



- [About](#)
- [Research](#)
- [Library](#)
- [Publications](#)
- [Events](#)

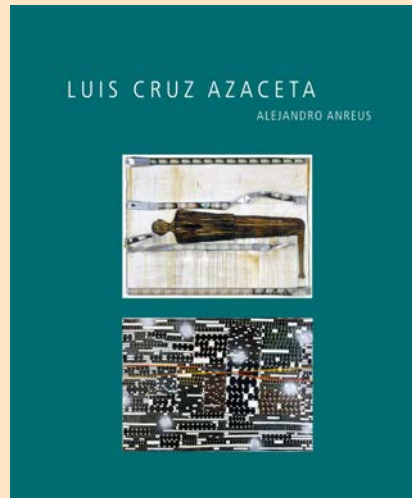
## UCLA Chicano Studies Research Center Media Release

**For Immediate Use**

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### **LUIS CRUZ AZACETA** **10th Volume in Groundbreaking A Ver Series** **Explores Art, Exile, and Social Justice**

Rebecca Epstein, [repstein@chicano.ucla.edu](mailto:repstein@chicano.ucla.edu)



The CSRC Press announces the release of *Luis Cruz Azaceta*, the first book-length study of the widely exhibited and collected Cuban American artist known for his engagement with politics and social justice.

With graphically powerful and large-scale paintings, mixed-media pieces, and installations, Cruz Azaceta has responded to national crises such as the AIDS epidemic, the Oklahoma City bombing, and the devastation of New Orleans by Hurricane Katrina. Author Alejandro Anreus argues it was the Cuban diaspora that has most shaped the artist, who immigrated to the U.S. in 1960 after the Cuban Revolution. Over the course of his forty-year career, Cruz Azaceta – who now resides in New Orleans – has experimented with his visual vocabulary, moving from a flat, pop style to neo-expressionism and abstraction. Through his work, the artist illustrates there are no easy solutions to the presence of violence and cruelty, exile and dislocation, and solitude and isolation in the modern world.

“Cruz Azaceta often turns to self-portraiture to figure an everyman at the center of state violence, political exile, and national crises,” says Chon A. Noriega, series editor and author of the book’s foreword. “The artist imbues himself—and the human figure generally—with an everyman status, establishing the exile as the archetypal subject for the modern era.”

Cruz Azaceta’s work is in the collections of the Museum of Modern Art, the Whitney Museum of American Art, and the Metropolitan Museum of Art, as well as

over 60 other museums worldwide. His most recent solo show, *Bending the Grid: Luis Cruz Azaceta - Dictators, Terrorism, War and Exiles* at Aljira: A Center for Contemporary Art, was curated by Anreus.

*Luis Cruz Azaceta* is the tenth volume in the A Ver: Revisioning Art History series published by the CSRC Press and distributed by the University of Minnesota Press. The series is the first to explore the cultural, aesthetic, and historic contributions of Chicano, Puerto Rican, Cuban, Dominican, and other U.S. Latino artists. Other titles include: *Gronk*, *Yolanda M. López*, *Celia Alvarez Muñoz*, *Maria Brito*, *Carmen Lomas Garza*, *Malaquias Montoya*, *Rafael Ferrer*, *Ricardo Valverde*, and *Pepón Osorio*. Previous books have received thirteen international book awards. The A Ver series is supported in part by the Ford Foundation, Getty Foundation, Joan Mitchell Foundation, JPMorgan Chase Foundation, Rockefeller Foundation, Andy Warhol Foundation for the Visual Arts, and UC Mexus. Five other titles are currently in progress.

*Luis Cruz Azaceta* received major support from the Joan Mitchell Foundation. This richly illustrated text includes over eighty color images, and an extensive exhibition history and bibliography. For a review copy, please contact Heather Skinner at [presspr@umn.edu](mailto:presspr@umn.edu).

#### **About the author:**

Alejandro Anreus is professor of art history and Latin American and Latino studies at William Paterson University in New Jersey. He is the author of *Orozco in Gringoland* and coeditor and contributor to *Ben Shahn and the Passion of Sacco and Vanzetti*; *The Social and the Real*; and *Mexican Muralism: A Critical History*. His articles and essays have appeared in *Art Journal*, *Aztlán: A Journal of Chicano Studies*, *Commonweal*, *Encuentro de la Cultura Cubana*, and *Third Text*.

#### **Advance praise for *Luis Cruz Azaceta*:**

*Luis Cruz Azaceta offers a compelling historical overview of an artist notable for his artistic engagement with political and social justice movements and the manner in which world events and particular geographical locations—namely Cuba, New York, and New Orleans—have shaped his work. Author Alejandro Anreus provides a detailed assessment of Azaceta’s formal dexterity as the artist moves fluidly from expressive figuration to geometric abstraction, minimalism, pop, and assemblage. Anreus finds a profound concern with humanism and exile expressed not in didactic or utopian terms but through a distinct approach, or what he calls a “sober reckoning”: an eclectic aesthetic repertoire, brutal and visceral representations, and parody that embraces hope.*

—Claire F. Fox, author of *Making Art Panamerican: Cultural Policy and the Cold War*

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**The UCLA Chicano Studies Research Center** was established in 1969, integrating multidisciplinary research projects with a library, academic press, and community partnerships. Current research areas include public health, education, economic security, media, and the arts; and recognitions include the Society of American Archivists’ Diversity Award. To learn more about the CSRC, visit [our website](#), [Wikipedia page](#), [Facebook](#), [Twitter](#), or [email us](#).

