



OUR AMERICA

THE LATINO PRESENCE IN AMERICAN ART

Our America The Latino Presence In American Art

Ruben Quesada



Our America The Latino Presence In American Art:

Our America Smithsonian American Art Museum, 2013 On the one hand the affirmation that Latino art is American art is simply a fact Latino artists are American by birth citizenship residence education experience and even sacrifice a factor made clear by the large number of Latino artists that have served in the United States armed forces On the other hand the statement poses a challenge to the ways in which we traditionally think about what constitutes American art E Carmen Ramos Is Latino art an integral part of modern American art Presenting one hundred major artworks from the Smithsonian American Art Museum *Our America* seeks to recalibrate enduring concepts about American national culture by exploring how one group of artists those of Latin American descent and heritage express their relationship to American art history and culture Highlights include an installation altar by Amalia Mesa Bains the recycled films of Raphael Montañez Ortiz and a 1960 geometric painting by Carmen Herrera Other notable artists include Olga Albizu Melesio Mel Casas Maria Magdalena Campos Pons Margarita Cabrera Enrique Chagoya Teresita Fernandez Ken Gonzales Day Luis Jimenez Ana Mendieta Pepín Osorio Sophie Rivera Freddy Rodríguez and John Valadez among many others Author and curator E Carmen Ramos is the Smithsonian American Art Museum's curator of Latino art She has organized numerous shows including the fifth biennial at El Museo del Barrio in New York City in 2007 Dr Tomás Ybarra Frausto the grandfather of this subject and formerly associate director for creativity and culture at the Rockefeller Foundation in New York has written and published extensively on US Latino cultural issues

A Companion to Modern and Contemporary Latin American and Latina/o Art Alejandro Anreus, Robin Adèle Greeley, Megan A. Sullivan, 2021-10-26 In depth scholarship on the central artists movements and themes of Latin American art from the Mexican revolution to the present *A Companion to Modern and Contemporary Latin American and Latinx Art* consists of over 30 never before published essays on the crucial historical and theoretical issues that have framed our understanding of art in Latin America This book has a uniquely inclusive focus that includes both Spanish speaking Caribbean and contemporary Latinx art in the United States Influential critics of the 20th century are also covered with an emphasis on their effect on the development of artistic movements By providing in depth explorations of central artists and issues alongside cross references to illustrations in major textbooks this volume provides an excellent complement to wider surveys of Latin American and Latinx art Readers will engage with the latest scholarship on each of five distinct historical periods plus broader theoretical and historical trends that continue to influence how we understand Latinx Indigenous and Latin American art today The book's areas of focus include The development of avant garde art in the urban centers of Latin America from 1910 1945 The rise of abstraction during the Cold War and the internationalization of Latin American art from 1945 1959 The influence of the political upheavals of the 1960s on art and art theory in Latin America The rise of conceptual art as a response to dictatorship and social violence in the 1970s and 1980s The contemporary era of neoliberalism and globalization in Latin American and Latino Art 1990 2010 With its comprehensive approach and

informative structure A Companion to Modern and Contemporary Latin American and Latinx Art is an excellent resource for advanced students in Latin American culture and art It is also a valuable reference for aspiring scholars in the field **Our America** Smithsonian American Art Museum,2014 Explores how one group of Latin American artists express their relationship to American art history and culture **A Handbook of Latinx Art** Rocío Aranda-Alvarado,Deborah Cullen-Morales,2025-02-25 A curated selection of key texts and artists voices exploring US Latinx art and art history from the 1960s to the present A Handbook of Latinx Art is the first anthology to explore the rich deep and often overlooked contributions that Latinx artists have made to art in the United States Drawn from wide ranging sources this volume includes texts by artists critics and scholars from the 1960s to the present that reflect the diversity of the Latinx experience across the nation from the West Coast and the Mexican border to New York Miami and the Midwest The anthology features essential writings by Mexican American Puerto Rican Cuban American Dominican American and Central American artists to highlight how visionaries of diverse immigrant groups negotiate issues of participation and belonging material style and community in their own voices These intersectional essays cut across region gender race and class to lay out a complex emerging field that reckons with different histories geographies and political engagements and ultimately underscores the importance of Latinx artists to the history of American art The Art of Maria Tomasula Soo Y. Kang,2022-11-15 Maria Tomasula s still life paintings are absolutely captivating dramatizing luscious objects of saturated colors and meticulous details through the spotlight effect against a dark backdrop Beyond their immediate appeal however the still lifes usually contain disturbing features such as flowers being sharply pierced by hooks and nails or isolated body parts such as bones and organs that seem to be fiercely alive Although the pictures are materialistically appealing due to the illusionistic style of the artist they lend themselves to a depth of iconography that has not been accounted for in previous writings on her art This book is the first comprehensive monograph on Tomasula b 1958 unraveling her complex iconography that is founded on her Mexican American heritage and Catholicism but also tracing the European still life tradition It shows that her paintings reflect her feminist and philosophical leanings influenced by various intellectuals including Baruch Spinoza Gilles Deleuze and the proponents of New Materialism Her still life converges the old with new interests it pays tribute to traditional Mexican and European motifs but also reflects ideas and mannerism that speak to the contemporary audience This research evidences the complexity of the Mexican American experience which merges divergent cultural and ideological perspectives from Latin America North America and Europe in varied ways for different and unique individuals *Scarred Landscapes* Stephanie Lewthwaite,2025-09-30 Scarred Landscapes is a groundbreaking exploration of the rich and complex works of Caribbean Latinx artists Scholar Stephanie Lewthwaite documents the work of ten influential artists of Cuban Dominican and Puerto Rican descent based in New York City from the 1970s to the present Through their diverse practices including painting printmaking photography sculpture installation video and performance art these artists confront the legacies of colonial

