

## Chicano and Chicana Art

Instructor:

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A Chicana/o has been described as a Mexican-American with a political sense of identity linked to social justice, or alternatively, as “a Mexican-American with a non-Anglo image of him/herself.” The 1960s saw the rise of the Chicana/o Movement, a grass-roots and community-based political organizing effort to improve working conditions, education and civil rights for Mexican-Americans, particularly in California and the Southwest. From its inception, the Chicana/o Movement attracted committed artists who created a unique set of aesthetic frameworks and social interventions that remain some of the most important and innovative American art of the last few decades.

The course is structured thematically, exploring for example how theorists and historians have made sense of the aesthetic vocabulary of Chicana/o art, how Chicana/o artists have redefined the boundaries of cultural identity through feminist and queer reinterpretations, how critical artistic practice can become a form of social activism, how public space and urban life are shaped by social interventions, etc. Although the course will place emphasis on the visual arts, we will also consider film, theater, spoken word and performance art.

**Course objectives:** Students in this course will develop a working vocabulary and visual knowledge about Chicana/o art and artists. Students will learn about the social, political and historical contexts of Chicana/o art, as well as key theoretical concepts regarding representation and aesthetic practice. Ideally students will come away with a much richer understanding of Chicana/o culture in California and the Southwest, and the ability to think in more nuanced terms about cultural difference and social inequality.

### **Student Requirements:**

Students will take **three exams** consisting of image identifications, short answer and essay questions. Two in-class exams and a final exam will cover approximately one third of the course each. Students will be tested on lecture content as well as reading assignments. Students will write **one five-page paper**, choosing among a list of possible topics distributed in the second half of the quarter. Students are expected to **participate actively and vocally in sections and attentively in lectures**, demonstrating a solid grasp of the weekly reading materials and lecture topics.

### **Reading Assignments**

All of the course reading assignments will be posted on eCommons. They are organized by date, and should be read by the date of the corresponding lecture.

## **Images**

Images from lectures will be posted for study each week on ArtStor.

April 2

### **Introduction: Overview**

April 4

### **A Brief History of the Chicano Movement: Three Voices**

Rosales, Francisco A. 1997. "Introduction." In *Chicano! The History of the Mexican American Civil Rights Movement*. Houston: Arte Publico Press.

Gutiérrez, Ramón A. 1993. Excerpt from "Community, Patriarchy and Individualism: The Politics of Chicano History and the Dream of Equality." *American Quarterly* Vol. 45, No. 1 (March): 44-50.

Mendiola, Jim, and Rubén Ortiz-Torres. 2008. "The Truthful History of the Conquest of Nuevo Aztlán." In *Phantom Sightings: Art After the Chicano Movement*, 218-231. Ed. Rita Gonzalez, Howard N. Fox, and Chon Noriega. Los Angeles: Los Angeles County Museum of Art and UCLA.

April 6

### **Art of a Political Movement, Art of Cultural Resistance**

Brookman, Philip. 1991. "Looking for Alternatives: Notes on Chicano Art, 1960-1990." In *Chicano Art: Resistance and Affirmation*, 181-193. Ed. R. Griswold del Castillo, T. McKenna, and Y. Yarbro-Bejarano. Los Angeles: Wright Art Gallery, UCLA.

Casas, Mel. 1972. "Artist: A contingency Factor." Con Safos, Brown Paper.

April 9

### **Aesthetic Frameworks: Vernacular Traditions**

Ybarra-Frausto, Tomás. 1991. "Rasquachismo: A Chicano Sensibility." In *Chicano Art: Resistance and Affirmation*, 155-162. Ed. R. Griswold del Castillo, T. McKenna, and Y. Yarbro-Bejarano. Los Angeles: Wright Art Gallery, UCLA.

April 11

### **Aesthetic Frameworks: Cultural Reclamation**

Anzaldúa, Gloria. 1999. "The Homeland, Aztlán." In *Borderlands/La Frontera: The New Mestiza*, 1-13. San Francisco: Aunt Lute.

Zamudio-Taylor, Victor. 2001. "Inventing Tradition, Negotiating Modernism: Chicano/a Art and the Pre-Columbian Past." In *The Road to Aztlán: Art from a Mythic Homeland*, 342-357. Ed. Virginia M. Fields and Victor Zamudio-Taylor. Los Angeles: LACMA.

