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RESEARCH
REPORT

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AN UNDOCUMENTED
HISTORY:
A SURVEY OF INDEX
CITATIONS FOR
LATINO AND LATINA ARTISTS

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Despite significant accomplishments,
Latino artists have yet to be adequately integrated
into art historical scholarship.

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MISSION STATEMENT

The UCLA Chicano Studies Research Center supports interdisciplinary, collaborative, and policy-oriented research
on issues critical to the Chicano community. The center's press disseminates books, working papers,
and the peer-reviewed *Aztlán: A Journal of Chicano Studies*.

Emerging out of the civil rights struggles of the 1950s to the 1970s, Latina/o artists created both institutions and artwork in the service of their communities. The institutions included nearly a dozen art museums and several hundred *grupos*, *centros*, and *galerias* nationwide. The artwork provided the visual vocabulary for social protest, cultural identity, and historical awareness. In addition to representing community-based political activism, Latina/o art challenged and engaged the art world, promoting changes in historiography, influencing contemporary debates, and validating new practices. Despite these accomplishments, Latino artists and institutions have yet to be adequately integrated into art historical scholarship.¹

METHOD

This study uses the primary research and teaching engines of the art historian—indexing tools and standard art history survey texts—to illustrate the scarcity of scholarly writings on Latino artists. In order to evaluate these resources, the UCLA Chicano Studies Research Center identified ninety-three mid-career and established artists whose work has been widely exhibited in group and solo shows.² While this list is not an exhaustive one, it does foreground a significant number of Latino artists who have achieved recognition and success within the art world. The center then conducted searches in January/February 2003 for these artists using three indexes: Art Abstracts, Art Index Retrospective, and the Getty Research Institute's Union List of Artists' Names. Then, we conducted index searches in six major teaching texts for twentieth century American art history (see fig. 1.)

FINDINGS IN INDEXES

Our findings reveal a significant lack of literature on active and successful Latino artists. Few artists on our list had more than one article published about their work; and more often than not the few articles published consisted of brief exhibition reviews. In comparison, searching for one hundred of the most exhibited non-Hispanic White artists would yield thousands of entries. Below we detail findings by source.

Art Abstracts

Art Abstracts is a bibliographic database produced by the H. W. Wilson Company that provides the most current citations for arts-related materials in international journals. Since Arts Abstracts catalogues art reproductions that have appeared in an advertisement for a gallery or museum exhibition alongside its citations of reviews and articles, one might conclude that a particular artist has received extensive coverage when in fact the citation refers only to the appearance of a stand-alone image paid for by the artist's gallery. Our survey excluded the image-only citations in an effort to foreground the critical and historical accounts of the artists. The majority of the cited articles in Art Abstracts about these Latina/o artists were brief exhibition reviews. Only sixty of the ninety-three artists were cited in Art Abstracts; of those, only thirty-six had been the subject of more than three articles.

Art Index Retrospective

Art Index Retrospective, also produced by the H. W. Wilson Company, covers similar subject matter (visual arts, design, architecture, archaeology, decorative arts, museology, landscape design, and media), but chronicles earlier materials, those from 1929 to 1984. Similar to Art Abstracts, Art Index Retrospective also includes citations for reproductions of art. These have been excluded from the report's findings. Art Index Retrospective provided multiple (more than two) citations for only nine of the ninety-three artists under consideration for this project.

Union List of Artists' Names

The Union List of Artists' Names (ULAN) is an important cataloguing tool developed and currently maintained by the Getty Research Institute.³ It is intended to assist researchers in the identification of artists while also providing brief biographical information. Only twenty-five of the ninety-three Latina/o artists considered for this report were included in ULAN's directory of over 220,000 artists' names.

FINDINGS IN TEXTS AND COURSES

The problematic neglect of contemporary Latina/o artists in art historical literature has been compounded by their absence from contemporary art courses or art history survey books, including recent texts marketed for their multicultural or cultural diversity orientation (see fig. 2).

Art History Survey Texts

The six texts surveyed here produced twelve citations for just seven of the ninety-three artists.⁴ One-third of these citations came from one text, Lisa Phillips's *The American Century: 1950-2000*. The survey books studied in this research report illustrated an overwhelming tendency to introduce Latino visual arts traditions in a broadly drawn social history. Latina/o artists tend to be written about in contemporary art only in discussions of Otherness or in relationship to the relatively inclusive early 1990s climate of multiculturalism. The mention of the phenomenon of Latina/o arts, then, serves to answer the pedagogical demands for diversity and yet falls short through its lack of focus or sustained interest in the art itself. There is a distinct failure to include appreciations of individual Latino artists in the historical accounts of abstract painting, conceptual art, feminist art, performance art, or installation art, to name a few areas in which these artists have been active contributors. The minor exceptions, Judith Baca and Felix Gonzalez-Torres, make repeated appearances in the survey books, while the many other established artists on our list are completely absent.