trauma and their own experiences of diasporic unbelonging and artworld marginality The book combines formal analysis with artist testimony exhibition histories and theoretical frameworks from trauma memory and archipelagic studies to offer a multifaceted examination of Caribbean Latinx art Lewthwaite explores how these artists practice archipelagic memory a generative decolonial and coalitional form of memory work that envisions alternative modes of belonging in difference and solidarity with others By connecting different people pasts and places Caribbean Latinx artists expose the reverberations of trauma while imagining other worlds beyond it This work puts Caribbean Latinx artists at the center of debates about the exclusions of dominant memory narratives and contemporary art worlds highlighting their contributions to a wider decolonial project of remembrance By revealing the interconnectedness of traumatic histories and the potential for art to foster empathy and justice Lewthwaite's work underscores the importance of relational and decolonial thought for imagining a better society

Latinx Photography in the United States Elizabeth Ferrer, 2021-01-14 Shortlisted for the 2022 ASAP Book Prize sponsored by the Association for the Study of Arts of the Present Showcases the exceptionally diverse photographic work of Latinx artists Whether at UFW picket lines in California's Central Valley or capturing summertime street life in East Harlem Latinx photographers have documented fights for dignity and justice as well as the daily lives of ordinary people Their powerful innovative photographic art touches on family identity protest borders and other themes including the experiences of immigration and marginalization common to many of their communities Yet the work of these artists has largely been excluded from the documented history of photography in the United States Through individual profiles of more than eighty photographers from the early history of the photographic medium to the present Elizabeth Ferrer introduces readers to Latinx portraitists photojournalists and documentarians and their legacies She traces the rise of a Latinx consciousness in photography in the 1960s and 70s and the growth of identity based approaches in the 1980s and 90s Ferrer argues that in many cases a shared sense of struggle has motivated photographers to work purposefully driven by a deep sense of resistance social and political commitments and cultural affirmation and she highlights the significance of family photos to their approaches and outlooks Works range from documentary and street photography to narrative series to conceptual projects Latinx Photography in the United States is the first book to offer a parallel history of photography one that no longer lies at the margins but rather plays a crucial role in imagining and creating a broader more inclusive American visual history

Reclaiming the Americas Tatiana Reinoza, 2023-04-18 Tatiana Reinoza examines how geography immigration and art all converged as deepening interests for Latinx graphic artists specifically those working in different forms of printmaking By highlighting the work of four artists based out of four distinct studios in East LA Tempe Austin and East Harlem she is able to uncover how their work these past three decades has transcended the more defined lines of scholarship that focus on specific ethnic groups Chicano Puerto Rican etc She makes a case for how spatial projects allow for a more collective critique of anti immigrant discourse visualize immigrant lives and articulate the ways in which printmaking

