

**Chicana and Chicano Art:
A History of an American Art Movement, 1965 to the Present**

Professor Holly Barnet-Sanchez
University of New Mexico
T/Th, 12:30-1:45

Course Description: The Chicano Art Movement began in the mid-1960s in support of the Chicano Civil Rights Movement (*el movimiento*). For the next two decades Chicana and Chicano artists throughout the nation created artworks in all media that addressed, celebrated, and critiqued the rich cultural heritage of the Mexican American people, the political and civil struggles of their communities, and their commitment to international contemporary cultural and political innovation. If the Chicano Art Movement ended in 1985 or 1990 (as is debated) what has been happening in the past 20 + years?

This semester we will explore the history of Chicana/o artistic production from its beginnings in political struggle, aesthetic exploration, and community building, to recent developments in the art world and in digital/new media, among other areas of engagement. We will examine the critical role of collective art forms and practices and the relationship to other Chicana/o arts (*teatro*, cinema, music, literature). In addition, we will address the historical and ongoing debates within Chicana/o communities about the purposes and limits of art, how it can affect understanding and effect meaning, how it can or cannot change lives, social structures, and systems of control and knowledge.

Within a structure that organizes the material both chronologically and thematically, we will study the work of individual artists, *grupos* (artists' groups or collectives), and several of the key *centros* (cultural centers) throughout the United States in order to arrive at a hopefully extensive, if not exhaustive, overview of the myriad forms, transformations of traditional practices, iconographical and formal innovations, practices, issues, and debates that inform this movement. Throughout the semester, we will also work with and through different disciplinary approaches to the study of art: art history, Chicana/o Studies, Cultural Studies, and with different critical theories of modernism, post-colonialism, and post-modernism, to explore how these structures of creating, organizing and explaining knowledge, discursive practices, and forms of representation have been employed to discuss, analyze, explain, celebrate/dismiss, and categorize/delimit Chicana/o art.

This is a combined lecture/discussion course, focusing on the readings, the images, possible guest artists and scholars, the topics set forth in this syllabus, and topics brought to the class by your own interests. All students will be graded on their participation in these discussions. Students are definitely expected to attend all classes. This is particularly important because materials of all kinds will be addressed that both incorporate and go beyond the assigned and optional readings. Your own participation and resulting class notes, therefore, will be essential. **If you do have three unexcused absences, I reserve the right to drop you from the class. It is very important,**

therefore, that a) you don't miss classes, and b) if you have to – please let me know, in advance, if possible. It is your responsibility to keep me informed.

Goals of this course are for the students to:

1. learn about and be able to discuss and analyze the many and varied contexts for the development of Chicano/a art and its growth into a movement and beyond.
2. learn about, be able to discuss and analyze, and perhaps even locate or identify new ways of understanding historically significant individual works of art, collective projects, and themes and issues addressed by Chicana/o art.
3. be able to determine, discuss, and analyze what was at stake for the artists and their communities, as well as what is currently at stake for the artists, their communities, and expanded audiences.
4. be able to determine and articulate the ways in which this art has been positioned and written about by scholars in all fields, cultural theoreticians, curators, critics, and the artists themselves.
5. be able to identify, locate, and analyze multiple venues for the dissemination of the art itself, and writings about it from alternative arts organizations, neighborhood walls, alternative and mainstream art galleries and museums, television and radio programs, popular and scholarly publications, exhibition catalogues, and web-based sites of all kinds.
6. be able to critically analyze and evaluate writings about art, art and politics, art in the public sector, art in the digital age, curatorial practices, art historical and other kinds of scholarship, art criticism, and the ways in which multiple and varied theoretical discourses have been applied to Chicana/o art.
7. be able to write about works of art using a number of different approaches including formal and iconographical analyses, contextualizing disciplines such as art history, history, political science, anthropology, literature, area studies, etc.

If you have any special pedagogical or accessibility needs, please let me know early in the semester so that we can make the appropriate accommodations to ensure an effective and positive environment for learning and participation.

BOOKS

Gonzalez, Rita, Howard N. Fox, Chon A. Noriega. 2008. *Phantom Sightings: Art After the Chicano Movement*. Berkeley and Los Angeles: Los Angeles County Museum of Art and University of California Press. **(required)**

Jackson, Carlos Francisco. 2009. *Chicana and Chicano Art: Protestarte*. Tucson: The University of Arizona Press. **(required)**

Vargas, George. 2010. *Contemporary Chican@ Art: Color and Culture for a New America*. Austin: University of Texas Press. **(required)**

Additional Books for Graduate Students:

Bebout, Lee. 2011. *Mythohistorical Interventions; The Chicano Movement and its Legacies*. Minneapolis: The University of Minnesota Press.

