

“Region’s Migration Experience”

**Handy Man**

by

**Denise DeVries**

**Here's to the man whose paintings of hands  
should gather applause all over the land,  
who first built a gallery and then a museum  
so people could come to Kilmarnock to see them.**

**Mano a mano he took on the neighbors,  
who, blind to his vision, derided his labors,  
and those local bigots who just couldn't tell  
the difference between him and any Manuel.**

**A handlebar-mustachioed artist, it seems,  
shadows his work with surrealist dreams,  
and gallery viewers walk to and fro,  
pairing his name with Picasso, Van Gogh...  
seeing the handwriting there on the wall,  
but few have the eye to answer the call.**

**They drive down the road to buy a piece  
with sailboats and herons, or maybe some geese.**

**He takes his handkerchief, wipes his brow,  
and keeps on building anyhow.**

**His wife's a translator, his daughter an actor,  
and he sculpts the land on a '54 tractor**

## **“The region's migration experience”**

Like most immigrants, after many circumstances I was experiencing in my birth country, I chose to start a new life in a new land. That country was the United States.

Art is my life. “I live for art not from art.” Since my arrival, I have dedicated all my potential to sponsoring art and artists in all the creative fields. I promote, encourage, and mentor all of them that never were touched by art, or don't believe in themselves, or are afraid to show because they are afraid of comments. I open shows and spaces to display their work regardless of their experience and background, as long as they have the idea and or need to explore creativity. Many became very well known creative people, some found their lives changed, with a lot more to live for, because whoever is involved in art lives a great life. If you have a disastrous place, as soon as you move art in, it becomes enchanted and shines. It is the same with life.

I founded Alvaro Ibañez Museum (AIM), where everyone in the world can visit my personal collection. An international creativity community bringing together painters, poets, dancers, sculptors, photographers, actors, all kind of writers, and their audiences and friends for rest and renewal. We do workshops and seminars as well as displaying and promoting other artists.

I can show my art abroad by invitation, or for events like the “Region's Immigration Experience”.

My work is so personal that I consider it impossible to be judged by any one; this creation has a meaning regardless of techniques or mediums. It is not commercial art. I believe that Art it is different, that is why it is unique. It does not have to be pretty, not even likable; of course, it is obviously greater if it is any of those.

I was born in Bucaramanga, Santander, Colombia on January 18, 1951. At the age of 5, I moved with my parents to Santa Marta beach, a beautiful city were I grow up, at the age of 7 won my first artistic price, a diploma and a 36 Prismacolor set, with a drawing of "El Morro" a light house at the center of the bay.

I have worked as a designer and draftsman since my mid-twenties, specializing in graphic arts, patent design, and trademark illustrations Architecture, Interior Design, all Engineering fields projects. .

My biographical profile has been included in “Who's Who in the World”; “Who's Who in America”; “Who's Who in the South and Southwest”; "Who's who in the arts"; Who's Who in Finance and Business" since 1994.

My personal collection of my own original work contains over 900 pieces in media such as pastel, oils, acrylics, water color, ink, silk screen, stain glass, markers, crayons, any media available at each moment of creation.

Inspired by my teacher [www.davidmanzur.com](http://www.davidmanzur.com) , DaVinci, Dali, and Van Gogh, I express my love of life and beauty through a broad range of styles, ranging from realism to surrealism. Within my collection are pieces ranging in size from a few inches to many feet, with themes running the gamut of human experience and going beyond into the realm of myth. One example is “Kalevala” <http://www.a-ibanez.org/kalevala.pdf> series based on the Finnish creation myth.

I immigrated to the United States in August 29 of 1981, leaving behind a large body of work. My current collection dates from my arrival in Virginia and tells the story of my struggles as a new immigrant supporting a family and learning a new language.

My work tells of my dreams and the sources of my inspiration. Images of women dominate much of my work; “I love Woman,” beginning with my mother. I mold my feelings easily on the canvas.” Another group of paintings depicts the powerful, mythical unicorn. This image was the primary inspiration for my dream of building a retreat center for artists and Sunrise Studio Gallery.

