back, now in the specialty of screen printing. Her spirit preserves intact the freshness of a girl who never stops asking.

Her work is framed in realism, but her gaze transcends the obvious: she draws, paints in oils and works with watercolor with a sensitivity that turns the everyday into intimate and the intimate into universal. Among her most constant muses is her son Ale, whose freedom and transparency inspire that



special light that seeps into her skin and that she knows how to translate into magical nuances, with the delicacy and warmth that characterize her.

Isabel is discreet and humble, more fond of silence than big words. She smiles like a girl about to open a Christmas gift, and perhaps that is why her works always keep a secret that the viewer must discover.

Her career has led her to exhibit in cities in Spain such as Seville, Madrid, Malaga and Murcia, as well as on international stages: France, Scotland, Romania, Italy, Asia and the United States - Miami, Chicago and New York - have welcomed her work.



Today she is immersed in a series of creations filled with papers and wings. And as she herself quotes Mario Benedetti: "When we thought we had all the answers, suddenly all the questions changed."

This is Isa Brito: an artist who paints from humility, magic and the deep certainty that art cannot be explained... it is felt.

José Domínguez Hernández

He began his profession in 1990 and has a career that has crossed borders both nationally and internationally.

He is a member of the National Society of Fine Arts of France and Senior Academician of the Italian Art Academy of Grecci-Marino.

He has appeared in numerous national and international painting publications such as “4th volume of the Dictionary of painters and sculptors of the 20th century”, in the book “Approach to Plastic Arts at the Threshold of the 21st Century”, in the International Encyclopedic Dictionary of Modern Art. and Contemporary of Italy and in the dictionary “50 years of Plastic Arts of the Diputación de Jaén”



He has participated in many art fairs in Paris, Holland, Hong-Kong, Beijing, Milan, Miami, Innsbruck, Florence, Barcelona, Madrid and San Sebastian.

Almost a dozen museums such as Jaén, Navarra, Santa Cruz de Tenerife, Portugal, Cuba, Mexico, California and Argentina, have works by José Domínguez as well as the Equatorial Guinea embassy in Madrid.

National and international critics have written about his work.

He has received tributes to his career in the “General Historical Archive” of the state of Sinaloa in Mexico and in the Museum of Latino Art in California.

Many distinctions have been received, among which the following stand out:

Gold medal from the Spanish Association of Image Professionals, Elite Grand Prize from the Italian Academy “Gli



Etruschi", First Prize Royal Economic Society Friends of the Country of Jaén, First Figurative Prize in Ferrara, Italy, Second Prize "Claudio León Sempere", Second prize "Santa María delle Arti 2006" in TURIN, Italy, Medal of honor

"Lorenzo de Medici the Magnificent", Florence, Italy

Right now he has just won the "La Fenice" Grand Prize (Florence) with a large international exhibition that coincides with the 700th anniversary of the poet Dante Alighieri.

Currently his work is also being exhibited in Moscow (House of Nations), Festiarte (Marbella International Fair), Vargas Llosa Museum in Arequipa (Peru), Miguel de Cervantes Museum (Toledo),... and soon in locations such as Museum of the Russian city of Zvenigobod, Hoeghe Gang Museum in Korea, Socuéllamos, City Hall (Ciudad Real), New York (Dominican Commissioner of Culture) and Floral Park in Paris.

He is a member of the 3.0 project that is currently exhibiting in New York, Washington, New Jersey, etc.



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Kambua Chema

Capturing Confidence, One Frame at a Time

Kambua Chema is a Chicago-based headshot and portrait photographer





whose lens is guided by a singular vision: to help people feel seen. With over 15 years behind the camera, her award-winning work spans portraits, street, and travel photography—and is known for its technical mastery, emotional depth, and timeless elegance.

Born and raised in Kenya, Kambua moved to the United States to study Biochemis-

try at the University of Missouri, earning a bachelor's degree in Biochemistry and a Masters in Agribusiness. But her true calling emerged when she first picked up a camera. That early spark evolved into a photography business later in life. She now specializes in headshots, personal branding, and soulful portraiture for individuals and organizations alike.

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Her work has earned accolades in Peter Hurley's global Headshot Crew, where she's an Associate and an eight-time Portrait of the Month winner. Kambua's

images have graced walls across Chicago and beyond, including exhibitions at Zhou B Art Center, Insight Gallery, and Heaven Gallery, with jurors such as Sandro Miller, Alan Shapiro, and Susan Burnstine recognizing her unique storytelling voice.

Beyond the studio, Kambua is also a passionate educator. Since 2016, she has taught at Richard Stromberg's Photography Classes, leading workshops in portraiture and lighting that inspire students to connect, explore, and elevate their craft.

Her photography journey is deeply informed by her background in leadership and business. Before committing full-time to her creative career, Kambua spent over a decade in retail operations—managing multimillion-dollar stores, developing training programs, and earning



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top honours like Executive of the Quarter and features in Connect the Dots magazine.