Art History Courses

Attended to as a group, Latina/o artists are taught in courses of multiculturalism, American art, or, however incongruously, non-Western art. Similarly, as Kymberly N. Pinder has noted in her study of Black representation in western art history course books, African American art is often positioned in relation to discussions of authenticity, realism, and in some instances, folk or outsider art (1999). As is the case with African American artists, this "segregation of ideas" has positioned Latino artists in a cultural framework that reads their work as a social text and positions the artist in relation to a historical phenomenon or static group

identity. Though exceptions exist, they tend to occur when Latina/o artists have been included in major mainstream exhibitions and gained suitable exposure in that realm.

CONCLUSION

Attempts to highlight the contributions of Latina/o artists have been made in digital databases, exhibition catalogs, survey histories, and reference encyclopedias. Recent book-length studies have explored the politics of exhibition as related to Latino art and arts spaces (see fig. 3). However, few monograph publications and scholarly articles detail the work of individual artists. Focusing attention on the entire body of an artist's work, rather than dealing solely with a discrete artwork, period, or exhibition, would provide a much-needed depth to the extant literature as well as an important resource for future survey textbooks.

This report stems from the conviction that scholarship on individual artists and their bodies of work is the foundation for a truly meaningful and inclusive art history. As Mary Ann Calo suggests in her leadership calls to African Americanist art historians, sustained studies (in the form of monographs) "bring the work of African Americans into the discursive field" and provide support to the systematic development of the field in general (2003). Projects that produce monographs and long-term research resources inspire further research without purporting to be definitive "takes" on any of the artists involved. According to Chon Noriega, the problems inherent to art history could be remedied by the broader inclusion of "issues related to the avant-garde, postmodern art, art collecting, and governmental support using artists of color as the main examples" (1998). Until that time, there is an urgent need for scholarship on individual artists in order to lay the foundation for a more inclusive art history.

NOTES

1. For a discussion of related archival and preservation issues in Latino art history, see Rita González, "Archiving the Latino Arts Before It Is Too Late," *Latino Policy & Issue Brief* no. 6 (April).

2. The names of Latina/o artists were collected from exhibition catalogs, art magazines, and art historians, art critics, and curators in the field. No artists were chosen who had not had an exhibit.

3. To access, visit www.getty.edu/research/tools/vocabulary/ulan/

4. Since dozens of texts are used to teach twentieth-century American art history, we started by selecting six that we knew were frequently used and frequently cited. We then did an on-line search of twentieth-century American art history courses nation-wide in order to make our final selection. We are currently examining a larger sample.

ABOUT THE AUTHOR

Rita González is arts project coordinator at the UCLA Chicano Studies Research Center. She is also a video maker, independent curator, and writer. Her co-curated collaboration *Mexperimental Cinema* was the first survey of experimental and avant-garde work from Mexico. She is currently a doctoral candidate in the Department of Film, Television and Digital Media at UCLA.

CSRC MISSION STATEMENT ON THE ARTS

The UCLA Chicano Studies Research Center is committed to sponsoring long-term projects in the media, music, and performing and visual arts. Center initiatives in the arts include preservation, research, education, and advocacy for both arts organizations and individual practitioners. Special Collections holdings in the arts place an emphasis on both regional and national materials and national arts organizations.

FIG. 1: LATINA/O ARTISTS CITED IN LEADING ELECTRONIC REFERENCE RESOURCES FOR MODERN AND CONTEMPORARY ART HISTORY (CONTINUES ON NEXT PAGE)