McCaughan, Edward J. 2012. *Art and Social Movements; Cultural Politics in Mexico and Aztlán*. Durham: Duke University Press.

Lists to be handed out early in the semester:

- 1) **Reading Assignments and on-campus resources – week 2**
- 2) **Requirements: Writing and exam assignments/schedule – week 2**
- 2) Publications recommended for reading and research
- 3) Websites: scholarly, institutional, artists
- 4) Artists discussed in this course
- 5) Suggested topics for research papers

Journals

A list of important journals will be part of the publications list

Exhibition Catalogs

There are several significant, even ground-breaking studies on the histories of Mexican American, Chicano/a, and Chicano/a – Latino/a art that have been written specifically for exhibition catalogues. A significant portion of our readings will come from them. These resources are also useful for your research.

Other Important Resources – On-line and otherwise

Reference librarians are very helpful when trying to locate materials in the libraries. There are many hard-copy and on-line bibliographies and indexes of art and other periodical literature they can suggest. **If you use on-line resources, such as websites, for your research papers, they must be approved by me in advance of turning in the assignment.** Accessing actual magazine or newspaper articles on-line does not require prior authorization.

Bibliographies and footnotes/endnotes in your required readings are another valuable resource.

SCHEDULE OF TOPICS

As mentioned in the Course Description above, this class is organized both chronologically and thematically. We will be moving through the materials and works of art decade by decade keeping in mind that there are no simple or clean beginnings, overlapping, or endings that conform to this straightforward organizational strategy. For the purposes of this course, for example, the 1960s began around 1964-65 and ended approximately in 1974.

The broad-based themes we will address throughout this semester – both separately and inter-woven in multiple combinations through time and over territory – are the following:

- 1) ***El Movimiento*** – an umbrella designation for multiple paths and initiatives of the Chicano/a Civil Rights Movement;
- 2) **The Power of Place** – encompassing Aztlán, the Border / border crossers / border crossings, urban barrio logos, land and landscape, nationalisms, cultures in contention;
- 3) **Identities as they change over time and territory** – *mestizaje* / hybridity, *indigenismo*, gender / sexualities;
- 4) **The Chicana/o Mexico**;
- 5) **Places & Spaces for Art** – institutional practices – exhibitions, publications, education;
- 6) **Chicana/o Artistic Vocabularies, Forms, & Aesthetics** – visual / literary / performative, *rasquachismo* / *domesticana*;
- 7) **Hybrid, politicizing spirituality**;
- 8) **Memory**;
- 9) **Popular Culture**;
- 10) **Humor and Irony**.

WEEK ONE: Introduction, Precursors, and The 1960's;

August 20 and 22

Topics:

- 1) Almost 50 years from the beginning: looking at Chicana/o art from the end of the first decade of the new millennium – what are we looking for and what do we see?

- 2) Who is a Chicana/o and what is Chicana/o Art: a brief overview of the parameters of the course; historical, political and cultural antecedents; the significance of terminology and language;
- 3) Course themes, works of Chicana/o art, and documentary images: a run-through.

Readings:

Jackson, *Chicana and Chicano Art*, “Introduction,” and Chapter 1: “Artistic Influences on the Chicano Art Movement,” 1-59.

Vargas, *Contemporary Chicana@ Art*, “Preface,” and Chapter 1: “Chicano Art as American Art,” xv-16.

Two Handouts:

1) Salazar, Ruben. 1970. “Who is a Chicano? and What is it the Chicanos Want? *Los Angeles Times*. Reprinted in Quirarte, Jacinto, ed. 1984. *Chicano Art History: A Book of Selected Readings*, 5. San Antonio: Research Center for the Arts and Humanities, University of Texas, San Antonio.

2) “El Plan Espiritual de Aztlán”, 1969, reprinted from *El Grito del Norte*, II, no. 9: 5.

Optional Reserve Readings (useful throughout the semester):

A selection of significant manifestos, from Garcia, Rupert. 1981. “La Raza Murals of California, 1963-1970: A Period of Social Change and Protest.” Master’s thesis, University of California, Berkeley.