A creative force fueled by connection and curiosity, Kambua continues to bridge artistry and impact. Whether photographing a CEO, mentoring a student, or capturing the quiet dignity of a stranger on the street, her work is always about more than the image—it's about the story behind the smile, the line etched by a lifetime, and the light that makes us feel most alive.







María Eugenia Sancho Sanz

She is a multidisciplinary artist with a degree in Fine Arts from the Complutense University of Madrid (1971). In her long career, she has exhibited in various parts of the world: New York, California, Shanghai, Beijing, Paris, Rome, Stockholm, Venice, Madrid, San Sebastián, Brussels, Genoa... Before her creations, both in painting and sculpture, we find her peculiar way of doing things, through a career in constant stylistic evolution.

Various awards such as the "National Silver Medal for Sculpture", the "First Prize for Sculpture of Segovia", the "First Prize for Painting in the First Encounter with the Art of Women in Castilla y León" among others: In Paris the FNCF (Fédération Nationale de la Culture Française) awards her the "Toile D'Or del Année 2013" for her work "Forêt" exhibited at the "Grand Palais de Paris" that same year.



In Venice, the most important glass art gallery, the Wow Gallery, entrusts her with the creation of large-format sculptures, which are exhibited in its space in St. Mark's Square.

In 2012, at the "International Art Exhibition" of the "National Library of Shanghai Pudong", CEIBS (Headquarters of the International Art Forum & International Art Exhibition) chose her as "Guest of Honor" for the high stylistic and compositional value of her work, to exhibit and give a speech about her career at the "Petrochemical Auditorium of Shanghai" during the "First Great International Conference dedicated to the Arts", within the framework of the "Inauguration Ceremony of the buildings of the new CEIBS Campus" by L.M. Pei architect of the Louvre pyramid.





María De Francisco Salces

She is a self-taught artist, born in Madrid, her beginnings date back to 1995. Years later in the city of London is where she held her first exhibition, and she truly discovered and became aware of her artistic vocation by attending 'Putney School of Art' where she managed to develop her creativity.

Later she moved to her Studio in Madrid and focused her work on the field of expressionist abstraction, developing her work in larger formats.

The passion for color has always been a constant in her life. Already in her realistic artistic beginnings she manifested this intensity in landscapes and seascapes. She is surprised by the inspiration she captures on her travels and in each work she reveals and transmits impressions and emotions, sensitively combining figures and colorful strokes in constant evolution.

Stimulating the senses is her greatest source of inspiration, the freedom to create is infinite.

Improvisation constitutes a continuous challenge, enjoying every moment of the dialogue established with each artistic piece. Painting is like writing poetry on a canvas.

She has shown her work in Art Galleries in Spain, the United States, the United Kingdom, Greece and Portugal, as well as in Fairs and Corporations, holding individual and group exhibitions. Her work has been recognized and awarded on several occasions.

She has also participated in charity auctions and sold works in Spain and abroad. She collaborates with leading interior decoration studios.

Part of her work is made to order.

She is a member of the Spanish Association of Painters and Sculptors, AEPE.









Martin Almiron

Tango Artist

Dancer, Choreographer, Producer, Educator

Among the most talented and sought after tango artists of our time, Martin Almiron is internationally renowned as a dynamic interpreter of composers including the creator of Tango Nuevo Astor Piazzolla, the “King of Rhythm” Juan d’Arienzo, and Osvaldo Pugliese - beloved for his theatrical melodies. Martin Almiron’s artistry in masterfully dissolving time boundaries and empowering audiences to deeply connect with past, present and future, is magical and unforgettable.

Throughout decades, Martin Almiron’s award-winning performances on the

world’s finest stages, and international work as a choreographer, producer and director have captured hearts and imaginations of hundreds of thousands of people. Most recently, Martin Almiron played a critical role as a Dance Captain for Broadway’s sold-out “Evita” musical by Andrew Lloyd Webber; he was also a choreographer for Madonna’s Madame X tour.

With multiple diplomas in tango, folkloric dance and teaching from the National University of the Arts in Buenos Aires, Argentina, Martin Almiron additionally channels his commitment to the performance arts through teaching. He is the founder of Martin Almiron Tango, a welcoming ecosystem, where beginner to competitive level students learn fundamentals and get the rare opportunity to learn from his experiences as a 5-time World Tango Championship finalist in both Salon Tango and Stage Tango, and

where tango professionals from around the world further refine their art.

Distinguished national and international organizations where Martin Almiron's work has been displayed: Broadway in NYC, BAM Howard Gilman Opera



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House in NYC, New York City Center, Jazz at Lincoln Center in NYC, The Juilliard School in NYC, American Repertory Theater in Boston, John F. Kennedy Center for the Performing Arts in Washington D.C., Shakespeare Theatre Company Sidney Harman Hall in Washington, D.C., National Theatre of Panama, Ruben Dario National Theatre of Nicaragua, Theatre Melico Salazar in Costa Rica, Folkloric Ballet and Tango Company of the National University of Arts of Buenos Aires, Borges

Cultural Center in Buenos Aires, Presidente Alvear Theater in Buenos Aires, Cervantes National Theater in Buenos Aires, Théâtre du Châtelet of Paris.

