

[Jaramillo at Hales Gallery](#)

[Jaramillo at the Hammer Museum](#)

In 1971, Jaramillo participated in [an exhibition at the DeLuxe Theater](#) in Houston. [Read about](#) how this revolutionary racially integrated art exhibition impacted the art world. In 2021, Karma Gallery revisited the exhibition for its [50-year anniversary](#).

Jaramillo has engaged in feminist art practice throughout her career. The artist [served on the board](#) of the New York Feminist Art Institute (active 1979-1990) and co-edited [an issue of Heresies Journal](#) entitled “Third World Women” in 1979.

Find Jaramillo’s work included in the 1972 Whitney Annual Exhibition of Contemporary American Painting [exhibition catalogue](#), available through the Whitney’s Internet Archive.



Jaramillo in front of *Divide*, 1964

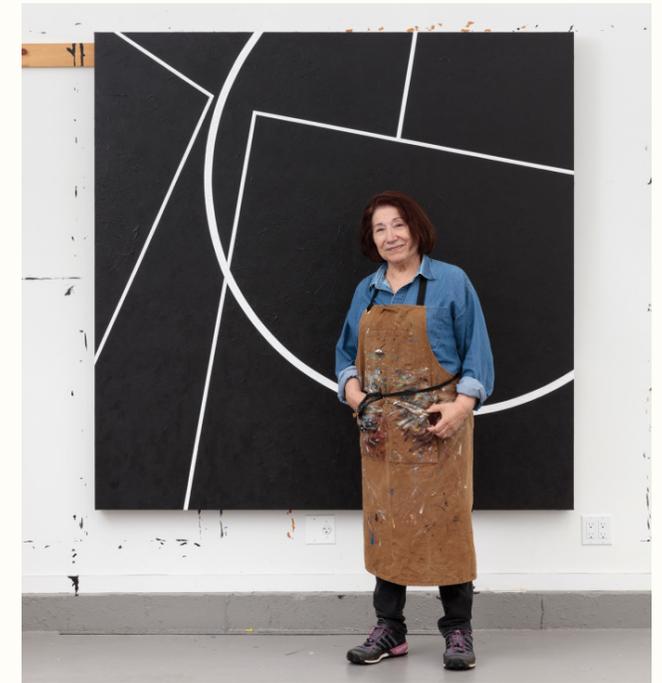
View the expanded archive of included artworks, programs, and research for the Hammer Museum’s 2011 exhibition, [Now Dig This! Art & Black Los Angeles, 1960-1980](#). Jaramillo exhibited work alongside pioneering African American artists who were influenced and supported by a community of artists from various ethnic backgrounds in LA.

Jaramillo has been a strong ally for BIPOC artists throughout her career. As a result, her work was included in both the [Tate Modern’s Soul of a Nation: Art in the Age of Black Power](#) and the [Brooklyn Museum’s We Wanted a Revolution: Black Radical Women 1965-85](#) in 2017. The Frieze Brooklyn [Museum Fund](#) even helped the museum [accession Jaramillo’s Untitled \(1971\)](#) at the exhibition’s conclusion.

A 2021 exhibition at the Menil Collection in Houston is Jaramillo’s [first solo museum exhibition](#). *Virginia Jaramillo: The Curvilinear Paintings, 1969-1974* is on the 50-year anniversary of the DeLuxe Show. In an article entitled “A Painter Who Puts It All on the Line,” New York Times author Ted Loos asks: [What took so long?](#) Jaramillo answered: “I Just keep working... It would’ve been nice if this moment had come earlier, but, hey, it came.” ARTNews author Maximiliano Durón also wrote about Jaramillo’s work [finally coming into focus](#).

[Watch a video](#) about *Virginia Jaramillo: The Curvilinear Paintings* commissioned by the Menil Collection. [The Artist Profile Archive](#) also conducted a video interview with the artist for the exhibition.

**Virginia Jaramillo (American, b. 1939)**



Jaramillo in front of *Site No. 3 51.1789 N. 1.8262 W*, 2018  
Photograph: Stan Narten/Hales, London and New York

Virginia Jaramillo (American, b. 1939)

**Infraction**, 1969

Acrylic on canvas

Private Collection; L2021:112.1

To participate in prestigious, male-dominated exhibitions, Virginia Jaramillo first displayed her work under the gender-neutral name V. Jaramillo in the late 1950s. In 1971, she was included in an exhibition at Houston's DeLuxe Theater. Though it was a comparatively rare racially integrated exhibition of contemporary art in the United States at the time, Jaramillo was the only woman and only Latinx participant. **Infraction** is one of the artist's abstract *Curvilinear Paintings*, which explore sacred geometry and cosmic space in minimalistic color fields. The painting was recently included Jaramillo's first solo museum exhibition at the Menil Collection in Houston, which revisited the 1971 DeLuxe show on its 50-year anniversary. When asked about her long-overdue recognition, Jaramillo responded: "The system is geared for a minority person, especially an artist, to fail. There are so many blocks, so many hindrances and prejudices, that you have to keep going."

*On view September 22, 2021 – January 2, 2022*