Martinez, Manuel. 1972. “The Art of the Chicano Movement and the Movement of Chicano Art,” in *Aztlán: An Anthology of Mexican American Literature*, ed. Luis Valdez and Stan Steiner, 349-353. New York: Vintage Books.

Martínez, César Augusto. 1979. “Arte Chicano,” in *Dalé Gas: Chicano Art of Texas*, ed. Santos Martinez, 16-17. Houston: Contemporary Arts Museum.

Nunn, Tey Marianna. 2001. “Preface” and “Introduction,” *Sin Nombre: Hispana & Hispano Artists of the New Deal Era*, xi-xiii, 1-25. Albuquerque: University of New Mexico Press.

Miner, Dylan A. T. 2005. “El renegado comunista: Diego Rivera, La Liga de Obreros y Campesinos and Mexican Repatriation in Detroit.” *Third Text*, 19, no. 6: 647-660.

Field Trip to be scheduled to the Albuquerque Museum of Art and History to see the exhibition: “Estampas de la Raza; Contemporary Prints from the Romo Collection.” (on view until September 29)

ART, POLITICS, AND PROTEST

WEEK TWO: The 1960s and the Protest Era

August 27 and 29

Topic: *El Movimiento*

La Causa: The beginnings of the Chicano Civil Rights and Art Movements

- 1) The United Farm Workers Union & the Teatro Campesino (California), the 1966 March from Delano to Sacramento; teatro, murals, posters, the March as performance art
- 2) The Raza Unida Party (Crystal City, Texas), founded in 1969; rhetoric & posters
- 3) The Crusade for Justice (Colorado), founded in 1966, The 1969 National Chicano Youth Conference – “El Plan Espiritual de Aztlán,” poetry, “Yo Soy Joaquin;” murals
- 4) The Land Grant Movement (New Mexico), Alianza Federal de las Mercedes works to reclaim royal land grants, storms the Tierra Amarilla Court House in 1967, rhetoric, posters, murals

Also: the Anti-war Movement against the Viet Nam War, Student Movements, other Civil Rights Movements (Black, Japanese-American, Native American, Women’s), the greater labor movements in the U.S.

The significance of the Movement for Chicana/o artists and the significance of artists for the Movement.

Mexican American art followed by *Chicanismo*: Murals, posters, photography, the role of early publications: newspapers, magazines, academic and alternative journals.

Readings:

Jackson, Chapter 2, “Art and the Chicano Movement,” 60-86.

Vargas, Chapter 2, “The Emergence of Chicano and Chicana Art,” 17-50.

Reserve Readings:

Miner, Dylan A. T. 2011. “‘Indians of All Tribes’: Brown Pride, Red Power, and the Importance of Indigenous Civil Rights Era Activism.” Unpublished paper.

Noriega, Chon A., ed. 2001. *Just Another Poster? Chicano Graphic Arts in California*. Santa Barbara and Seattle: University Art Museum, University of California and University of Washington Press.

Read the following three chapters:

- Noriega, Chon, “Postmodernism, or Why this is Just Another Poster,” 19-24.
- Lipsitz, George, “Not Just Another Social Movement, Poster Art and the Movimiento Chicano,” 71-90.
- Romo, Tere, “Points of Convergence: The Iconography of the Chicano Poster 91-115.

Goldman, Shifra. 1994. “Resistance and Identity: Street Murals of Occupied Aztlán,” in

Dimensions of the Americas: Art and Social Change in Latin America and the United States, 118-122 + illustrations. Chicago: University of Chicago Press.

WEEK THREE: The 1970's

September 3 and 5

Topics: The Power of Place, the border, Chicana/o Imagery, and the Chicana/o Mexico – what constitutes tradition, transformation, innovation? *Grupos y Centros*, Painting and drawing, sculpture
Ordinary People – Everyday Lives
Labor, Home, Family
War at Home and Abroad
Feminism and the Chicano Civil Rights Movement

Readings:

Jackson, Chapter 3, “Prominent Themes in Chicano Art,” 87-140.

Vargas, Chapter 5, “Catalogue of Selected Chicana and Chicano Artists,” 117-244.

Graduate Student Readings (Weeks Three through Eight):

Bebout, Lee. 2011. *Mythohistorical Interventions; The Chicano Movement and Its Legacies*. Minneapolis: University of Minnesota Press.

McCaughan, Edward, J. 2012. *Art and Social Movements; Cultural Politics and Mexico and Aztlán*. Durham: Duke University Press.