<http://www.a-ibanez.org>

[http://www.communitywalk.com/va/aibanez\\_museum\\_aim/map/124531](http://www.communitywalk.com/va/aibanez_museum_aim/map/124531)

<http://www.yessy.com/aibanez/bio.html>

<http://www.youtube.com/profile?user=19aibanez51>

<http://profile.myspace.com/index.cfm?fuseaction=user.viewprofile&friendid=214279851>



## **Catalog # 002 "Fall Illusion" 1**

**Charcoal on Paper 28 x 23**

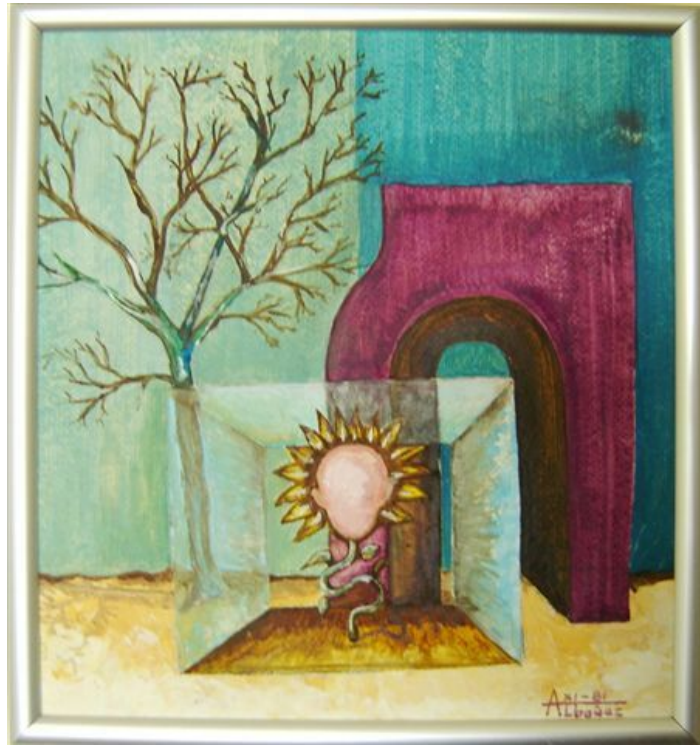
**Second creation after my arrival in Arlington Va.**

“This is me as a leaf, like an eye on the family tree, sad and missing my birth land and family in the Fall. My tears enter a flower of sensual lips that infiltrate and create a lake of adventure with a hopeful sunrise above the seductive body of America with her eyes closed to me but caring enough to warm up my desires and conquer the illusion for a new life.”

On August 29, 1981, I traveled to the USA, entering through Miami. I was really sad because my mom was disappointed with me and did not want to speak to me at all because I was rude to her. While I was packing my bags, including my paint brushes, some oils, some art books, and a Leroy lettering set for Architecture drafting, she was telling me not to take that much because I may have problems with customs at the airport and I answered her back with no respect.

I was nervous to leave without my wife and children and to miss my family to explore the possibilities in a new land. So my heart and mind were so sorry, I know my mother also was sad, because we love each other so much, even more because I was her youngest child; my love for my mother was sacred. She was right. I was almost returned from Miami, and Immigration, rather than giving me the 3 to 6 months stay only gave me 15 days, so there was trouble from the first minute because I was planning to explore and find alternatives to apply for residence upon sponsorship of a relative with a decoration business.

Having spent all my savings on this trip, I had to make a decision. I needed to at least learn some English; I could not go back with empty hands. I was disappointed, then Labor Day weekend was the following week and I was invited to go to Point Look Out state park in MD with some nice people. I wanted to go to Immigration and apply for an extension on my stay, but everyone told me that if I went they might deport me, so from that moment I was also confused and scared. Then I contacted my family and parents (my father was aware of everything that happened in USA from the news, so I decided to stay and I started painting on anything I could find in my way. In drywall, on wood on paper on rocks on metal and most was a reflection of my emotions (too long to write).



## **Catalog # 006 "Incognito" Oil on Drywall 12" x 12"**

**This is another of my self-portraits.**

"I am seen as a rooted plant enclosed in a crystal cube. (My arrival in the fall of 1981) I have no facial features because I was searching for identity in an unknown world. The crystal cube to me served as my receptor of energy and love, energy from Life itself."

I am always hungry to paint, but at that time I started from illusion, with a lot of responsibilities, with 3 small children. In a foreign land with very little English, all I had was the gift given me by God. Art and Creativity. Without much capital, I painted on whatever was possible, and using whatever tools I had, I adapted, so, yes I was unknown.

My great art teacher [www.davidmanzur.com](http://www.davidmanzur.com) said in an interview in "El Tiempo" that artists who say "I paint for me" owe a great deal to the viewer, but I disagree, because art also is an emotion regardless of the initiation or destination and if this reflects the creator's state of mind, it is good enough for me.

Benvenuto Cellini, the grand goldsmith artist from the time of Michael Angelo said "All men, women, whatever be their condition, who have done anything of merit, or which verily has a semblance of merit, if so be they are men, women of truth and good repute, should write the tale of their life with their own hand. Yet it were best they should not set out on so fine an enterprise till they have passed their fortieth year."