“Martin Almiron has just wrapped up an enthralling tour with “Evita” across the United States from 2019 to 2023, leaving an indelible mark as a multifaceted performer who seamlessly sang, danced, acted, and embodied the essence of the show.” -Broadway World







Miguel Rodríguez Núñez

Studio painter. And when he says it, he doesn't just talk about a physical space, but about an interior place where observation, reflection and incessant search take place. From there, he immerses himself in the human soul, travels through the subtle universe of women and ventures into territories yet to be discovered. A lover of esotericism and the paranormal, these currents filter into his



work almost without intending to, like a whisper that passes through the canvas.

Self-taught by essence, although trained in Advertising in Applied Arts, he began painting out of pure curiosity: he picked up an oil painting to “see what that was”... and never put it down. Drawing and oil painting are his most natural languages, although he is also occasionally seduced by pastel or watercolor.

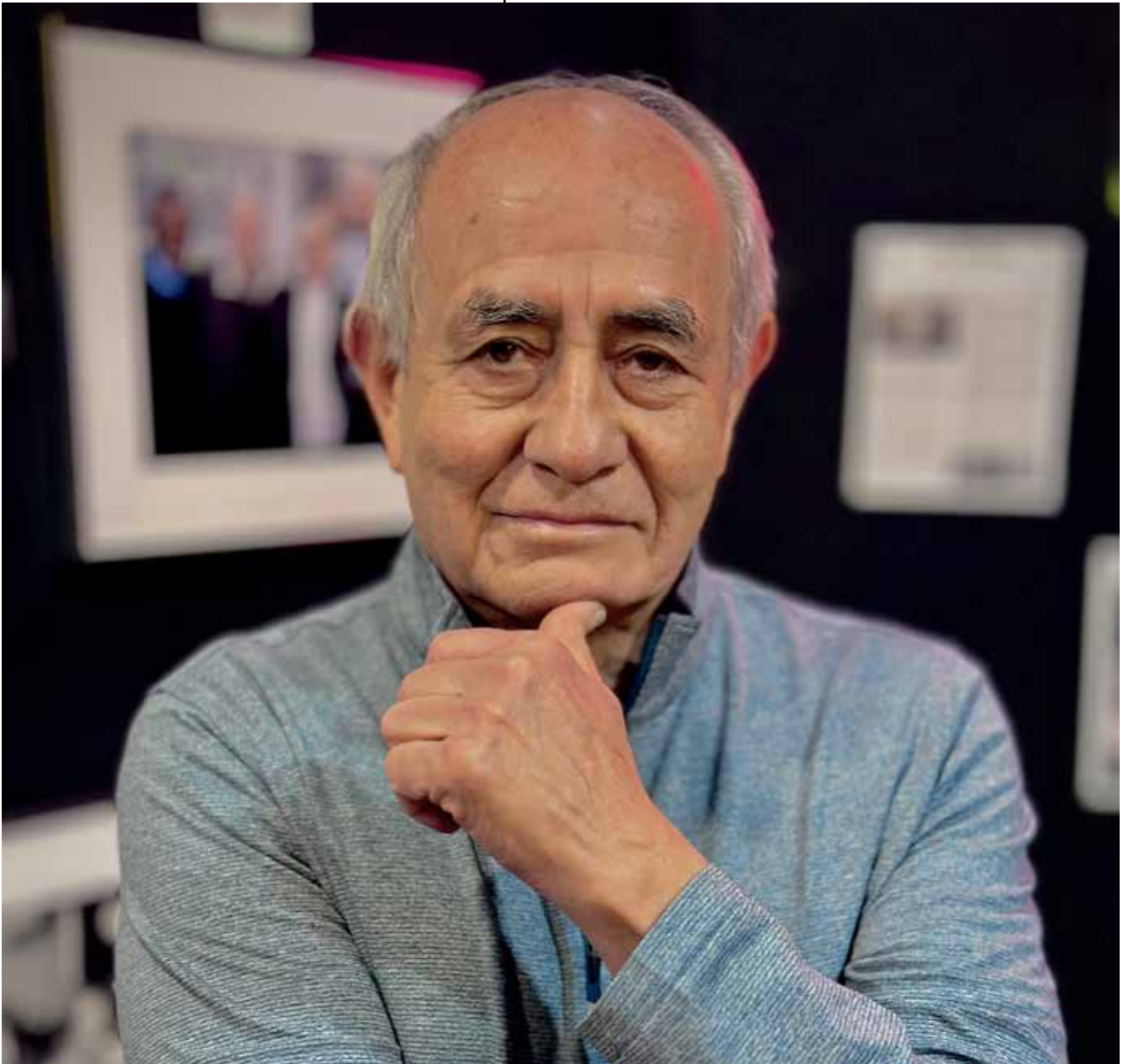
His work, close to magical realism and the dreamlike, opens windows towards that light that lives behind life and dreams. He works with a slow, almost ritual method, guided by a deep interest in human psychology, although on the outside his nervous energy can be deceptive.