April 13

**Aesthetic Frameworks: Aztec and Mayan Sources for Contemporary Art**

Guest lecture by Diana Rose,  
Ph.D. student in Visual Studies

April 16

**Cultural Icons: Mestizo/a**

Perez-Torres, Rafael. 1998. Excerpts from "Chicano Ethnicity, Cultural Hybridity and the Mestizo Voice." *American Literature*, Vol. 70, No. 1 (March): 153-157 and 169-173.

April 18

**Cultural Icons: Campesino/a**

Copeland, Roger F. 1973. "La Carpa de los Rasquachis." *Educational Theater Journal*, Vol. 25, No. 3 (October): 366-368.

Huerta, Jorge A. 1977. "Chicano Agit-Prop: The Early Actos of El Teatro Campesino." *Latin American Theater Review* (Spring): 45-58.

April 20

**Cultural Icons: Pachuco/a**

Guest lecture  
by Dr. Catherine Ramirez,  
Associate Professor of Latin American and Latino Studies

Sanchez-Tranquilino, Marcos and John Tagg. 1991. "The Pachuco's Flayed Hide: The Museum, Identity and Buenas Garras." In *Chicano Art: Resistance and Affirmation*, 97-108. Ed. R. Griswold del Castillo, T. McKenna, and Y. Yarbrow-Bejarano. Los Angeles: Wright Art Gallery, UCLA.

Ramirez, Catherine S. 2009. "Saying 'Nothin': Pachucas and the Languages of Resistance." In *The Woman in the Zoot Suit: Gender, Nationalism and the Cultural Politics of Memory*, 83-107. Durham: Duke University Press.

April 23 **EXAM**

April 25

**Gender and Sexuality: Domesticana**

Mesa-Bains, Amalia. 2003. "Domesticana: The Sensibility of a Chicana Rasquache." In *Chicana Feminisms: A Critical Reader*, 298-315. Ed. Gabriela F. Arrendondo, et al. Durham: Duke University Press.

April 27

**Gender and Sexuality: Queering Chicano Discourse**

Hernandez, Robb. 2006. "Performing the Archival Body in the Robert "Cyclona" Legorreta Fire of Life/El Fuego de la Vida Collection." *Aztlán: A Journal of Chicano Studies*, Vol. 31, No. 2 (Fall): 113-125.

Yarbro-Bejarano, Yvonne. 1998. "Laying it Bare: The Queer/Colored Body." In *Living Chicana Theory*, 276-305. Ed. Carla Trujillo. Berkeley: Third Woman Press.

April 30

**Sacred Icons, Sacred Traditions: Opposition and Memory**

Perez, Laura. 2007. "Spirit, Glyphs." In *Chicana Art: The Politics of Spiritual and Aesthetic Alterities*, 17-47. Durham: Duke University Press.

May 2

**Sacred Icons, Sacred Traditions: *Virgen de Guadalupe***

Guest lecture  
by Dr. Carolyn Dean,  
Professor of History of Art and Visual Studies, UCSC

Davalos, Karen Mary. 2008. "Guadalupe as Feminist Proposal." In *Yolanda Lopez*, 86-96. Los Angeles: UCLA Chicano Studies Research Center Press.

Perez, Emma. 2011. "The Decolonial Virgin in a Colonial Site." In *Our Lady of Controversy*, 148-163. Ed. Alicia Gaspar de Alba and Alma Lopez. Austin: University of Texas Press.

May 4

**Sacred Icons, Sacred Traditions: *Altars***

Gonzalez, Jennifer. 2008. Excerpts from "Divine Allegories: Amalia Mesa-Bains." In *Subject to Display: Reframing Race in Contemporary Installation Art*, 121-131, 144-162. Cambridge, MA: The MIT Press.

May 7

**Into the Streets: Murals**

Goldman, Shifra. 1990. "How, Why, Where and When it all Happened: Chicano Murals of California." In *Signs from the Heart: California Chicano Murals*, 25-53. Ed. Eva Sperling Cockcroft and Holly Barnet-Sánchez. Albuquerque: University of New Mexico Press.