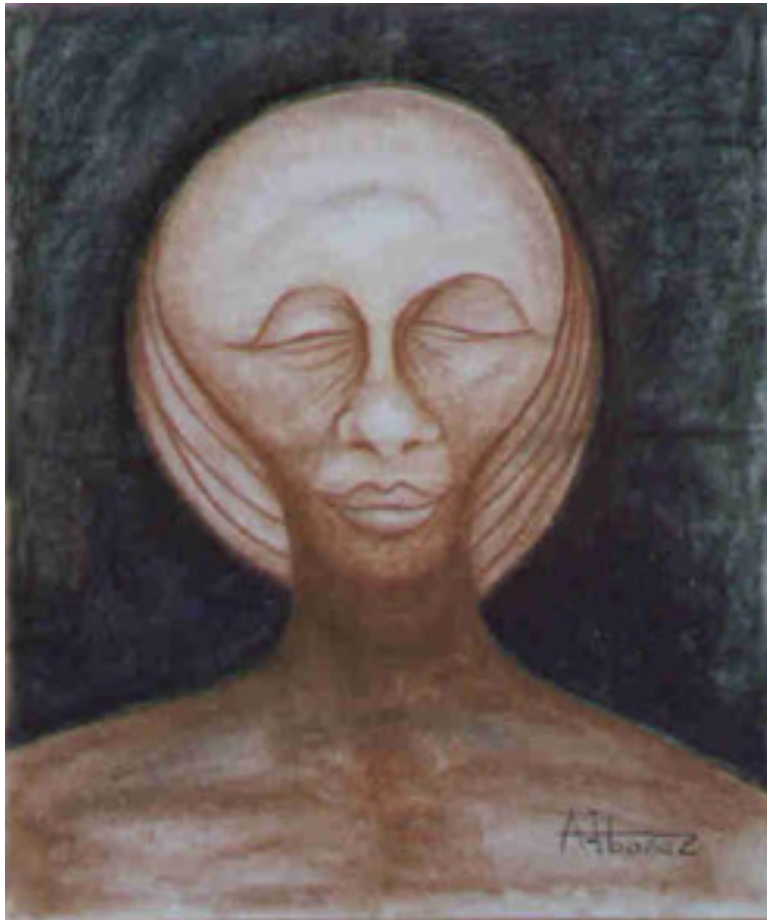
Anyway, the best of my decision was that after 15 days I became illegal. My intention was not to stay, but to learn some English and recover the money I invested on this trip. Instead, by being illegal on January first of 1982, I was covered by the amnesty issued by President Reagan. I became a temporary resident, and because I have always been very neat and well-organized, I was able to submit all documents required and the visa was issued; it cost me \$450. The visa process for my wife and children took about two years and cost \$11,000 dollars.



**Catalog # 84**  
**“Self Portrait, Crisis”**  
38” x 48” oil on canvas

After working so many hard jobs, some in construction, ones over 40’ buildings outdoors fixing windows, one with a bee hive in one corner, all without having any trouble, I ended up falling from a 7’ ladder. I was hurt, but I picked everything up around the house I was working on to be neat. I drove my car very slow sitting sideways, with a lot of pain, to the nearby house of a woman with whom I was having an affair. She drove me to the closest hospital, but she was not happy to drive me at all because there were rumors that the family had learned about our affair. She was in early pregnancy and asked me to pay for her abortion. I was very sorry but I respected her decision. Though our affair some how ended, occasionally she looked for me as needed. She dropped me at the entrance of the emergency and besides my pain, I was hurt by her attitude without compassion. The doctors found that I had broken my last 3 ribs and warned that the last one might have punctured my kidney so that it would have to be removed. They said they would try more examinations, and I was desperate. Finally, an operation was not necessary. For about 6 hours I got a \$900 + bill. I had to rest without working until I healed. So I spent that time painting “Crisis.” The employer had told me in advance that he could let me work but did not have insurance. I took the offer. He also said that there would be a time one day in the near future that he would be working for me. Since that time, I became scared of heights and have vertigo. In 1985 I founded A-Ibañez Art Design, incorporated in 1992.





Catalog # 141B, 27" x 32" Pastel on Paper  
**"Ghost of My Dear Father"**

Two years after my departure, my father became ill. He used to self-prescribe his medication, using a lot of antibiotics, and that hurt him because he started with anemia that became leukemia and died on July 28 1984. The night before, I was sketching to paint a commission of a clown. About midnight, I saw in my sketch a picture of my father sad and crying. It had such an impact that about 6 a.m. I called Colombia and my mom's helper answered and said that everyone was gone because my father had died that morning about 4 a.m. I was not allowed to go to his funeral because I would not be able to return to the United States, so I painted this charcoal of his death, one on his funeral and one of the apparition, besides several sketches that night.