With a career that began at the age of 21—when he exhibited for the first time at the Hotel Colón in Seville—and that has led him to receive national and international awards, Miguel continues today, at 55 years old, creating with the same passion. His paintings breathe like a newborn breathes: with that pure and fragile warmth that turns existence into a miracle.



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Pepe Vargas

Founder & Executive Director at International Latino Cultural Center of Chicago

International Latino Cultural Center of Chicago

Columbia College

ChicagoAs Founder & Executive Director of the International Latino Cultural Center of Chicago, Pepe Vargas fosters the understanding of Latinos by showing, through the universal language of the arts, that Latinos are defined by more than 20 nationalities and come from all social and racial backgrounds.

Under his direction since 1986, the Chicago Latino Film Festival has evolved into the largest and best Latino film fes-

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tival in the U.S. which this year, it celebrated its 35th Anniversary.

The Center's outstanding multidisciplinary programming that includes film, music, dance, visual arts, literature, comedy, poetry and theater that span Latin America, Spain, Portugal and the U.S. The audience has grown from 500 people in 1985 for the first Chicago Latino Film Festival to nearly 80,000 people, who enjoy the multinational cross-cultural exchanges offered every year.

He lives and works with his dream of building, in downtown Chicago, a world-class, state-of-the-art cultural complex to house and share the Latino arts, and many other cultural expressions that reflect the lives of more than 600 million Latinos worldwide.

Born in Colombia, in 1976 he received his degree in Law from the University of Buenos Aires, Argentina. In 1980, he arrived in Chicago with no money and without speaking English. He studied at Columbia College Chicago and earned a degree in Broadcast Journalism & Television/Film production in 1985.

He has received much recognition, including Chicago Tribune's Chicagoan of the Year, 2003 and an Honorary Doctoral Degree from Lake Forest College. Won the 2006/7 Fellowship from the Chicago Community Trust, which allowed him to travel through Latin America, Spain, France, and the U.S. visiting other cultural institutions. In 2011, the Chicago Tribune named Pepe Vargas as a Remarkable Person; in 2013 was named of the 100 most prominent Colombians living abroad. Lastly, in May of 2017 he was recognized as one of the 22 most prominent Colombians living the U.S.









Enrique Delgado

Beauty as a concept makes abstract art one of his characteristics.

And this is how the artist develops his work in the different stages that he presents to us in this new exhibition.

The expressiveness as well as the freedom in the use of color in his palette makes Enrique Delgado's work attract attention to those who see it, delighting in it, frame by frame.

In this his last exhibition within his long exhibition life, he presents us with something that, work after work, makes him reflect and promotes a contemplative spirit towards artistic forms.

We can contemplate galaxies and penetrate the abyss, we can immerse ourselves in the seabed and observe the craft in the movement of the water with its colors in rhythm with those lights that radiate something that comes through when it comes to raising the difficult topic of the depths, the material on the canvas and the materials worked with passion, al-

ways achieve the desired work that impresses the visitor.

And the exhibition ends with a cruel moment in everyone's life, that war that destroys everything and that the artist works with that treatment of the intervened photo, ocher and earth but as a message of peace in the background, a blue sky of hope

I congratulate an artist who lives his work, striving to always bring out the best in himself for this work.

José Gabriel Astudillo López

President of the Spanish Association of Painters and Sculptors

Biography: Self-taught abstract painter, Industrial Engineer. He has held exhibitions in Spain, France, Greece, Italy, Netherlands, Portugal, Switzerland, Dubai, USA, Grenada. Awards: 1st prize for painting from the Spanish Association of Painters and Sculptors, Certificate of artistic merit from the Pinacoteca de Luxembourg years 2021, 2022 and 2023. Publications: 2022 and 2024, National Fine Arts exhibition catalogue, Guide to Art, Art and Culture, Chicago Modern Art Spanish Edition.



Mateo Mulcahy

Matthew “Mateo” Mulcahy was born and raised in Chicago of mixed Mexican and

Anglo parentage. He was raised bilingually and biculturally and spent significant time in his childhood with relatives in Mexico. He was an honors student and

athlete at St. Ignatius College Prep in Chicago and attended college in St. Louis at Washington University where he double majored in Spanish and International Development.

After graduating, he remained in St. Louis working first as a case worker for a refugee resettlement agency with Cuban and other refugees, and then within higher education working at three different colleges and universities administering international student programs and teaching. Concurrently, Mateo worked in the arts as a radio host, musician, vocalist, band leader, band manager, promoter, DJ, and eventually, the owner and operator of three live music venues. Mateo, practically single handedly, created a Latin music scene in St. Louis where none had existed previously. At their peak, the businesses grossed more than \$1M combined and employed 65 people.

Mr. Mulcahy moved back to Chicago with his wife and two young children in 2006 when he accepted a job as the Director of Community Projects and Events at the Old Town School of Folk Music. He sold Club Viva, his world music club, and retained La Onda, his Mexican venue until he sold it in 2011. Both venues became institutions in St. Louis and remain to this day.

