

# Luis Jimenez

**LUIS A. JIMENEZ, JR. (b. 1940)**  
**Hondo, New Mexico**

Work by Jimenez is in the collection of The Metropolitan Museum of Art and Rockefeller Foundation, both New York; Long Beach Museum of Art, California; New Orleans Museum of Art, Louisiana; Roswell Museum of Art, New Mexico; National Museum of American Art, Washington, DC; Chicago Art Institute, Illinois; Centro Cultural Arte Contemporaneo, Mexico; Plains Art Museum, Fargo, North Dakota and North Dakota Museum of Art, Grand Forks. Public commissions include a San Diego Fountain, California, and installations for the City of El Paso, Texas and Denver International Airport, Colorado.

Studying art and architecture, 1959-1964, Jimenez received the BS degree from the University of Texas, Austin, and attended the Ciudad University, Mexico, 1964. Leaving Mexico for New York, the artist realized a need to return to his Mexican/American roots and he moved back to the southwest.

Born in El Paso, Texas and currently a professor of sculpture, University of Texas, Houston, Jimenez is recognized for his bold and lively sculpture made from epoxy and fiberglass, painted with strong colors, and often combining neon and electric lighting. The son of a sign maker who worked with neon and large scale materials, Jimenez learned from his father's business that certain symbols and colors attract viewers and that symbols frequently have many meanings.

Jimenez's work crosses many cultural boundaries and delves in the iconography of popular culture with robust figurative forms. His sculptures are developed through a very traditional process beginning with drawings which are translated into cutouts and models. A full size sculpture is made from clay and when that design is finished, it receives a multiple-part fiberglass mold. Once the mold is removed from the clay, fiberglass is applied to the inside of the mold. With the mold removed, the completed fiberglass form is painted with jet aircraft acrylic finish and multiple coats of clear gloss; an intense finish the artist describes as one critics "love to hate."

**END OF THE TRAIL (WITH ELECTRIC SUNSET), 1971**  
fiberglass, polychrome resin, electric lighting, 84" x 84" x 30"  
Courtesy of Roswell Museum and Art Center, New Mexico