

Mutually Assured Destruction

Exhibit Catalog & Price List

Joseph 'Nuke' Montalvo

Mutually Assured Destruction

A Retrospective by Joseph "Nuke" Montalvo

Presented by Sitting Boom Studios

For over three decades, Montalvo has shaped the visual landscape of Los Angeles through graffiti, murals, painting, and cinematic installation. Mutually Assured Destruction traces an artistic journey rooted in transformation — where destruction becomes a necessary force for reinvention.

This pre-exhibition offers an early view into several major works from the forthcoming retrospective, exploring themes of memory, urban mythology, identity, and rebirth. Revisiting the emotional terrain of Los Angeles, Montalvo confronts the tension between creation and collapse, personal history and collective experience.

The exhibition also marks a symbolic transition: the evolution of "Nuke," an identity forged in the streets, into Sitting Boom Studios — a practice focused on reflection, storytelling, and cultural preservation. What emerges is not an erasure of the past, but its transformation into something deeper and enduring.

Exhibit Catalog

Godfather of Graffiti

Homage to David Alvaro Siquieros and his influence on Graffiti Art and more importantly to Los Angeles Art Chicano Murals.

2ft by 7ft

Acrylic paint and marker
and spray paint on wood

\$5000

Sociedad = Suciedad Album cover art

Art Reproduction in Silkscreen done at SHG to commemorate 50 years of printmaking and the rerelease of the 1996 CD Compilation as a 2 Album Vinyl set.

\$250

Atomic dog

Native American Bboy Character

"Today is a Good Day to Hip Hop"

24 in by 36 in

Posca Markers and Spray Paint on stretched canvas

\$800

The Blues Experiment After Success in the Red Room

Cartoonish reflections on the partygoers at 1935 Bay St -The Loft 1996

This painting is inspired by the last performance by The Blues Experiment there. They spent a year residency at the loft using it as a rehearsal spot and later it was the location of their only music video. Produced by Smokin Mirrors .

36in by 48 in

Acrylic paint and markers on stretched canvas

\$5000

The Blues Experiment before Success in the Blue Room

Cartoonish reflections on the Peace and Justice community and Smokin Mirrors crowd in the room across the hallway. It was the multi purpose room for theatre ,rehearsal, and several other events. Occupied by the San Juan Bautista Teatro Campesino Young new generation .

36 in by 48 in

\$5000

Pachuco Cosmic Cross

I carry the weight of being the son of a cholo from Boyle Heights y El Chuco y Juarez.

I know the lingo y trabajo un chingo. I try and make sense of it all. But when the streets are your second home. ,my dad's advice goes along way.

Where others tattoo it on their skin I have it tattooed in my dna.

24in by 36 in

Acrylic on Thick Medium paste with high gloss resin

\$800

Creepshow parody

The young boy drew upon his arcane knowledge of the occult to raise the spirits of Geronimo and Zapata's army to lay siege on the Hollenbeck Police Dept.

On Day of the Dead he enters the Evergreen Cemetery for this most dangerous mission.

24 in by 36 in

Posca Marker on stretched canvas

\$1000

Cyberzapata vs Evil Trump from the 5th Dimension

Coming to an animated series soon. We needed a hero and the Cthulhu had been cast back to its world. But one monster escaped and , became POTUS.

20 in by 36 in

Cartoonish cap over -classified

Private Collection

Sitting Boom

I've painted the Great Leader Sitting Bull through the years on many different projects , often portrayed as a super hero bboy master of disaster. I can say that he's been my imaginary sensei when doing battle.

36' in by 48'

Acrylic paint and marker on stretched canvas

\$2000

The Hand of the Artist

Part of a new series where I explore a new medium

which best translates how my hands feel after all these years painting.

Like the wall of an ancient temple encrusted with years of paint and patina.

This was done at the Bendix building where I recently produced this. It was also inspired by my local neighbors and artists in the building.