At the Old Town School, he was a member of the leadership team and, in his 16 year career there, was instrumental in changing the culture and programming of the institution in both education and events, from one that was decidedly white mainstream, to one that remains diverse and multicultural in nature. Mateo was responsible for countless initiatives and programs and brought in over 2 million dollars in grant funding to support this programming.

In January, 2022, Mateo accepted the Deputy Executive Director position at the International Latino Cultural Center of Chicago, one of the longest running and most successful Latino arts institutions in Chicago. In this position, Mr. Mulcahy has exponentially diversified and expanded programming to fully realize the Pan-Latino, multidisciplinary mission of the organization. He has introduced two new anchors in the year-round programming; the Chicago Latino Dance Festival and the Levitt VIBE Chicago Music Series in their 3rd and 2nd years respectively. Mr. Mulcahy is now focused on plans to build the institution's first brick and mortar building which is in the pre-development stage.



TUTANKHAMEN

Tutankhamen and the Aten

- By Patrick Philpott

Tut-Ankh-Amen “the living image of Amen” was the 11th king or pharaoh of the 18th Egyptian dynasty, during the New Kingdom, and lived approximately between 1340 and 1320 BCE: he lived for about 18-19 years. Unfortunately we cannot fix these dates any more precisely.

In order to understand the situation during his short lifetime, we need to have some grasp of the religious background in those days. To begin with, since time immemorial the Egyptians

had worshiped a multitude of gods and goddesses; these represented animals, places, natural phenomena, abstract concepts, heavenly bodies and so on, but the chief god, right from the start, was Re, the Sun, the giver of life on Earth and in the afterlife, or Duat. Amen, the god of the city the Greeks called Thebes (now Luxor and Karnak plus surrounding sites), was the preferred god of the kings of the 18th dynasty, who originated from there; he became more and more important during that period, finally fusing with the sun to create the supreme god, Amen-Re. Meanwhile, the Aten, the representation of the sun’s disc and its rays, became a proper god during the dynasty. Amen-Hotep III, Tutankhamen’s grandfather, be-



came so fond of this god that he named the royal barge and several monuments (of which he built many) after it, and even allowed himself to be called “The Radiant Aten”. He was also portrayed at the end of his reign as an ageing, rather podgy figure, in marked contrast with the agile, youthful aspect traditionally adopted for pharaohs. He also appeared in domestic scenes, sometimes of a somewhat tender nature, and usually accompanied by his wife Tiye, another abrupt break with tradition.

After Amenhotep III’s long reign of 38 years, his second son came to the throne as Amenhotep IV; the elder son, Thutmes (Tuthmosis), had died young. Within two years the new king changed his name to Akhen-Aten “He who cares for the Aten”, declaring that there was no god but the Aten, and initiated a campaign to eradicate the hated name of Amen from monuments all over the empire; fortunately for us, the campaign was rather erratic, as was the later one to eliminate the Aten and restore Amen. All the temples of the Theban god were closed and his cult suppressed, as were those of the other gods, at least officially. This left the members of the all-powerful priesthood in limbo. Curiously, the queen already had an Atenist name from the start of the reign, the beautiful Nefer-Nefer-Aten Nefertiti “lovely are the splendours of the Aten; the beautiful one has come.”

Continuing with his father’s building mania, in his first years Akhenaten raised between 4 and 8 temples dedicated to the Aten at Karnak, and in the 4th year founded a whole new capital city on virgin land in Middle Egypt called Akhet-Aten “the horizon of the Aten”, although we tend to give it the name of the nearby modern village of Amarna. Colossal stelae were carved on the city’s boundaries, proclaiming the king’s plans for it, and showing the

royal couple with their growing family of daughters, up to a total of six in year 12. No sons are depicted, but this may be because custom excluded male heirs from royal scenes.

The Atenist revolution brought in new, freer and more naturalistic forms in art than the rigid traditional ones. Human figures were portrayed realistically, albeit somewhat grotesquely at the beginning of the period. Previously unthinkable intimate scenes became common, showing the royal couple with their daughters worshipping the Aten, playing or driving through the city in their chariots; images of him caressing Nefertiti or pouring wine for her, of her alone or with the eldest daughter, Merit-Aten “lover of or loved by the Aten”, without him; even one of her playing a king’s role, executing a bunch of enemy prisoners! All this under the beneficent rays of the Aten, offering its gifts to humanity through the king. The new temples of the Aten were basically walled open spaces full of offering tables to the god, in stark contrast with the orthodox model of a series of courtyards, columned and otherwise, leading to the dark and secret holy of holies. And in written texts, largely from the tombs at Amarna, “The Hymn to the Aten” stands out among other prayers as an exposition of Atenist theology; parts of it have been compared to the psalms of David, some 300 years later. Finally, some of us posit that Akhenaten saw his father as being fully assimilated to the god, so that, when he worshiped the Aten he was really adoring the deified Amenhotep III.

