

1980 - 1985

The beginning of the collection, Galería Clave, Galería Carlos Ashida, Mexican Tapestries, Mexican Tapestry Workshop and Plastic Arts Office of the Department of Fine Arts of Jalisco

The first half of the 1980s marks the beginning of the collection that coincides with Carlos Ashida's formal entry into the art world, which took place in both private and public settings. In 1983, together with Enrique Lázaro, he inaugurated the Clave Gallery with the exhibition *Obra original y gráfica del maestro José Clemente Orozco [Original and graphic work by the master José Clemente Orozco]*. While his time at Clave was brief, the exhibition program he undertook for just over a year left a powerful list of exhibitions in the city that included renowned artists such as Manuel Álvarez Bravo, Rogelio Naranjo, Juan Soriano and Francisco Toledo as well as new local and national talents such as Julio Galán, Kraeppellin, Antonio Ramírez and Luis Valsoto.

The following year, Ashida took over the helm of the virtually dismantled group of weavers at the tapestry workshop founded in 1968 by Fritz Riedl in Guadalajara. He was supported first by the architect Erich Coufal and then by the architects Beatriz Ashida and Ana Hartung. During this period the workshop collaborated with renowned artists such as Francesco Clemente, Gunther Gerzso, Mathías Goeritz, Juan Soriano, Rufino Tamayo, Fernando de Zsyslo and many others.

In February 1985, he decided to open his own venue, the Carlos Ashida Gallery, on the corner of La Paz Avenue and Duque de Rivas. Although he continued to feature works by great masters in his program, working independently allowed Ashida the freedom to incorporate artists belonging to different generations who were experimenting with new artistic discourses.

That same year, he was appointed deputy director of Plastic Arts of the Department of Fine Arts of Jalisco. His time in public service was brief but intense. In about a year, he managed the opening the Arts and Culture Forum to art exhibitions, he presented a monograph and an exhibition of María Izquierdo at the Ex-Convento del Carmen, an exhibition of works by Francisco Toledo and Italo Scanga at the Regional Museum, as well as an exhibition of Lola Álvarez Bravo in the Degollado Theater mezzanine, where a room specialized in photographic exhibitions was named in her honor.