36' in by 48 in

Thick Acrylic paint and medium on stretched canvas with high gloss resin finish

\$2000

Sitting Bull Bboy series

Self portrait of my alter ego perceived as a Nobel but Dynamic Super Hero White Buffalo Bboy character , committed to the preservation of HipHop and The FourDirections of Funk.

36 'in by 48 in

Acrylic paint and Spray paint on stretched canvas

\$800

My Dead Homie Series 1

I've laid to rest 2 of my best friends by the age of 19.

I created this character around the early 90's as a way of remembering them on Dia de Los Muertos.

From backdrops at SHG DOD events to Aztlan Cultural Center workshops at the Old County Jail....this character has built a life alongside my other alter egos. This one symbolizes the disenfranchised youth of the inner cities. His name is Lost Boy, and he bury's his friends.

24in by 36in

Acrylic paint and marker on stretched canvas

\$800

La Muerte en la Profundidad del Rave.

Created through stream of consciousness, painting, and layered with thick resin varnish this painting draws from my experiences within the underground house music scene of the 1990s in a world of abandoned warehouse is black light environments, improvise sound systems and temporary communities formed in the shadows of the city .

60in by 48in

Acrylic paint and multi media with high gloss resin

\$1000

Blade Runner y Que !

I painted a parody of the movie poster in order for me to imagine a world where Gaff played by Eduardo James Olmos ., is the lead character in the movie.

When I'm creating a story or character, I usually create an illustrated front cover to imagine the climax of the story. This helped me produce the piece downstairs at the entrance. "Gaff and the Joshua Tree Indian Wars. "

60'in by 48 'in

Acrylic paint on wood panel

\$5000

Rogelio Atlachinoli

This figure emerges between intimacy and archetype part Street punk part Mexica warrior ,part ghost carried through time . Painted from the memory of a sketch drawn in 2001, the work revisit a relationship marked by attraction collision tenderness, and emotional warfare. Geminis and Scorpios can't get along.

This work functions as a closing of a circle through paint, , I confront rage, regret, beauty, and unfinished devotion rather than seeking resolution Rogelia Atlachinoli accepts the difficult coexistence of opposing truths-the way memory can sanctify and haunt me at the same time .

2 part mural panel

60' in by 48 in

Acrylic paint on wood panels

\$10,000

Cyber Mayan Ball Player

The origin of cyber Mayan ball player can be traced to a transformative moment inside the ancient ball court at Palenque, one of the great ceremonial cities of the Maya civilization. Surrounded by jungle heat carved stone, and a lingering presence of ritual architecture experience what I described as a visionary encounter with the past.

This painting emerges my memory with a visual language that shaped my youth. 1980s arcade games, neon,

palettes, pixel aesthetics, and science fiction futurism the figure becomes part warrior, part avatar, suspended between mythology and digital imagination..

60 in by 48 in

Acrylic paint on wood panel

\$5000

Giant Chola

Giant Shola draws from my childhood obsession with comic books science fiction, arcade games and low budget fantasy films in the 1980s growing up and Boyle Heights in East Los Angeles access to those world felt limited and distant something mostly experienced through television swap meet or liquor store magazine racks there were no comic book shops in my neighborhood. The Sears building becomes a monument within a fictionalized urban landscape where body culture collide with retro's future fantasy.

60'inby 48'

Acrylic paint and marker on wood panels.

\$5000

Nuestro Origen

My fascination with pre-Colombian artifacts at the national Museum of anthropology in Mexico City, inspired the foundation of this work . Blending those ancient visual languages with a mechanize aesthetics of Japanese robot animation I began creating characters in my youth that were rooted in memory, mythology, and futurism.. influence by Chicano muralism, graffiti culture and the bold graphic compositions found in 70's album art . This painting, reimagines and ancestral identity through a futuristic lens. The figure stands as both relic and machine, a symbolic guardian connecting indigenous history, popular culture, and imagine futures.

60' in by 48'in

Acrylic paint on wood panel with high gloss finish.