has been historically complicit in the colonizing of the Americas **Just Us** Claudia Rankine, 2020-09-08 FINALIST FOR THE 2021 ANDREW CARNEGIE MEDAL FOR EXCELLENCE IN NONFICTION Claudia Rankine's *Citizen* changed the conversation *Just Us* urges all of us into it As everyday white supremacy becomes increasingly vocalized with no clear answers at hand how best might we approach one another Claudia Rankine without telling us what to do urges us to begin the discussions that might open pathways through this divisive and stuck moment in American history *Just Us* is an invitation to discover what it takes to stay in the room together even and especially in breaching the silence guilt and violence that follow direct addresses of whiteness Rankine's questions disrupt the false comfort of our culture's liminal and private spaces the airport the theater the dinner party the voting booth where neutrality and politeness live on the surface of differing commitments beliefs and prejudices as our public and private lives intersect This brilliant arrangement of essays poems and images includes the voices and rebuttals of others white men in first class responding to and with their white male privilege a friend's explanation of her infuriating behavior at a play and women confronting the political currency of dying their hair blond all running alongside fact checked notes and commentary that complements Rankine's own text complicating notions of authority and who gets the last word Sometimes wry often vulnerable and always prescient *Just Us* is Rankine's most intimate work less interested in being right than in being true being together **Latinx Poetics** Ruben Quesada, 2022-11-15 *Latinx Poetics* Essays on the Art of Poetry collects personal and academic writing from Latino Latin American Latinx and Luso poets about the nature of poetry and its practice At the heart of this anthology lies the intersection of history language and the human experience The collection explores the ways in which a people's history and language are vital to the development of a poet's imagination and insists that the meaning and value of poetry are necessary to understand the history and future of a people The Latinx community is not a monolith and accordingly the poets assembled here vary in style language and nationality The pieces selected expose the depth of existing verse and scholarship by poets and scholars including Brenda Cárdenas Daniel Borzutzky Orlando Menes and over a dozen more The essays not only expand the poetic landscape but extend Latinx and Latin American linguistic and geographical boundaries Writers educators and students will find awareness purpose and inspiration in this one of a kind anthology **The Shape of Power** Karen Lemmey, Tobias Wofford, Grace Yasumura, 2024-11-12 A major new survey of American sculpture exploring how it both reflects and redefines concepts of race and identity in the United States How does American sculpture intersect with the history of race in the United States The three dimensional qualities of sculpture give it a distinct advantage over other art forms in capturing a subject's likeness and our minds can swiftly conjure a body and racialize it from the most minimal of prompts *The Shape of Power* examines the role of American sculpture from the nineteenth century to today in understanding and constructing the concept of race in the United States and how this medium has shaped the way generations have learned to visualize and think about race Exploring the relationship between sculpture and ideas about race in the United States this book provides

fresh perspectives on artists ranging from Hiram Powers Edmonia Lewis and Augusta Savage to Barbara Chase Riboud Titus Kaphar Raven Halfmoon Sanford Biggers Betye Saar Yolanda Lopez and Simone Leigh It reveals how sculptors use this versatile medium to challenge discriminatory ideologies and entrenched social and cultural constructions of race while offering bold new visions of community identity and selfhood Featuring superb illustrations of sculptural works in a broad range of media The Shape of Power contributes new scholarship to the understudied field of American sculpture which hasn't been the subject of a major publication survey in more than fifty years Published in association with the Smithsonian American Art Museum Washington DC Exhibition Schedule Smithsonian American Art Museum Washington DC November 8 2024 September 14 2025

Women and Migration(s) II Kalia Brooks, Cheryl Finley, Ellyn Toscano, Deborah Willis, 2022-11-14 Women and Migration s II draws together contributions from scholars and artists showcasing the breadth of intersectional experiences of migration from diaspora to internal displacement Building on conversations initiated in Women and Migration Responses in Art and History this edited volume features a range of written styles from memoir to artists statements to journalistic and critical essays The collection shows how women's experiences of migration have been articulated through art film poetry and even food This varied approach aims to aid understanding of the lived experiences of home loss family belonging isolation borders and identity issues salient both in experiences of migration and in the epochal times in which we find ourselves today These are stories of trauma and fear but also stories of the strength perseverance hope and even joy of women surviving their own moments of disorientation disenfranchisement and dislocation This collection engages with current issues in an effort to deepen understanding encourage ongoing reflection and build a more just future It will appeal to artists and scholars of the humanities social sciences and public policy as well as general readers with an interest in women's experiences of migration