My father was a gentleman, very kind and intelligent, politically-oriented, friendly, and independent. As long as I know of, he ran his own business. He was adventurous, loving women, and women loved him. Everyone liked him, even my mom who was angry with him because of his affairs. Somehow she was the Queen, and in charge. Her religious strictness maybe was responsible for their failed intimacies, but they understood each other in all the other parts of family affairs. My mom was also well-known for her ministry to the poor and for her good heart to help every one in need. She managed the income and had business on her own and was respected by all.

My father, an intellectual, had studied early on in a seminary to be a priest. He was discharged because he was caught after coming back to the seminar from a party. Thank God, otherwise we would never have been born. He went to the army after that, never on his choice but because my strict grandmother demanded. Then he went to law school but did not finish. He used what he learned and was very successful in all his business and lived the way he liked to live. He was very generous; we had frequent contact and he wrote to me encourage me and keep me updated on U.S. news.



**Catalog # 242** Acrylic on Masonite 21" x 29"  
**"Tree of Hope and Love"**

This piece is one of 100 paintings in the "Eulrika" collection, inspired by a beautiful German lady I knew in 1984-5.

The tree trunk represents Eulrika and the branches are her hands. I'm shown exhausted, trying to hold on to the branch with my whole being. As I wish to be attached to the branch with all my love, I am also held back by the weight of the heavy gray egg. This egg represents my family, my responsibility, (my children and wife at that time).

This responsibility requires of me my whole being which is represented by the vine. The vine coming out of my body helps me support the weight, and at the end the vine is transformed into a hand. This hand has the stance of a cobra, always alert and ready to defend and protect my family. At that moment, the tree, who was Eulrika, became my hope, love, and support.

We were working as Interior Designers at Lascaris International Group designing villas and palaces for Oman, Jordan, and Saudi Arabia. I was surrounded by more than fifty beautiful women and a lot of sophistication, but I resigned after the owner's unfair treatment of some of the Architects and Designers. I left to avoid confronting him.



**Catalog # 331 26" x 36" Oil on canvas  
"End of eighteen years"**

The woman, America (in "Fall Illusion" with her eyes closed to me, and some others I painted in different steps of my life), opened her eyes to me at the same time as I was progressing.

I became successful. I built my company, here represented by the buildings, the sun rise, and America's eyes completely open. I created a great number of clientele, and employ and trained a good number of people. I purchased properties, made money and was an asset to the community and the country.

But our marriage was in trouble we were separated two times after our arrival in the States. We were different, without much in common. Marta did not like my art; she said it scare her. We had constant arguments and aggravations. Before my first angioplasty, I purchased a house in Apopka Florida, and Martha was living there. I was afraid to die and leave my family alone here in Virginia, while in Florida she had all her relatives. It was a temporary separation, but Marta was not able to manage it there, being a bit irresponsible, so we ended up in a divorce. I was constantly trying to save our marriage but I became tired. I asked for a divorce.

The family tree has 5 leaves, representing me, my wife Martha Cecilia, and our children Carlos Humberto, Alvaro Antonio & Diana Saray. The tree was about to fall into a pit on a whirlpool of unhappiness and misunderstanding, the end of 18 years of marriage. Martha had to become responsible and independent. The divorce was not good for our children at all, the youngest was 16, but now we are friends, she is the mother of our children so I will always care for her. And I will be there if she needs my help. My present wife Denise also insists on it.





**Catalog # 411 36" x 60" oil on canvas**  
**"Thank God for Living"**

While I was managing Art Design Inc., I had a lot of help. My business administrator Abby was my right hand. With my children, Carlos in charge of Computer graphics training and personal, Diana in accounting, Alvaro in production, I did the last revision after Quality Control before jobs were delivered to the clients.

I also had time to paint and sponsor other artists and art activities. There was a lot of art. My landlady Mrs. Bowen was an angel to me; she provided me a large space for me to paint and display my work, host other artists, and teach. My best client and friend in Patents had a 4-year little girl Molly who we had known since she was born and I agreed to give her a 45-minute art class. She was very talented, but also like any other child at her age had sudden reactions, so I had to be alert. Abby was always with us to help. For some reason, those minutes absorbed all my energy; I became exhausted. Molly did not have control of her hands yet, and no matter how big the paper was she went outside of it. That particular day that inspired this painting, I gave her a doll to hold in her left hand and pointed to her, "look Molly the lips, the eyes" etc. Molly at the same time was drawing and I noticed that she was not getting outside of the paper and was drawing what she saw in her hand. She was focused and in control of her movements. Wow!! I was so happy for this discovery and thankful. It was very emotional.

After she left, I painted Molly's first class. Then at my studio I painted "Thank God for living" a calligraphic handprint, raised to thank God for life, inside of an aureole in the firmament showing the small circles that represent the earth and the clouds and constellations, and I added sparks of glitter to make it shine.