Reserve Readings:

Gonzales, Rodolfo. 1967. “I Am Joaquin.” Self published.

Anzaldúa, Gloria. 1987. “To live in the Borderlands means you,” *Borderlands/La Frontera; The New Mestiza*, 194-195. San Francisco: spinsters/aunt lute.

Fanon, Frantz. 1963. “On National Culture,” in *The Wretched of the Earth*, trans. Constance Farrington, 206-248. New York: Grove Press.

Readings on Murals:

Goldman, Shifra. 1994. “Mexican Muralism: Its Influence in Latin America and the United States,” in *Dimensions of the Americas*, 101-117.

Sanchez-Tranquilino, Marcos. 1995. “Space, Power, and Youth Culture; Mexican American Graffiti and Chicano Murals in East Los Angeles, 1972-1978,” in *Looking High and Low: Art and Cultural Identity*, ed. Brenda Jo Bright and Liza Bakewell, 55-88. Tucson: University of Arizona Press.

Barnet-Sanchez, Holly. 2012. "Radical Mestizaje in Chicano/a Murals," in *Mexican Muralism: A Critical History*, ed. Alejandro Anreus, Robin Adèle Greeley, and Leonard Folgarait, 243-262. Berkeley: University of California Press.

Feminism: (These readings are for the entire semester)

Selections from García, Alma M. 1997. *Chicana Feminist Thought: The Basic Historical Writings*. New York: Routledge:

- Del Castillo, Adelaida R., "Malintzín Tenepal: A Preliminary Look into a New Perspective," 122-126.
- Moraga, Cherríe, "The Last Generation," 290-291.
- Mora, Pat, "Nepantla: Essays from the Land in the Middle," 292-293.
- Pesquera, Beatriz M. and Denise A. Segura, "There is no Going Back: Chicanas and Feminism," 294-309.
- Castillo, Ana, "Massacre of Dreamers: Essays on Xicanisma," 310-312.

Anzaldúa, Gloria. 1987. "La herencia de Coatlicue," in *Borderlands/La Frontera: The New Mestiza*, 41-52.

Shifra Goldman. 1994. "'Portraying Ourselves,' Contemporary Chicana Artists," in *Dimensions of the Americas*, 195-211.

Selections from Burgess Fuller, Diana, and Daniela Salvoni, eds. 2002. *Art / Women / California, 1950-2000; Parallels and Intersections*. San Jose: San Jose Museum of Art.

- Davis, Angela, "Other Landscapes," 45-53.
- Mesa-Bains, Amalia, "Califia/Califas: A Brief History of Chicana California," 123-140.
- Romo, Terezita, "A Collective History: Las Mujeres Muralistas," 177-186.

Centros and Regional Expression: (These Readings are for the entire semester, especially relevant for Weeks 3 and 5)

Mesa-Bains, Amalia. 1990. "Galeria de la Raza; A Study in Cultural Transformation," in *Reimagining America; The Arts of Social Change*, ed. Mark O'Brien and Craig Little, 144-147. Philadelphia and Santa Cruz, CA: New Society Publishers.

Brookman, Phillip and Guillermo Gómez-Peña, eds. 1986. *Made in Aztlan, Centro Cultural de la Raza, 15th Anniversary*. San Diego: Centro Cultural de la Raza.

- Alurista, "ode to san diego," 8.

- Brookman, Phillip, "El Centro Cultural De La Raza: Fifteen Years," 12-53.

Garduño, Geronimo. 1998. "Artes Guadalupanos de Aztlán," in *Toward a People's Art; The Contemporary Mural Movement*, Eva Cockcroft, John Pitman Weber, and James Cockcroft, 202-212. Albuquerque: University of New Mexico Press.

White, Sid, ed. 1984. *Chicano and Latino Artists in the Pacific Northwest*. Olympia, WA: Evergreen State College.

WEEK FOUR: The 1970's

September 10 and 12

Topics: Place and Identity: Aztlán and *Mestizaje*, Chicana/o performance art: the edgy style and flash in the work of Asco

Readings:

Jackson, Chapter 4, "Chicano Art Collectives," 141-155

Jackson, Chapter 5, "Community Art Centers and Workshops," 156-172.

Reserve Readings:

Place and Identity:

Cockcroft, Eva and The Centro Cultural de la Raza. 1982. "The Story of Chicano Park." Unpublished manuscript.

SPARC. 1984 "Walking Tour and Guide to the Great Wall of Los Angeles." Los Angeles: Social and Public Art Resource Center.