Consuelo Jimenez Underwood Laura E. Pérez, Ann Marie Leimer, 2022-06-13 Consuelo Jimenez Underwood's artwork is marked by her compassionate and urgent engagement with a range of pressing contemporary issues from immigration and environmental precarity to the resilience of Indigenous ancestral values and the necessity of decolonial aesthetics in art making Drawing on the fiber arts movement of the 1960s and 1970s Chicana feminist art and Indigenous fiber and loom based traditions Jimenez Underwood's art encompasses needlework weaving painted and silkscreened pieces installations sculptures and performance This volume's contributors write about her place in feminist textile art history situate her work among that of other Indigenous identified feminist artists and explore her signature works series techniques images and materials Redefining the practice of weaving Jimenez Underwood works with repurposed barbed wire yellow caution tape safety pins and plastic bags and crosses Indigenous Chicana European and Euro American art practices pushing the arts of the Americas beyond Eurocentric aesthetics toward culturally hybrid and Indigenous understandings of art making Jimenez Underwood's redefinition of weaving and painting alongside the socially and environmentally engaged dimensions of her work position her as one of the most vital artists of our

time Contributors Constance Cortez Karen Mary Davalos Carmen Febles M Esther Fernandez Christine Laffer Ann Marie Leimer Amalia Mesa Bains Robert Milnes Jenell Navarro Laura E Pérez Marcos Pizarro Veronica Reyes Clara Román Odio Carol Sauvion Cristina Serna Emily Zaiden **Amalia Mesa-Bains** Laura E. Pérez, Maria Esther Fernández, 2023-01-24

Amalia Mesa Bains Archaeology of Memory is the first retrospective exhibition of the work of longtime Bay Area artist Mesa Bains Presenting work from the entirety of her career for the first time this exhibition which features nearly 60 works in a range of media including fourteen major installations celebrates Mesa Bains's important contributions to the field of contemporary art locally and globally For over forty five years Mesa Bains has worked to bring Chicana art into the broader American field of contemporary art through innovations of sacred forms such as altares home altars ofrendas offerings to the dead descansos roadside resting places and capillas home yard shrines She expanded her installations from domestic spaces to include laboratories library forms gardens and landscapes focusing attention on the politics of space to highlight colonial erasure of the preexisting and still surviving cultural differences in colonized Indigenous and Mexican American communities Many of these works offer a feminist perspective on the domestic life of immigrant and Mexican American women across different historical periods most notably the four part installation series Venus Envy which was created over multiple decades and will be displayed in its entirety for the first time at BAMPFA Standing at the juncture of cultural diversity environmentally centered spirituality culled from ancestral non Western worldviews and intersectional feminism Mesa Bains has been heralded as one of the most prominent voices in feminist Chicana art of her generation *Chicana Movidas* Dionne Espinoza, María Eugenia Coterá, Maylei Blackwell, 2018-06-01 Winner Best Multiauthor Nonfiction Book International Latino Book Awards 2019 With contributions from a wide array of scholars and activists including leading Chicana feminists from the period this groundbreaking anthology is the first collection of scholarly essays and testimonios that focuses on Chicana organizing activism and leadership in the movement years The essays in *Chicana Movidas New Narratives of Activism and Feminism in the Movement Era* demonstrate how Chicanas enacted a new kind of política at the intersection of race class gender and sexuality and developed innovative concepts tactics and methodologies that in turn generated new theories art forms organizational spaces and strategies of alliance These are the technologies of resistance documented in *Chicana Movidas* a volume that brings together critical biographies of Chicana activists and their bodies of work essays that focus on understudied organizations mobilizations regions and subjects examinations of emergent Chicana archives and the politics of collection and scholarly approaches that challenge the temporal political heteronormative and spatial limits of established Chicano movement narratives Charting the rise of a field of knowledge that crosses the boundaries of Chicano studies feminist theory and queer theory *Chicana Movidas New Narratives of Activism and Feminism in the Movement Era* offers a transgenerational perspective on the intellectual and political legacies of early Chicana feminism *Art and migration* Bénédicte Miyamoto, Marie Ruiz, 2021-06-15 This collection offers a response to the view that migration disrupts national

heritage Investigating the mediation provided by migrant art it asks how we can rethink art history in a way that uproots its reliance on space and place as stable definitions of style Beginning with an invaluable overview of migration studies terminology and concepts Art and migration opens dialogues between academics of art history and migrations studies through a series of essays and interviews It also re evaluates the cultural understanding of borders and revisits the contours of the art world a supposedly globalised community re assessed here as structurally bordered by art market dynamics career constraints gatekeeping and patronage networks

