

By the early 1990s, interestingly, Arango claims that he fell out of favor with the omr precisely because his work was not “folkloric” enough for the gallery’s needs. Arango relates that in 1990, when omr toured the United States with the *Parallel Project*, he was expected to participate with paintings of “nopales, Indians, and little landscapes.”⁶¹ De la Garza’s experience with the *Parallel Project* was equally distressing in that, ironically, his work was used as advertising for then-President Carlos Salinas de Gortari’s contemporaneous public relations project in the U.S.⁶² ♣

61. [Sí, por ejemplo cuando yo estuve en Nueva York y presenté mi trabajo a una galería (omr/Parallel Project), se esperaba que yo participara] con nopales, indios y paisajitos. *Ibid.*

62. See the special advertising section of the October 15, 1990 issue of *Time Magazine* where De la Garza’s painting *Enemigos I* (substituted with the title “Mexican Delights”) is used to promote Mexican tourism and culture in conjunction with a photograph of, and statement by, President Salinas de Gortari.