Miner, Dylan. 2008. "Straddling *la otra frontera*; Inserting MiChicana/o Visual Culture into Chicana/o Art History." *Aztlán: A Journal of Chicano Studies*, 33, no. 1: 89-122.

Pérez-Torres, Rafael. 2006. "Land and Race in Chicano Public Art," in *Mestizaje: Critical Uses of Race in Chicano Culture*, 115-152. Minneapolis: University of Minnesota Press.

Pérez, Laura Elisa. 1999. "El desorden, Nationalism, and Chicano/a Aesthetics," in *Between Woman and Nation; Nationalisms, Transnational Feminisms, and the State*, ed. Caren Kaplan, Norma Alarcón, and Mino Moallem, 19-46. Durham: Duke University Press.

Asco:

Gamboa, Jr., Harry. 1991. "In the City of Angels, Chameleons, and Phantoms: Asco, A Case Study of Chicano Art in Urban Tones (or Asco Was a four-Member Word)," in *Chicano Art: Resistance and Affirmation, 1965-1985*, ed. Griswold del Castillo, Richard,

Teresa McKenna and Yvonne Yarbro-Bejarano, 121-130. Los Angeles: University of California, Wight Art Gallery.

Noriega, Chon A. 2000. "From Beats to Borders: An Alternative History of Chicano/s in California," in *Reading California: Art, Image, and Identity, 1900-2000*, ed. Stephanie Barron, Sheri Bernstein, Ilene Susan Fort, 353-382. Los Angeles and Berkeley: Los Angeles County Museum of Art and University of California Press.

SYNTHESIS AND CULTURAL RECLAMATION

WEEK FIVE: The 1970's into the '80s

September 17 and 19

Topics: Las Diosas y los Pachucos: gender, popular culture, and the reworking of powerful symbols;
mestizaje, and politicizing spiritualities;
Places and Spaces for Art – institutional practices within and outside of the *barrios*.
mixed media

Reserve Readings:

Las Diosas y Politicizing Spiritualities:

Mesa-Bains, Amalia. 1988. *Ceremony of Memory: New Expressions in Spirituality Among Contemporary Hispanic Artists*. Santa Fe: Center for Contemporary Arts.

- Mesa-Bains, Amalia, "Curatorial Statement," 7-8.
- Ybarra-Frausto, Tomás "Cultural Context," 9-13.
- Zamudio-Taylor, Victor, "Contemporary Commentary," 14-18.

Ana Castillo, ed. 1996. *Goddess of the Americas / La Diosa de las Américas: Writings on the Virgin of Guadalupe*. New York: Riverhead Books. **Selections from the text – look through them all and select two of the following:**

- Castillo, Ana, "Introduction," xv-xxiii.
- Cisneros, Sandra, "Guadalupe, the Sex Goddess," 46-51.
- Anzaldúa, Gloria, "*Coatloapeuh*, She Who Has Dominion Over Serpents," 52-55.
- Castillo, Ana, "Extraordinary Woman," 72-78.
- Mora, Pat, "*Coatlicue's* Rules: Advice from an Aztec Goddess," 88-91.

- Castellanos, Rosario, "Once Again Sor Juana," trans. Maureen Ahern, 147-150.
- Chavez, Denise, "*Novena Narrativas y Ofrendas Nuevomexicanas*," 153-169.
- Ehrenberg, Felipe, "Framing an Icon: Guadalupe and the Artist's Vision," 170-177.
- Gómez-Peña, Guillermo, "The Two Guadalupes," 178-183.
- Paz, Octavio, "The Sons of La Malinche," 197-208.
- Alarcón, Francisco X., "Tlazolteotl," 209-210.

Moraga, Cherríe. 1991. "En busca de la fuerza femenina." Presentation at the CARA Symposium, Fort Mason Center, San Francisco, CA.

Florencia Bazzáno-Nelson. 1995. "Good and Evil Mothers in the Work of Carmen Lomas Garza and Santa Barraza." Unpublished paper.

Los Pachucos:

Paz, Octavio. 1961. "The *Pachuco* and Other Extremes," *The Labyrinth of Solitude*, trans. Lysander Kemp, 9-28. New York: Grove Widenfeld, 1985.

Montoya, José, "El Louie," (1969), *Made in Aztlán*, 54-55. 1985.

Montoya, José. 2001. "The Anatomy of an RCAF Poster," in *Just Another Poster?*, 25-36.