## Catalog # 454 oil on Canvas 30" x 36" End of Year 1996 Resolutions

At the end of 1995 I decided stay home alone. I was missing my children; we usually went out to celebrate. No one was around. I had been a great year in a way but sad because my daughter decided not to come back and was staying in Florida. She practically quit college here; I was rude to her because she changed plans after I sent her to Florida to avoid my older sister complaining about her when she visited with my mom. A day after my mother and sister's return to Bogotá, July 25, 1995 I became a United States citizen. The day after that I purchased my 45-acre farm in Northumberland County Va. Diana was aspiring to go into Veterinary or Animal Sciences field so I wanted to have a farm with a lot of animals for her to practice. Also I was setting up <http://www.aibanez.org/kalevala.pdf> a Finnish epic art interpretation, for exhibition January 4 - February 27 1996 at The Martin Luther King Library in Washington DC, with the option to be moved for display at the Library of the Congress after that. The show is reflected in this painting with the Capitol. There is also my portrait from behind with my unique walking stick, laying out a design for a project of a Retreat Center at the farm.

So I was alone, watching the NY Times Square New Years celebration, which is the post with an apple falling. I was thinking about my mother watching it on TV in Colombia from her bed praying the rosary and having ready a plate with

12 grapes to eat for good luck in 1996 for all. Also above the grapes was the sunrise. I wrote all the places I wanted to visit as my resolution for a new year. I did not touch the painting any more until December 7, 1996.

At the Kalevala show, I fell for a beautiful angelical blue-eyed Venezuelan-born woman of German ancestry that I met at the open reception, the sister of the Moscoso Gallery owner's wife. She liked me and my work and we started dating. I had seen her months before in a restaurant near my office and liked her very much; it was a great surprise. Congress did not pass the budget and the museums were closed, so the only public place open was the Library. Our show was in the main gallery salon A2. On the second floor was a controversial show about slavery. They got the attention of the media and we were also shown on TV and had a great number of visitors. It was very well accepted. My Venezuelan date was so good to me that I decided to take her on a trip to Europe and I asked to make a commitment to a serious relationship, saying that I was too old to court her, but that it looked like we had a lot in common. This scared her and she avoided me, so I decided to go on a trip anyway to let her know I did not care. I was hurt but also arrogant. I asked my children if anyone was free to go with me, since my budget was for two. The one available was my daughter. It also was a way for us to reconcile; we had done so before but this really attached us a lot more. We spent 28 days in Europe, following Leonardo's steps and Dali's steps so the red places were filled up in the resolution painting. On my return, I forget about Irene; I drew a few pencils sketches about her, but that was it. I focused on the business and the farm, so I decided to rent a place near the farm to know more about the area and the people. I hosted a Colombian Senator and Cardiologist friend of my childhood, and he asked me to paint something about his political view for him to display at the congress. That was the birth of my painting Colombian Pupil. At the moment of moving to a historical cottage at the Rappahannock River, I had seen my friend Denise DeVries a few times, who I liked very much but I did not want her to know it. She offered to help me to pack to move; I accepted, she visited me at the bay, and we started dating. She is my WIFE now. I saw a narrow 8' x 60' two story building on the main street of Kilmarnock near restaurants and the local newspaper and thought it would make a good space for a Gallery. Denise liked the idea and wanted to help with the poetry and coordinate activities. We had our first open house on Dec 7 1996. After getting everything ready with the help of a lot of people and a great international show, that day I finished the painting, using blue for the places I did not visit, a new sunrise for the new



year, the stairs at the entrance of the gallery and the show in vertical like a calligraphic light house at the bay near my farm.



**Catalog # 455** Oil on canvas and wood 20" x 24"

### **Colombian Pupil; Pupila Colombiana**

This painting represents the Colombian people's tears. This was because of my country's situation at the time – government corruption, (better now with Alvaro Uribe), drugs, guerrillas, etc. This is a classic example of how a multitude of kind and beautiful people must pay for the mistakes of a corrupted few, and shows how the world's demand for drugs destroys our families and our land. The colors of our national flag are predominantly yellow, blue and red. In this case, red is the predominant color because it symbolizes the bloodshed caused by these corrupted few. WE ARE IN GOOD SHAPE NOW



**Catalog # 476**  
**"Back to life & family at the Chesapeake Bay"**  
**Mixed media 50" x 66"**

After my 3<sup>rd</sup> heart surgery, a Quadruple bypass, my 5-year old daughter Delia helped me to paint this piece. I had 2 previous angioplasties in 89 and 2001. With this bypass I can live at least 30 more years, so she wanted to paint us at the Bay. We used sand, different kinds of shells, stones and wood, we create the Hughlett Point Park on the bay 2 minutes from our Museum. She painted her mom and herself with the pets we have left. I painted the heart enclosed in the commercial heart and my shadow in the sky and above the bay.