May 9

**Into the Streets: Posters**

Lipsitz, George. 2001. "Not Just Another Social Movement: Poster Art and the *Movimiento Chicano*." In *Just Another Poster? Chicano Graphic Arts in California*, 71-89. Ed. Noriega, Chon, and Holly Barnet-Sánchez. Santa Barbara: University Art Museum.

May 11

**Into the Streets: Posters Today**

Guest lecture by contemporary artist Favianna Rodriguez  
(<http://www.favianna.com/>)

May 14

**Urban AlieNation**

Gamboa, 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*, 121-130. Ed. R. Griswold del Castillo, T. McKenna, and Y. Yarbrow-Bejarano. Los Angeles: Wright Art Gallery, UCLA.

May 16

**Urban AlieNation**

González, Rita. 2004. "Strangeways Here we Come." In *Recent Pasts: Art in Southern California from the 90s to Now*, 87-104. Ed. John C. Welchman. Southern California Consortium of Art Schools Symposium. Zurich: JRP Ringier.

Habell-Palan, Michelle. 2005. Excerpt from "'No Cultural Icon' Maricela Norte and Spoken Word -- East L.A. Noir and the U.S./Mexico Border." In *Loca Motion: The Travels of Chicana and Latina Popular Culture*, 43-51 and 78-80. New York: NYU Press.

May 18

**Urban AlieNation**

Levi Strauss, David. 1996. "Between Dog and Wolf: To Have Been Dangerous for a Thousandth of a Second." In *The Things You See When You Don't Have a Grenade!* 8-15. Ed. Daniel J. Martinez. Santa Monica: Smart Art Press.

Fucso, Coco. 1996. "My Kind of Conversation." In *The Things You See When You Don't Have a Grenade!* 17-25. Ed. Daniel J. Martinez. Santa Monica: Smart Art Press.

May 21 **EXAM**

May 23

**Chicana Cinema: Lourdes Portillo**

Guest lecture by Dr. Rosalinda Fregoso  
Professor of Latin American and Latino Studies, UCSC

Fregoso, Rosalinda. 2001. "Tracking the Politics of Love." In *Lourdes Portillo: The Devil Never Sleeps and Other Films*, Introduction, 1-23. Austin: University of Texas Press.

Fregoso, Rosalinda. 2001. "Devils and Ghosts, Mothers and Immigrants." In *Lourdes Portillo: The Devil Never Sleeps and Other Films*, 81-101. Austin: University of Texas Press.

May 25

**Film screening: Lourdes Portillo**

May 30

**Border Conditions**

Malagamba-Ansótegui, Amelia. 2006. "The Real and the Symbolic: Visual(izing) Border Spaces." In *Mobile Crossings: Representations of Chicana/o Culture*, 64-76. Ed. Anja Bandau and Marc Prieue. Trier, Germany: WVT Wissenschaftlicher Verlag.

Gómez-Peña, Guillermo. 1993. "Border Brujo: Program Notes." In *Warrior for Gringostroika: Essays, Performance Texts, and Poetry*, 75-95. Minneapolis: Graywolf Press.

June 1

**Border Conditions**

Sisco, Elizabeth, Louis Hock and David Avalos. 1994. Interview by Cylena Simonds. "Public Audit: An Interview with Elizabeth Sisco, Louis Hock, and David Avalos." *Afterimage* 22.1 (Summer): 8-11.

Hershberger, Andrew E. 2006. "Bordering on Cultural Vision(s): Jay Dusard's Collaboration with the Border Art Workshop/Taller de Arte Fronterizo." *Art Journal*, Vol. 65, No.1 (Spring): 82-93.

June 4

**Chicano Art in Institutions: Curating Practices**

Guest lecture by Dr. Chon Noriega,  
Professor of Film, Television, and Digital Media, UCLA and director of the  
UCLA Chicano Studies Research Center

Noriega, Chon. 1999. "On Museum Row: Aesthetics and the Politics of Exhibition." *Daedalus* Vol. 128, No. 3, Americas Museums (Summer): 57-81.

June 6

**After Chicano Art? Phantom Sitings**

Noriega, Chon. 2008. "The Orphans of Modernism." In *Phantom Sightings: Art After the Chicano Movement*, 16-45. Ed. Rita Gonzalez, Howard N. Fox, and Chon Noriega. Los Angeles: Los Angeles County Museum of Art and UCLA.

June 8

**The Future of Chicana/o Art? Conclusions and Discussion**