RCAF, *Jose Montoya's Pachuco Art, A Historical Update*. 1977. Sacramento: Royal Chicano Air Force.

"Zoot Suit." 1978-1979. Theatre Program, Aquarius Theatre – Mark Taper Forum. Los Angeles: Mark Taper Forum.

Sanchez-Tranquilino. Marcos. 1987. "Mano a Mano: An Essay on the Representation of the Zoot Suit and its Misrepresentation by Octavio Paz," *Journal: A Contemporary Art Magazine*, 46, no. 6: 34-42.

Sanchez-Tranquilino Marcos and John Tagg. 1992. "The *Pachuco*'s Flayed Hide: Mobility, Identity, and *Buenas Garras*," in *Cultural Studies*, ed. Lawrence Grossberg, Cary Nelson, Paula Treichler, 556-570. New York: Routledge.

WEEK SIX: The 1980's

September 24 and 26

Topic: Still Chicana/o, but.....: The Art Movement on its own

Reading:

*** See Jackson's "Timeline of Selected Chicano Art Exhibitions," 175-177.

Reserve Readings:

Montoya, Malaquias and Lezlie Salkowitz-Montoya, 1980. "A Critical Perspective on the State of Chicano Art," *Metamorphosis: Northwest Chicano Magazine of Literature Art and Culture*, 3, no. 1: 3-7.

Goldman, Shifra. 1980-1981. "Response: Another Opinion on the State of Chicano Art," *Metamorphosis*, 3, no. 2, 4, no. 1: 2-7.

Baca, Judith Francisca. 1985. "Our People Are the Internal Exiles," from an interview with Diane Neumaier, *Cultures in Contention*, ed. Douglas Kahn and Diane Neumaier, 62-75. Seattle: The Real Comet Press.

Reagon, Bernice Johnson. 1990. "Foreword: Nurturing Resistance," in *Reimagining America: The Arts of Social Change*, 1-8.

Drescher, Tim. 1990. "Enemies Within and Without: Pressures to Depoliticize Community Murals," in *Reimagining America: The Arts of Social Change*, 148-155.

Serrano, Nina. 1982. "Santa Cruz: Conference on Chicano Culture," *Community Murals Magazine*, Fall: 15.

Community Murals Magazine. Fall 1982. "Art and Society: Chicano Nationalism," 47-48.

Sorell, Victor. "A Personal Response to Some of the Twelve Points Posited with Respect to Chicano Nationalism," *Community Murals Magazine*, Spring 1983: 41.

High Performance Magazine, "¡Nuevo Latino!" 1986. #35, 9, no. 3. Entire issue devoted to the topic of Latino art.

Gamboa, Jr., Harry. 1987. "The Chicano/a Artist Inside and Outside the Mainstream (or how to do the dog-paddle in a dog eat art world)," *Journal: A Contemporary Art Magazine*, 46, no. 6: 21-29.

WEEK SEVEN: The 1980's

October 1 and 3

Topic: Chicana/o aesthetics: politics, spirituality, popular culture, humor

Reserve Readings:

Lipsitz, George. 1990. "Popular Culture: This Ain't No Sideshow," in *Time Passages: Collective Memory and American Popular Culture*, 3-20. Minneapolis: University of Minnesota Press.

Mercer, Kobena ed. 2007. *Pop Art and Vernacular Culture*, Annotating Arts Histories. London, England and Cambridge, MA: Iniva and The MIT Press.

- Mercer, Kobena, "Introduction," 6-35.
- Barnet-Sanchez, Holly, "Chicano/a Critical Practices: Reflections on Tomás Ybarra-Frausto's Concept of *Rasquachismo*," 56-87. Includes:
- Ybarra-Frausto, Tomás, "*Rasquachismo*: A Chicano Sensibility," 58-67.
- Holly Barnet-Sanchez, "A Commentary on Aspects of Chicano/a Aesthetics," 68-87.

Mesa-Bains, Amalia. 1996. "*Domesticana*: The Sensibility of Chicana *Rasquache*," in *Distant Relations/cercanías distantes/clann I gCéin*, ed. Trisha Ziff, 156-163. New York: Smart Art Press, distributed by D.A.P.

Mesa-Bains, Amalia. 2003. "*Domesticana*: The Sensibility of Chicana *Rasquachismo*," in *Chicana Feminisms: A Critical Reader*, ed. Gabriela F. Arredondo, Aída Hurtado, Norma Klan, Olga Nájera-Ramírez, and Patricia Zavella, 298-315. Durham: Duke University Press.