We used to have horses, a pony unicorn, a few kinds of chickens, geese, ducks, funny and crazy goats but we had to find a good home for most of them because of my illness. Our unicorn died of cancer. So, all of this is part of the painting. We want to collect funds to donate to the Cardioinfantil Clinic in Bogotá Colombia.

I was planning to purchase a farm near Bogotá (a long story). I visited on June 04, saw many, selected a few, returned to Virginia and went back with Denise and Delia in August for them to walk the one we wanted to purchase. We hoped to have a place where we could have a lot more farm animals and get some help to take care of it (In USA we can not afford the cost of few assistants) and be a lot freer to paint and write.

Three days after we arrived I had to rush to emergency, ending up with a quadruple bypass. If it had happened and been done here it would have cost over \$130,000. There it was \$18K including travel for 3 and a one month stay with great care and service.

Bill Clinton had his operation 3 days after me. This painting is done to collect funds for the clinic. Interested people can e-mail me for details. The price is \$18,000., paid to the clinic not to me. It is a shame that the cost of health care here at home is so high.



**IBAÑEZ EXHIBITIONS**  
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**Present**

• **A-Ibañez Museum (AIM) & SUNRISE STUDIO GALLERY – Kilmarnock, Va. Complete works:**  
Oils, - Acrylics, Pastels, Ink, Multimedia

• **ART Works Richmond, Virginia October 2010 Solo “Justice as a Human Creation**

**February and March April, June, July, September 2009 All Media Shows**

• **ARTOMATIC 2007 Crystal Drive Arlington, Virginia April 13- May 20**

**2005**

• **Museo Regional de Queretaro, Mexico – Collective Invitation by SOMAAP Queretaro. And Bellas - Artes of the Queretaro Autonoma University Mexico, March 18 May 18**

**2002**

• **RAPPAHANNOCK WESTMINSTER-CANTERBURY, Kilmarnock, Va.Solo - Oils**

**1998**

• **BELL ATLANTIC, Guest Artist - Oil, Arlington, Va.**

• **MARTIN LUTHER KING MEMORIAL LIBRARY, “Wheat and Family” Collective - Multimedia**

• **SKEWERS RESTAURANT, Solo - Multimedia, Washington DC**

• **ARTS IN THE ALLEY, Collective - Multimedia, Washington DC**

• **BARNES & NOBLE BOOKSTORE – Falls Church, Va.**

• **BEVERLEY HILLS PRESCHOOL Fundraiser, Alexandria, Va.**

• **BARNES & NOBLE BOOKSTORE. Collective, Multimedia, Falls Church, Va.**

• **DEL REY ARTISANS Guest Artist & Speaker- Oils, Alexandria, Va.**

• **HOGAR HISPANO Fundraiser, Arlington, Va.**

**1997**

• **MARTIN LUTHER KING MEMORIAL LIBRARY, “Shades of Time and Tones of Life” photographic collective, Washington DC**

• **FALLS CHURCH RECREATION CENTER, “Retrospective,” Solo - Multimedia, Falls Church Va.**

• **SUNRISE STUDIO GALLERY, Solo - Multimedia, Kilmarnock, Va.**

• **THE PAN AMERICAN HEALTH ORGANIZATION, “Art for Life - Hope for Our Children” Collective - Oil, Washington DC**

**1996**

• **MARTIN LUTHER KING MEMORIAL LIBRARY, “Creations - Classicism and Surrealism” Collective -Oil, Washington DC**

• **ARTEXPO World Wide Fine Art, oils, Fira Barcelona, Espana**

• **SED CENTER, “Velada Artistica,” Hall of the Organization of American States Building - Collective - Oil, Washington DC**

**1995**

- **MOSCOSO GALLERY, “Crucifixions” Collective - Mixed Media, Washington D.C.**
- **FLORIDA MUSEUM OF HISPANIC AND LATIN AMERICAN ART, “Encounters” Collective - Oil, Miami,**
- **MONTGOMERY COUNTY EXECUTIVE OFFICE BUILDING, “Hispanic Heritage Month” Collective - Pastel, Rockville, MD**
- **NASA HEADQUARTERS, “Latino Art Exhibit 1995” Collective - Oil, Washington DC**
- **THE PAN AMERICAN HEALTH ORGANIZATION, “For the Love of Our Children,” Collective - Oil, Washington DC**

