which Schubel describes as a right-wing iconography of some nurses on the side of a lonely road, blinded by the headlights of an unknown auto, which pushes them from their final moment. They happened to be in El Salvador during the Somoza family’s reign of terror at the time. In the recent "Reconstrucciones," works Schubel invokes broader issues of current moral dilemmas - a new plaque of a nurse on a motorcycle in El Salvador must be born of the same generation, but of the plaque, just as it was burned by some of the current issues in the '80s, should not be forgotten. The plaque which is literally "blood" (sanguine) that they brought with it. These recent militancy works by Schubel are at war with Reagan’s Era politics, and it is a document of all the unknown miseries.

Julio Schubel visited Seville in June, 1987. He toured several sites, and the Church for the construction of the "Reconstrucciones," of a version of a new Museum of Contemporary Art. One of the sites was the historic Cortel del Carmen, O.D., July a Carmelita monastery, es- tablished in the 14th century and restored several times before occupa- tion by the military from 1918 to 1979, when it was abandoned. Upon entering the complex, Schubel immediately felt it was the "bolea" of this project and plans for an exhibition were made. Schubel - The painting belonged there. It didn’t matter whether it was there or not; what I wanted to see was the scenography: Many new works were settled in the scene in the subsequent year and a few are well known and have been shown in the E.L. Schubel’s environment that included such an expansion of the series of works which now call The Reconstrucciones. The El Carmen space functioned both as a cloister and as a military fortress, and the architectural remnants of this now deserted edifice, suited the "relic" and military situations of our country’s history -how close to the ground, many civilizations have remained. Schubel’s amputation of His- torical surfaces -earth, ancient urban walls, maps of the world, slaves, from near-extinct animals, velvets from royalty, ceramic shards and ro- les from folktold executions, (a) dress from the world’s headlines, vestiments from the dreg, and in the new work of 1987-88, tarpaulins barren the pre-Gutenberg age of illustrated reli- gious tracts and religious war barren battles, the clashing images of the so-called Dark Ages of our past, with the dark ages of our present.

To clearly classify Schubel’s recent works, to give them a proper title or series titles, many word titles were used. For example: the epigraphy in the painting, the "fine painting," the "La vida," the "14 de April," the religious paintings, and "The Reconstrucciones" paints- tings. "The Reconstrucciones" become the final belt for the series. It is an homage to a major work of American fiction of the same title, by William Geddes. Various key headings by the novel, such as "La Cruz," "Pepe Gomez of Calvina," "Italy," "The Convent," "Las letras," "El Carmen," among others, have been cut as titles and appear as well in the inventory. Ti- tles are everything in these works. The large, monolithic "quasi" letters are allusion to an inner literary universe. Here, it is possible to un- derstand the "tableau" by looking at its "cover." For these epigraphy paintings, Schubel’s affiliation with his "friend" of the Reconstrucciones, but in the art of writing. As history itself is written or drawn, these paintings are the impressions of the written word. They are frighteningly fortuitous in their fluidity of a man-made character display. We do not find the same compositional tricks played by the Lumbla, subjunctive with figures in the Reconstrucciones, but in the art of writing. As history itself is written or drawn, these paintings are the impressions of the written word. They are frighteningly fortuitous in their fluidity of a man-made character display.