\$10,000

La Reina de Palenque

I created this piece as first in a series that I was experimenting with. It was painted in a single room occupancy building called the Ohio in Skid Row . I call her La Reina and it's in honor of my mother. And to my mentor Helen Samuels, Leader and Founder of Earth Crew.

36'in by 40'in

Acrylic paint and thick modeling paste

With high gloss finish and patina

Private Collection of

Buffy Andrade Castillo

Tlaloc Aqua Boogie

This painting is also part of the Ohio series and reflects on my influence and love of meso American art , along with the sounds of funk. Album art covers play an important role in my art style and one of the first albums I remember seeing as a child was shared to me by my late Tio Clemente Montalvo , when we were visiting the city of Juarez ,....that album was by Funkadelic and Parliament .

36'in by 40'in

Acrylic paint and multi media on stretched canvas

With high gloss resin finish

\$2500

El Rey de Palenque

This was my homage to the last reigning king of Palenque, Pacal Votan. On my first visit to Chiapas in 1994 , I was able to spend some time at the archaeological site. It Had a great and lasting impression on my life. The mystery behind Pacal Votan has always intrigued me. I can hear the howler monkeys above and a million insect buzzing in the background.

36'in by 40' in

Acrylic paint and multi media on stretched canvas

With high gloss resin finish

Private Collection of

Buffy Andrade Castillo

Petate Blue Agave

We sleep on a petate when we are babies and when we die we are wrapped up in it and put in the ground.

According to the Mexica and their codices.

Hence the Mexican saying..."Ya se Petatillo." Translation : He died.

Dedicated to that old blue agave spirits.

65'in by 50'in

Acrylic paint on woven palm mat Petate

from the Mercado de Sonora,Cdmx

\$400

Petate Mujer Curandera

This is dedicated to Curandera Julieta Casimiro from the highlands of Huatla de Jimenez. Home the Sacred Mushrooms...Los derumbes. As seen on the video being projected today

Julieta conducted an ancient ceremony for me and two friends. It had a profound healing on me and remains to this day one of the best days in my life.

This is Julieta. She's on the otherside of the petate now.

65'in by 50'in

Acrylic Spray painting on Petate

\$400

Tlazoteotl 3000

This painting is a reimagining of a Mexica deity associated in popular tradition with the lady of Chalma interpreted through the lens of futurism and cybernetic mythology.

Rooted in meso American symbolism yet filtered through science fiction aesthetic the work, explores themes of purification, excess desire, guilt and transformation

This piece emerged from an introspective confrontation with the darker waters of my own psyche drawing from cyber futurist imagery Japanese Mecca design, Chicano mural, ism and underground, graphic culture. I approached the DAT not as a historical artifact, but as a living entity reconstructive for a post human future. The trip format reinforces the monumentality of the figure representing TLAZOTEOTL as both machine and goddess, ancient and futuristic sacred and unstable through layered color, mechanical forms and ritualistic symbolism the work becomes a meditation on identity, spiritual conflict, and cultural memory in an age shape by technology and fragmentation.

Triptych mural

#3 -7ft by 4ft Acrylic on Wood panels

\$20,000

Gaff and The Joshua Tree Indian wars

Lobby Mural Panel

The imagining of a world where Gaff is the lead character. That is the subject of this painting. My process was simple, create a world where Mexicans and Mexican Americans aren't relegated to side characters. Especially when those like Edward James Olmos is a trained Teatro Campesino Veterano. An interview with Mr. Olmos in a behind the scenes video about the making of Blade Runner revealed some incredible insights. And I don't think the movie explored his relationship to Deckard. In the original narration to the movie upon release. There is some subtle racist tones when referring to Gaf and his "gutter talk". In light the fact that we now live in that dystopian world portrayed in that 80's film. This is a place where one person can speak many languages. Mr. Olmos ,it's be commended for doing the extra task of an actor to create that language. The story is fascinating and I want more of Gaff to be revealed.

Thank you Ridley Scott and of Course El Pachuco-Blade Runner , EJO....Gracias.

3 panel Mural

Acrylic paint, marker and spray paint on wood panels

\$15,000