#### 1994

- **MARTIN LUTHER KING MEMORIAL LIBRARY “Recent Paintings” Collective - Oil, Washington D.C.**
- **MARTIN LUTHER KING MEMORIAL LIBRARY “Feelings” Collective - Oil, Ink, Water Color, Washington - D.C.**
- **MARTIN LUTHER KING MEMORIAL LIBRARY “Mi Barrio, Mi Tierra: Así Nos Expresamos” Collective - Pastels and Charcoals, Washington D.C.**
- **THE ART MUSEUM OF THE AMERICAS - ORGANIZATION OF AMERICAN STATES, “For the Love of Our Children” Collective - Oil, Washington, D.C. \*\*Honored as second highest auctioned piece**
- **STRATHMORE HALL ARTS CENTER, “Drawing for Art” Collective - Oil, Bethesda MD**
- **AT&T, “Hispanic Mosaic” Collective - Oil and Pastel, Oakton, VA.**
- **AT&T, “Hispanic Mosaic” Collective - Oil and Pastel, Washington, D.C.**
- **MEXICAN CULTURAL INSTITUTE, “Encuentro Latinoamericano II,” Oil and Pencil, Washington, D.C.**
- **MONTGOMERY COUNTY EXECUTIVE OFFICE BUILDING, “Latin American Kaleidoscope” Collective - Pastel, Rockville, MD**
- **BELL ATLANTIC, “Raices Latinas” Collective - Oil, Ink, Pencil, Arlington, Va.**
- **BELL ATLANTIC, “Raices Latinas” Collective - Oil, Ink, Pencil, Silver Spring, MD**
- **TORPEDO FACTORY ART LEAGUE, Collective, Old Town Alexandria, Va.**

#### 1993

- **DESFILE DE LAS AMERICAS, “Encuentro Latinoamericano” Collective -Oil, Washington, D.C.**

#### 1991

- **LATIN AMERICAN ART LEAGUE, Collective - Charcoal, Oil, Alexandria, Va.**

#### 1985

- **SOVRAN BANK CC, Solo - Charcoal, Pastels, Oils, Springfield, Va.**

#### 1982

- **ARLINGTON CENTER, Collective - Pastel, Arlington, Va.**
- **FALLS CHURCH RECREATION PARK, Collective - Oil, Acrylic, Pastel, Falls Church, Va.**

#### 1981

- **Georgetown Streets, Solo - Oil, Acrylic, Washington, D.C.**

#### 1979

- **DICAS FINE ARTS CENTER, Collective - Oil, Bucaramanga, Santander, Colombia.**
- **SANTANDER INDUSTRIAL UNIVERSITY, Collective - Oil, Bucaramanga, Santander, Colombia.**

#### 1974

- **DAVID MANZUR ACADEMY, Collective - Charcoal and Pencils, Bogotá, Colombia.**

**1958**

- **NATIONAL PRISMACOLOR CONTEST, Collective, Santa Marta Beach, Magdalena, Colombia.**

**Alvaro Ibañez**

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### **EXPERIENCE IN BRIEF**

More than 41 years as a **LEAD DESIGNER and DRAFTSMAN**, especially in the areas of graphic arts and Patent and Trademark illustrations. Designs include architectural and marine engineering arrangements; structural, mechanical, and electrical systems for industrial marine components, systems, and hulls, and military applications. Patent and Trademark designs range from mechanical to chemical apparatus. Has been the lead and senior draftsman for all mechanical efforts associated with the Offshore Petroleum Delivery System (OPDS). Is experienced as a checker and member of the Quality Assurance Group, and has managed professional drafting staff.

### **EXPERIENCE IN DETAIL**

**A-IBAÑEZ ART DESIGN, INC. (1985 to Present, Incorporated in 1992) Falls Church, Va. *President and Founder.*** Organized and incorporated a professional group of consultants, drafting designers, and freelance art contractors to perform commercial, graphic, patent, trademark, architectural, structural, and electrical-mechanical art work.

**PENNIE & EDMONDS, L.L.P. (August 1998 to October 1999) Washington, D.C. *Graphics and Patent Drafting Supervisor.*** Has built up the in-house drafting department, hired and managed staff, set up procedures, supervised contractors, and improved quality control. Retired after job was done. [www.pennie.com](http://www.pennie.com) 212 790 9090

**DIVERSIFIED TECHNOLOGIES (1986 to 1988) Alexandria, Va. *Lead and Senior Designer.*** Supervised specialized department of salvage, marine, and ocean engineering drafting design. Provided shipyard support, hazardous materials operations, classical engineering, and technical documentation, as well as manuals, proposal development, configuration management, training exercises, fire fighting and foam systems, supporting the U.S. Navy (NAVSEA), Maritime Administration, and others.