The future pharaoh, then, was born into this heretical and innovative ambiance around year 8 or 9 of the 17 accredited to Akhenaten, in the city of Akhetaten, with the name Tut-Ankh(u)-Aten, (‘u’ = plural), according to a stone block found

in Hermopolis, just on the opposite bank of the Nile. The same block appears to bear the name of his future wife, Akhenaten's third daughter Ankh-Sen-Pa-Aten "lives in the Aten."

Notes:

1. This series of articles is dedicated to the memory of my great friend, the scholar Gaspar Rul-Lan Buades
2. Egyptian spelling presents us with several problems, the thorniest being that, as in Arabic, they did not write all the vowels. Thus you will encounter Amen/Amon/Amun, even Imen, or Ra/Re etc in transcriptions.

The first years

Preliminary note: The data we possess on ancient Egypt, logically including our young pharaoh, is often confused, incomplete or contradictory, so we will endeavour here to point out where doubts exist.

To begin with, and so as to help the reader, here is the sequence of the last kings of the 18th dynasty (New Kingdom, 14th century BCE):

Amenhotep III – Akhenaten – Tutankhamen – Ay – Horemheb.

However, in the official lists, for example the one in the British Museum, the three Atenist kings – Akhenaten, Tutankhamen and Ay – are left out.

Although since 1922 Tutankhamen has become probably the best known person from ancient Egypt, before then he was a mere shadowy figure, with few surviving monuments, due to his short, somewhat troubled reign and a certain *damnatio memoriae* (a deliberate erasure of evidence of his existence), as in the kings' lists, carried out in later times. Besides, many of his statues and monuments were usurped by later kings, es-

pecially Horemheb, his former faithful servant. The latter also set about demolishing Akhenaten's temples at Karnak to use as filling for his 9th pylon (monumental gate) and other buildings. Fortunately, many of these decorated blocks have now been recovered, leaving archaeologists with a mammoth jigsaw puzzle to try to put together.

Bearing in mind that the latest testimonies of Akhenaten's reign date from its 17th year, it is clear that he died then or soon afterwards. Combining this fact with the biological data derived from the young king's mummy and with what is known of his reign, we can establish that he must have been born around his predecessor's 8th year. We presume he grew up in Akhetaten (modern name Amarna), Akhenaten's new capital, and was given the name of Tut-Ankh(u)-Aten "the living image(s) of the Aten", in honour of the god that Akhenaten had acclaimed as sole ruler of the universe.

But, who were his parents? This remains one of the greatest mysteries of Egyptology. In 2014 a DNA-based study was carried out on all the available mummies from Tutankhamen's family and published in JAMA. Naturally, some scholars doubted the feasibility of obtaining reliable samples from such ancient subjects, but the study did confirm several things we were already fairly sure of; for example that queen Tiye was the daughter of the nobles Yuya and Tuya, wife of Amenhotep III and grandmother of Tutankhamen. In addition it produced revelations with a 99% degree of probability which were far from implausible. Especially relevant was the finding that Tutankhamen's parents were both children of Amenhotep III and Tiye, and thus full siblings (something not unusual in Egyptian royal families). But who were they?

The father had to be a crowned king, since one of Tutankhamen's titles proclaimed that he was the son of a king "of his body". There appear to be only two candidates: Akhenaten himself or the mummy, or rather skeleton, found in tomb KV 55, another son of Amenhotep III and Tiye, but at 20-25 far too young to be Akhenaten. He is generally taken

to be Smenkhkare who around year 14 appears to have briefly been co-regent with Akhenaten, with the king's eldest daughter, Meritaten, as his Great Royal Wife. His ostentatious rishi coffin was originally made for his brother Akhenaten, but the inscriptions were altered; also Akhenaten's magic bricks were found in place in KV 55, which deepens





the mystery. In support of the Smenkhkare thesis, it seems clear that Akhenaten did not intend Tutankhamen to succeed him, as would have been natural if he had been his son, as he took yet another co-regent at the end of his reign and even married two of his daughters (Meritaten and Ankhesenpaaten), presumably in search of a male heir; the poor man had only six daughters (Henry VIII had a similar problem). Tutankhamen's tomb also contained several valuable objects which had originally been made for Smenkhkare, with the name changed,

And the mother? Here we have only one material candidate, the mummy of the Younger Lady, found in a cache alongside Tiye. She is, according to her DNA, a daughter of Tiye and Amenhotep, so fills the bill, although her face had been disfigured either before or after death, so we cannot seek any resemblance there. We do not know her name but, partly because of where she was found, she could well be Baketaten, a young girl (age impossible to define) who is often seen with Tiye in Amarna scenes, making her in all probability her daughter. Amenhotep had several other daughters, whose names we know, but they are never present in Amarna scenes, and must have been settled, and probably married, elsewhere.

In conclusion, we know when and probably where Tutankhamen was born, which is more than we know for most pharaohs, and how long he lived. But we do not – repeat, not – know if he was conceived as the legitimate – but apparently unrecognised – heir of the reigning monarch, or by some other obscure coupling. All this brings a touch of pathos into his short life in its beginnings in the alluring but fragile world of Amarna, a world which gave life for a short time to idealistic dreams,

or blind fanaticism, depending on how one views it.