González, Jennifer. 2003. "Response: Invention as Critique: Neologisms in Chicana Art Theory," in *Chicana Feminisms: A Critical Reader*, 316-323.

Olaquiaga, Celeste. 1996. "Holy Kitschen: Collecting Religious Junk from the Street," in *Beyond the Fantastic: Contemporary Art Criticism from Latin America*, ed. Gerardo Mosquera, 270-288. London, England and Cambridge, MA: Iniva and The MIT Press.

García, Ramón. 2006. "Against Rasquache: Chicano camp and the politics of identity in Los Angeles," in *The Chicana/o Cultural Studies Reader*, ed. Angie Chabram-Dernersesian, 211-223. New York: Routledge.

Nunn, Tey Marianna. 2002. "Goldie García: La Reina de South Broadway y Rasquache," in *Chicana Traditions; Continuity and Change*, ed. Norma E. Cantú and Olga Nájera-Ramírez, 237-250. Urbana, IL: University of Illinois Press.

WEEK EIGHT: The 1980's**October 8 and 10****Topic:** Diosas y Pachuca/os revisited, Chola/os, Chicana/os,

The Power of Place
Places & Spaces for art

**Mid-Term Take Home Exam
No Class October 10, Fall Break**

SELLING THE VISION

WEEK NINE: The 1980's into the '90s

October 15 and 17

Topics: Redefining American Art – Reconsidering Chicano/a Art -- the CARA Exhibition and *Hispanic Art in the United States*
International Recognition: *Le Demons des Anges* and other interventions

***Refer to Jackson's "Timeline of Selected Chicano Art Exhibitions," pp.175-177, and take time to look at those readings that are on reserve in the Fine Arts and Design Library.

Readings:

Jackson, Chapter 6, "Trends in Chicano Art," 173-196.

Vargas, Chapter 3, "Resistance and Affirmation in the 1990s," 51-84.

The U.S. / Mexican Border:

Freudenheim, Susan. 1991. "Art that Crosses the Line," Calendar, *Los Angeles Times*, October 20.

Phillip Santos, John. 1991. "Rediscovering America in 1991," Calendar, *Los Angeles Times*, October 20.

Pincus, Robert L. 1995. "The Invisible Town Square: Artists' Collaborations and Media Dramas in America's Biggest Border Town," *But is it Art? The Spirit of Art as Activism*, ed. Nina Felshin, 31-50. Seattle: Bay Press.

Waller, Marguerite. 1994. "Border Boda or Divorce Fronterizo?," in *Negotiating Performance: Gender, Sexuality, and Theatricality in Latin/o America*, ed. Diana Taylor and Juan Villegas, 67-87. Durham: Duke University Press.

Huacuja, Judith L. 2003. "Borderlands Critical Subjectivity in Recent Chicana Art," *Frontiers: A Journal of Women Studies*, 24, no. 2/3: 104-121.

The United States & Mexico:

Eckmann, Teresa, 2000. "Chicano Artists and Neo-Mexicanists: (De) Constructions of National Identity," Research Paper Series No. 36. Latin American Institute, University of New Mexico, Albuquerque, NM.

Museums and Exhibitions:

Hall, Stuart. 2001. "Museums of Modern Art and the End of History," in *inIVAnnotations 6: Stuart Hall and Sarat Maharaj, Modernity and Difference*, ed. Sarah Campbell and Gilane Tawadros, 8-25. London: Iniva.

Griswold del Castillo, Richard, Teresa McKenna, Yvonne Yarbrow-Bejarano, ed. *Chicano Art: Resistance and Affirmation, 1965-1985*, selected readings, time-lines, and lists of *grupos, teatros, & centros*. **class hand-out.**

Centre de Recherche pour le Developpement Culturel. 1989. *Le Demon Des Anges: 16 Artistes Chicanos Autour de Los Angeles*. Nantes: Generalitat de Catalunya, Departament de Cultura.

Essays translated into English:

Pascal Letelier, "Angels' Demon," 212-214.

Jean-Luc Nancy, "Cut Neck Sun," 214-217.

Margarita Nieto, "'Le Demon des Anges': A Brief History of Chicano-Latino Artists of Los Angeles," 217-223.

Guillermo Gómez-Peña, "Documented / Undocumented," 223-227.