**BIRCH, STEWART, KOLASCH, & BIRCH (1985 to 1997) Falls Church, Va. *Freelance Patent Designer.*** Provided drafting services specializing in mechanical applications. [www.bskb.com](http://www.bskb.com) James Slattery 703 205 8000

**LASCARIS DESIGN GROUP INTERNATIONAL (PT, 1984) Washington DC**

Design and remodeling of custom interiors, commercial, residential, villas, and palaces. Trained on CADD Carrier 2000 for architectural design. [www.lascaris.com](http://www.lascaris.com) 703 556 8895

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**WASHINGTON POST (1985), Washington DC** Delivery of newspaper for 260 customers in the area.

**RADIAN INC., (1984 to 1994) Alexandria, Va.** Drawing and design of Government Engineering Equipment, Military Specifications, dimensions and tolerances per Ansi y14.5, DOD-STD-100, and DOD-STD-1000. **Change to freelance base in 1988 to 1994**  
[www.radianinc.com](http://www.radianinc.com) Garry May 703 329 9300

**THE GEORGETOWN INN HOTEL (1983-1984) Washington, DC.** Dishwasher, bus person, cashier

**DEPARTMENT OF DEFENSE AND COMMUNICATION, Dery Agency (1983), Reston, Va.** Landscape planning supervisor

**CASSIDY CLEANING, INC. (1983) Wheaton, MD** Landscape supervisor

**CHESAPEAKE RESTAURANT (1983) Vienna, Va.** Dishwasher

**RANCH HOUSE RESTAURANT (1983) Falls Church, Va.** Dishwasher

**LIVINGSTON CO. (1982-1983) Falls Church, Va.** Carpenter, Painting, and general maintenance

**HICKORY PLANTATION RESTAURANT (1982) Annandale, Va.** Dishwasher, Cook

**TOPIARY TREE CATERING (1982) Vienna, Va.** Dishwasher, Cook, Banquet supply

**WESTERN UNION BUILDING, Westpark, Va.** Office cleaning

## **COLOMBIA**

**COROMEX ANDINA LTDA., (1980-81) Bogotá, Colombia.** Co-owner Sales manager, hospital equipment

**DISTRISIBA LTDA., (1977-1980) Bucaramanga, Colombia.** Owner, Manager - School and Office Supplies and Equipment

**ONIX LTDA., (1977-1978) Bucaramanga, Colombia.** Sales manager, Office Supplies

**EL ROBLE RANCH (1976-1977) Santa Marta, Colombia.** Farmer (Indian Acres), Precolombian Exchange of Chimila and Tyrona Cultures (Gold, ceramics, stones, etc.)



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**GILBERT & CIA., (1976-1977) Santa Marta, Colombia.** General Insurance Manager

**ADMINISTRATIVE DEPT. OF COMMUNITY ACTION (1974-1976) Bogotá, Colombia.**  
Civil engineering draftsman. Drafting and design of bridges, gas and police stations, and community centers.

**GROLIER INTERNATIONAL (1973-1974) Bogotá, Colombia.** Sales

**GERMAN PENA SCHOOL (1971) Bogotá, Colombia.** Elementary teacher

**DANIEL MEDINA (1970) Bogotá, Colombia.** Boutique decorator, painting of designs for display windows, silk screening.

**MESSIER ARCHITECTS & CONSTRUCTION (1966) Santa Marta, Colombia.**  
Messenger

#### **FREE LANCE**

**PUBLIC HEALTH CENTER (1971-1974) Bogotá, Colombia.** Drafting, design and model construction of specialized health centers.

**GUILLERMO VICTORINO S.A. (1973-1974) Bogotá, Colombia.** Drafting, design and model construction of hotels and recreational parks.

**FELIX A. CLAVIJO CO. (1973-1975) Bogotá, Colombia.** Drafting and design of structural, electrical, etc. Plans and models for condominiums, houses, and hospital remodeling.

**METRON PUBLICITY (1977-1980) Bucaramanga, Colombia.** Silkscreen prints and commercial art design.

**FABIO HERNANDEZ SALAZAR - ARCHITECT (1980-1981) Bogotá, Colombia.** Drafting of clinics, hospitals, remodeling, specializing in health centers.

**TULIO RAMIREZ (1980-1981) Architectural drafting of commercial buildings and model production.**

## **EDUCATION**

**1970 Julio Cesar Garcia High School, Grand Colombia University, Bogotá, Colombia**

**1971-1972 Art, drawing and painting, David Manzur Academy**

**1973-1974 Mechanical and structural drafting, ACADITEC, Bogotá, Colombia**

**ADDITIONAL EDUCATION: Marketing Techniques, Cempaly International. Bogota Colombia; Accounting, Atenas Center. Mathematics, Universidad Autonoma. Fine Arts, DICAS. Bucaramanga Santander Colombia; English, Northern Virginia Community College. Fine Arts, Falls Church Recreation Center. Civil Engineering, International Correspondence School. Fine Arts, Torpedo Factory Art League. Patent and Trademark Specifications, Patent Office, Va.**