Pharaoh regnans

Egyptian pharaohs had five names, but the ones most used and which concern us here are the Nomen and the Prenomen. The Nomen was the name given at birth e.g. Tutankhaten/amen. The Prenomen was the official title assumed on ascending the throne (like popes), in this case Neb-Kheperu-Re “lord of the transformations of Re”. Thanks to this naming system it has been possible to formulate the hypothesis that Akhenaten, in his last few years, raised his wife Nefertiti to the status of co-regent, with their daughter Meritaten as Great Royal Wife. Nefertiti's Nomen still began as before, praising the Aten (Neferneferuaten), but both it and the new Prenomen Ankh-Kheperu-Re “living transformations of Re” now ended with an affectionate reference to her husband, Akhenaten. Her new status was largely given away by her new Prenomen occasionally beginning as Ankhet, with the feminine determiner. Scholars generally agree that a female pharaoh at this stage could only be her. At any rate, the whole manoeuvre looks like a desperate attempt to secure the succession either through Nefertiti or a male child of Meritaten's.

There are signs that Nefertiti continued reigning for a year or two after Akhenaten's demise, around his 17th year, either on her own or as Tutankhamen's regent, as he was so young. She also appears to have reneged on the monotheistic Atenist heresy brought in by her late husband, and begun the reconciliation process with Amen, the official chief god of the dynasty, and his priesthood. She then disappeared from view; Dead? Deposed? Abdicated? - there is no telling.

Tutankhamen also returned – probably a little later – to the orthodox religion, as witness the Restoration Stela which he had set up at Karnak. In this he bemoaned the abandoned state in which he had found the gods' temples and boasted that he had restored them beyond their former glory. So, with one thing and another we can see that the start of his reign was, to say the least, a little awkward.

Of the rest of his reign little is known. We do know that he married his cousin or half-sister when she was about 13 to his 9, and that they changed their names at some point to the more respectable forms Tutankhamen and Ankhesenamun – although his Aten name is still on the throne found in his tomb, so perhaps not immediately. She had been married, whether symbolically or carnally, to her father, and both she and her sister Meritaten had produced daughters. M. and A. tasherit "Junior". But of course we do not know who the fathers were.

Tutankhamen's Prenomen, Nebkheperure, looks very traditional, and in depictions of him he is usually shown in traditional stereotypical scenes like fighting from his war chariot; he did have one, dismantled, in his tomb with him, but one doubts whether it was ever used in anger. It is assumed that, due to his tender age and probable ill health, the affairs of state were run by his leading priests and courtiers. Chief among these were Horemheb, the army commander-in-chief, and Ay, the "God's Father" and Master of the Horses" and possibly brother of Tiye and/ or father of Nefertiti, who later, according to a ring bezel, married the widow Ankhesenamun; from his tomb at Amarna we get the full text of the Hymn to the Aten, although in fact he was buried elsewhere, in WV 23 (one thinks of rats and sinking ships). Ay and Horemheb

succeeded Tutankhamen, the former briefly, for 4 years, the latter scholars are still discussing for how long. They both busied themselves with usurping the few statues and other monuments the king had left behind him.

Tutankhamen died at the age of 18 or 19. Examinations of the body, as far as the authorities allow, suggest drepanocytic anaemia, malaria or gangrene from a badly healed broken leg as possible causes of death. A bone chip detected inside the skull was thought for some time to be evidence of a fatal blow to the head, but has since been determined to be the result of careless embalming. In addition, the fact that he had so many walking-sticks in his tomb is not evidence of lameness; they are symbols of power.

As far as we know, the young couple had no children, at least none who lived long enough to succeed him; the two baby female mummies found in the tomb are not theirs. His funeral was, exceptionally, officiated by his successor, Ay. The last testimony of his life is four 9-year wine jars found in his tomb, curiously two of them from the vineyard of the Aten. Finally, a modest wreath of olive leaves and blue flowers fixed on top of the outermost coffin is thought by some to be the final tribute of a loving wife.

The Tomb

In November 1922, Howard Carter's team, financed by the Earl of Carnarvon, had been digging for months in an area of the Valley of the Kings where he suspected a tomb from the final years of the 18th dynasty might lie hidden. Discouraged by his lack of success, he was on the point of giving up when, quite out of the blue, some steps were uncovered, and the rest is history.



At the foot of the stairs a door was discovered with the necropolis seals intact, which appeared to imply that no robbers had been inside. However, Carter believed at this point that it would turn out to be a mere cache of materials left over from a burial. But behind the door was a corridor full of rubble, significantly concealing a number of small objects bearing the names of Tutankhamen and his immediate predecessors. Arrived at the second door, at the end of the corridor, Carter knocked a hole in it and peeped through. When Carnarvon excitedly asked him what he could see, he replied with the famous words "Things...Wonderful things!". And he was certainly not exaggerating.