WEEK TEN: The 1990's

October 22 and 24

Topic: Themes in Print

Reserve Readings:

Sontag, Susan. 1970. "POSTERS: advertisement, art, political artifact, commodity," in *The Art of Revolution; Castro's Cuba: 1959-1970*, Dugald Stermer, vii-xxiii. New York: McGraw-Hill.

Goldman, Shifra. 1984. "A Public Voice: Fifteen Years of Chicano Posters," *Art Journal*, 44, no. 1: 50-57.

If you are interested in research on posters the above issue of *Art Journal* is entirely devoted to this topic.

Barnet-Sanchez, Holly. 2001. "Where Are the Chicana Printmakers? Presence and Absence in the Work of Chicana Artists of the *Movimiento*," in *Just Another Poster? Chicano Graphic Arts in California*, 117-150.

WEEK ELEVEN: The 1990's

October 29 and 31

Topics:

Radical *Mestizaje* / Hybridity: foregrounding tradition – practicing innovation
The Post-Colonial and the Postmodern
Is there a Chicana/o avant-garde? If so, what does it look like?

Readings:

Gonzalez, Rita, Howard N. Fox, Chon A. Noriega. 2008. *Phantom Sightings: Art After the Chicano Movement*, Berkeley and Los Angeles: University of California Press, and The Los Angeles County Museum of Art.

- Gonzalez, Rita, Howard N. Fox, Chon A. Noriega, “Introduction,” 13-14.
- Noriega, Chon A., “The Orphans of Modernism,” 16-45.

TRANSFORMING THE VISION?**WEEK TWELVE: The New Millenium****November 5 and 7****Topic:** New Interpretations, New Contexts, New Work**Readings:**

Gonzalez, Rita. 2008. “Phantom Sites: The Official, The Unofficial, and the Orifical,” in *Phantom Sightings*, 46-73.

Vargas, Chapter 4, “Into the Twenty-First Century,” 85-116, and “Conclusion,” 245-248.

Reserve Readings:

Ramirez, Sara. 2002. “Borders, Feminism, and Spirituality: Movements in Chicana Aesthetic Revisioning,” in *Decolonial Voices: Chicana and Chicano Cultural Studies in the 21st Century*, ed. Arturo J. Aldama and Naomi H. Quiñones, 223-244. Bloomington, IN: Indiana University Press.

Quiñones, Naomi H. 2002. “Re(riting) the Chicana Postcolonial: From Traitor to 21st Century Interpreter,” *Decolonial Voices: Chicana and Chicano Cultural Studies in the 21st Century*, 129-151.

Muñoz, Celia Alvarez and The Power of Place. 1991. *If Walls Could Speak / Si Las Paredes Hablaran*. Arlington, TX: Enlightenment Press.

Kuusinen, Asta. 2008. “Ojo de la Diosa, Becoming Divine in Delilah Montoya’s Art Photography,” *Aztlán: A Journal of Chicano Studies*, 33, No. 1: 33-61.

WEEK THIRTEEN: The New Millenium, cont. November 12 and 14

Topic: Looking Forward – Looking Back

Reading:

Fox, Howard N. 2008. “Theater of the Inauthentic,” in *Phantom Sightings*, 74-98.

Reserve Readings:

Kun, Josh. 2005. “The New Chicano Movement,” *Los Angeles Times Magazine*, January 9.

Chavoya, Ondine. 2006. “Malcriada Delilah Montoya, Photographer,” in *Women Boxers: The New Warriors, photographs by Delilah Montoya*, 90-93. Houston: Arte Público Press.

WEEK FOURTEEN: Current Issues

November 19 and 21

NO READINGS

WEEK FIFTEEN: Student Presentations

November 26 and 28

NO READINGS

No Class on Thursday, 11/28, Thanksgiving

WEEK SIXTEEN: Final Discussion & Review December 3 and 5

NO READINGS

Tuesday, December 3 – last official class meeting

Topic: Chicana/o Art: What are the good questions to ask ourselves now?

This is an opportunity for the entire class to review the material covered during the course and participate in creating the final exam questions.

No scheduled class on Thursday, 12/5

I will be in the classroom that day during our regularly scheduled time to **answer any last minute questions,**
and
continue any incomplete discussions,

to
hand out the final exam – this is the only time and place you can get it --
and to
accept all research papers – due that day in class

FINALS WEEK: December 9-13

Final exam is due in my office on Monday, 12/9 by 5 p.m.