Voices in Concert Mark Cervenka, Grace Zuñiga, 2015-09-30 This catalog spotlights the work of three Chicana artists whose work deals with issues of gender and racial inequality All three Tina Fuentes Delilah Montoya and Kathy Vargas are Texas natives and their pieces included in this volume were recently featured in an exhibition in Houston at the Multicultural Education and Counseling through the Arts MECA and the O Kane Gallery at the University of Houston Downtown Themes of identity freedom transformation and exploration appear in the artists work It is the freedom to create combined with cultural and historical contexts that suggests a connection with the seventeenth century Mexican writer Sor Juana In s de la Cruz Though they share a commitment to social justice their art is very different Tina Fuentes is a painter who uses the human figure as the central mode of inquiry in her work sometimes it is recognizable and other times it s very abstract Delilah Montoya documents Chicano communities through photographs And Kathy Vargas s work is made up of multiple layered images and hand colored pigments applied directly to the surface of the photographic print With statements by the curators Mark Cervenka and Grace Zu iga and the artists *Voices in Concert* In the Spirit of Sor Juana In s de la Cruz also contains an essay by Ann Marie Leimer about the work and its relation to the seventeenth century Mexican nun and poet This slim but impactful art book provides general audiences with an introduction to three important Mexican American women artists

National Galleries Simon Knell, 2016-01-22 Are national galleries different from other kinds of art gallery or museum What value is there for the nation in a collection of international masterpieces How are national galleries involved in the construction national art National Galleries is the first book to undertake a panoramic view of a type of national institution which are sometimes called national museums of fine art that is now found in almost every nation on earth Adopting a richly illustrated globally inclusive comparative view Simon Knell argues that national galleries should not be understood as great galleries but as peculiar sites where art is made to perform in acts of nation building A book that fundamentally rewrites the history of these institutions and encourages the reader to dispense with elitist views of their worth Knell reveals an unseen geography and a rich complexity of performance He considers the ways the national galleries entangle art and nation and the differing trajectories and purposes of international and national art Exploring galleries artists and artworks from around the world National Galleries is an argument about how we think about and study these institutions Privileging the situatedness of each national gallery performance and valuing localism over universalism Knell looks particularly at how national art is constructed and represented He ends with examples

that show the mutability of national art and by questioning the necessity of art nationalism The Latinx Files Matthew David Goodwin, 2021-05-14 In The Latinx Files Matthew David Goodwin traces how Latinx science fiction writers are reclaiming the space alien from its xenophobic legacy in the science fiction genre The book argues that the space alien is a vital Latinx figure preserving Latinx cultures by activating the myriad possible constructions of the space alien to represent race and migration in the popular imagination The works discussed in this book including those of H G Wells Gloria Anzaldúa Junot Díaz Andr M Carrington and many others often explicitly reject the derogatory correlation of the space alien and Latinxs while at other times they contain space aliens that function as a source of either enlightenment or horror for Latinx communities Throughout this nuanced analysis The Latinx Files demonstrates how the character of the space alien has been significant to Latinx communities and has great potential for future writers and artists **Chicano and Chicana Art**

Jennifer A. González, C. Ondine Chavoya, Chon Noriega, Terezita Romo, 2019-01-15 This anthology provides an overview of the history and theory of Chicano art from the 1960s to the present emphasizing the debates and vocabularies that have played key roles in its conceptualization In Chicano and Chicana Art which includes many of Chicano art's landmark and foundational texts and manifestos artists curators and cultural critics trace the development of Chicano art from its early role in the Chicano civil rights movement to its mainstream acceptance in American art institutions Throughout this teaching oriented volume they address a number of themes including the politics of border life public art practices such as posters and murals and feminist and queer artists' figurations of Chicano bodies They also chart the multiple cultural and artistic influences from American graffiti and Mexican pre-Columbian spirituality to pop art and modernism that have informed Chicano art's practice Contributors Carlos Almaraz David Avalos Judith F Baca Raye Bemis Jo Anne Berelowitz Elizabeth Blair Chaz Bojórquez Philip Brookman Mel Casas C Ondine Chavoya Karen Mary Davalos Rupert García Alicia Gaspar de Alba Shifra Goldman Jennifer A González Rita González Robb Hernández Juan Felipe Herrera Louis Hock Nancy L Kelker Philip Kennicott Josh Kun Asta Kuusinen Gilberto Magu Luján Amelia Malagamba Ansotegui Amalia Mesa-Lains Dylan Miner Malaquias Montoya Judith Hernández de Neikrug Chon Noriega Joseph Palis Laura Elisa Pérez Peter Plagens Catherine Ramírez Matthew Reilly James Rojas Terezita Romo Ralph Rugoff Leslie Salkowitz Montoya Marcos Sanchez Tranquilino Cylena Simonds Elizabeth Sisco John Tagg Roberto Tejada Rubén Trejo Gabriela Valdivia Tomás Ybarra Frausto Victor Zamudio Taylor

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