It was the tomb of Tutankhamen, a pharaoh of whom little was known before then, and it was chock full of treasures. The archaeologist was looking into

the Antechamber, the largest room in the tomb. It contained a chaotic collection of hundreds of spectacular artefacts, many gilded or decorated with precious stones: dismantled chariots, beds decorated with animal heads, wooden thrones, head-rests, stools, , jars, walking-sticks, a figure of the king and an infinity of chests and boxes containing more wonders. All obviously assembled, or reassembled, in a great hurry. It later transpired that looters had indeed entered the tomb shortly after it was sealed, obliging the priests to try to restore everything to its original order. Fortunately the thieves got away with little (and dropped some in their flight).

After clearing the Antechamber, another room, the Annex, was discovered behind the wall opposite the entrance and to the left, which contained even more goodies. Between the two chambers they supplied food, figures of servants and practically everything else the king would need in his afterlife. And in front of the wall to the right of the entrance, guarding it on either side, stood two imposing black and gold statues representing the king's ka, one of his spirits; the other spirit, the ba, took on the figure of a small bird.

So now at last came the dramatic moment of breaching the right-hand wall, which led to the Burial Chamber itself; Carter had previously made a discreet hole in it, so he knew where he was going. But this was still a 'first' for modern archaeology. Once inside the chamber, Carter had to peel away eight layers nested inside each other before at long last reaching the mummy. These were four gilded wooden shrines decorated with texts and images, a yellow quartzite sarcophagus made from a single block and with a mended lid, and three mummyiform coffins, the last one made of solid gold. Under all this lay the king with his famous mask, making him the

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ninth element in the series; the number nine was significant in Egyptian theology (and in Homer's *Iliad*). The walls were decorated with scenes from the Book of the Dead – though strangely no papyrus copy of it was found – and the scene of Ay, Tutankhamen's successor, performing the ritual of the Opening of the Mouth, which allowed the deceased person to breathe and speak in the underworld. The paintings are of poor quality, compared with examples like the tomb of Ramses II's Great Wife Nefertari, and the whole set of burial goods, though utterly dazzling to us, would pale into insignificance alongside those of the great

pharaohs like his grandfather Amenhotep III. But, of course, those have all been looted, dispersed and lost.

Facing the foot of the burial assemblage, on the east side of the tomb, and thus symbolising rebirth, lies the last room, the Treasury. It contains many of the most significant objects: another beautiful white shrine surmounted by the dark, brooding figure of Anubis, the god of the hereafter; the translucent calcite canopic chest, within another shrine and protected by four lovely gilded goddesses, containing internal organs in four exquisite gold coffinettes; jewellery, precious vases and gold statuettes of the



king hunting and so on; the mummies of two baby girls (not his!) forming part of some resuscitation ritual; and many boxes, including a nest of small coffins containing a miniature figure of the boy king and a lock of his grandmother Tiye's hair, identified by DNA analysis.

Howard Carter carried out the first truly scientific study of a tomb, very different from the one effected by the American millionaire Theodore Davis in the neighbouring KV 55, examining, noting down and photographing every item. The results can be seen online at the Griffith Institute, Oxford, UK.

The tomb was closed in 1926/7 leaving only the mummy inside in its sarcophagus. Carter did not finish removing the wrappings from the chest; although they clearly hid more priceless amulets, he feared that would damage the body underneath. When the tomb was reopened in 1968, it was discovered that those wrappings had gone leaving a gaping hole behind. It is assumed that the outrage took place during the II World War, when surveillance was understandably slack. The royal penis was also missing.

The overall size and groundplan of KV 62 are extremely modest – what one would expect for a minor noble or member of the royal family. It cannot compare with the massive, highly decorated underground workings with their corridors, staircases, twists and turns, columns, wells and multiple chambers made for other pharaohs – and even nobles (see TT 33, the biggest tomb of all). And, as we have seen, everything, including the tomb itself, seems to have been prepared in haste (although there would be a period of 70 days between the death and the burial).

Moreover, many of the artefacts in the tomb were not originally meant for him.

For example the four canopic coffinettes had had their names altered, as had several other objects. Also some of the gold statuettes in the Treasury have plainly feminine features, so must have been made for one of the Amarna women (they were made in Amarna style). In addition, apart from the 'official portrait' of the funerary mask and the statues at Karnak, there is a multiplicity of faces throughout the tomb. For example, the face on the second coffin, which has features reminiscent of Akhenaten, is totally different from the other two.

Finally, in spite of the fact that his monotheistic cult had been suppressed, and repudiated in Tutankhamen's Restoration Stela, the Aten was still very much present in KV 62. His rays and the royal couple's Aten names are visible in different places, sometimes altered to the orthodox Amen forms. And, most intimate of all, the bead cloth which covered the king's skull depicted royal cobras bearing the cartouche of the heretical god.

Notes:

1. New discoveries are constantly being made under the soil of Egypt and in curated collections, so we must be prepared to see our most cherished and apparently best founded theories blown sky high any day.
2. This series is a mere 'taster' of what is known about Tutankhamen. There is much more available online or from your local bookshop.



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