| Artist | ULAN | Art Abstracts | Art Index |
|-------------------------------------|------|---------------|-----------|
| Chicana/o Artists | | | |
| Carlos Almaraz (1941-1989) | Yes | 13 | 5 |
| Jesse Almazan (b. 1937) | | 0 | 0 |
| Mabel Alvarez (1891-1985) | Yes | 7 | 0 |
| Jesse Amado (b. 1951) | | 4 | 0 |
| David Avalos (b. 1947) | Yes | 10 | 0 |
| Judith Baca (b. 1946) | Yes | 4 | 2 |
| Santa Barraza (b. 1951) | | 0 | 0 |
| Luis Carlos Bernal (1941-1993) | Yes | 0 | 0 |
| Charles (Chaz) Bojorquez (b. 1949) | | 2 | 0 |
| Rolando Briseño (b. 1952) | | 0 | 0 |
| Barbara Carrasco (b. 1955) | | 5 | 0 |
| Melesio (Mel) Casas (b. 1929) | | 1 | 0 |
| Yreina Cervantes (b. 1952) | | 0 | 0 |
| Edward Arcenio Chavez (1917-1985) | | 0 | 11 |
| Carlos Cortez Koyokuikatl (b. 1923) | | 0 | 0 |
| Alejandro Diaz (b. 1963) | | 2 | 0 |
| Richard Duardo (b. 1952) | | 4 | 0 |
| Victor Estrada (b. 1956) | | 5 | 0 |
| Christina Fernandez (b. 1965) | | 3 | 0 |
| Diane Gamboa (b. 1957) | | 6 | 1 |
| Harry Gamboa Jr. (b. 1951) | Yes | 0 | 0 |
| Miguel Gandert (b. 1956) | | 1 | 0 |
| Rupert Garcia (b. 1941) | Yes | 12 | 0 |
| Roberto Gil de Montes (b. 1950) | Yes | 4 | 1 |
| Gronk (b. 1954) | Yes | 12 | 2 |

| Artist | ULAN | Art Abstracts | Art Index |
|--|------|---------------|-----------|
| Chicana/o Artists (cont.) | | | |
| Raúl M. Guerrero (b. 1945) | Yes | 11 | 3 |
| Enrique Guzman (1952-1986) | | 1 | 0 |
| Wayne Alaniz Healy (b. 1946) | Yes | 2 | 0 |
| Adan Hernandez (unknown) | | 1 | 0 |
| Anthony Hernandez (b. 1947) | Yes | 17 | 5 |
| Ester Hernandez (b. 1944) | | 1 | 0 |
| Nicolas Herrera (unknown) | | 0 | 0 |
| Luis Jimenez (b. 1940) | Yes | 18 | 22 |
| Carmen Lomas Garza (b. 1948) | Yes | 10 | 1 |
| Alma Lopez (b. 1966) | | 2 | 0 |
| Yolanda Lopez (b. 1942) | | 1 | 0 |
| Gilbert Sanchez Lujan (Magu) (b. 1940) | Yes | 2 | 0 |
| Cesar Martinez (b. 1944) | | 4 | 1 |
| Daniel J. Martinez (b. 1957) | | 10 | 0 |
| Amalia Mesa Bains (b. 1943) | | 13 | 0 |
| Franco Mondini Ruiz (b. 1961) | | 1 | 0 |
| Delilah Montoya (b. 1955) | | 0 | 0 |
| Jose Montoya (b. 1932) | | 0 | 0 |
| Malaquias Montoya (b. 1938) | | 2 | 0 |
| Celia Alvarez Muñoz (b. 1937) | | 1 | 0 |
| Raymond M. Patlán (b. 1946) | | 1 | 0 |
| Chuck Ramirez (b. 1962) | | 0 | 0 |
| Marcos Raya (b. 1948) | | 2 | 0 |
| Felipe Reyes (unknown) | | 0 | 0 |
| Cecilia Rodriguez (b. 1952) | | 0 | 0 |

FIG. 1: LATINA/O ARTISTS CITED IN LEADING ELECTRONIC REFERENCE RESOURCES FOR MODERN AND CONTEMPORARY ART HISTORY (CONTINUED FROM PREVIOUS PAGE)

| Artist | ULAN | Art Abstracts | Art Index |
|---|------|---------------|-----------|
| Chicana/o Artists (cont.) | | | |
| Frank Romero (b. 1941) | Yes | 8 | 1 |
| Luis Eligio Tapia (b. 1950) | | 2 | 1 |
| Ruben Trejo (b. 1937) | | 3 | 0 |
| Jesse Treviño (b. 1946) | | 0 | 1 |
| John Valadez (b. 1951) | Yes | 10 | 1 |
| Patssi Valdez (circa 1951) | Yes | 6 | 1 |
| Ricardo Valverde (1946-1998) | | 0 | 0 |
| Kathy Vargas (b. 1950) | | 1 | 0 |
| George Yepes (b. 1955) | Yes | 0 | 0 |
| Puerto Rican Artists | | | |
| Adál (Maldonado) (b. 1948) | Yes | 0 | 4 |
| Myrna Báez (b. 1931) | | 5 | 0 |
| Charles Biasiny-Rivera (unknown) | | 0 | 0 |
| Papo Colo (b. 1946) | Yes | 10 | 0 |
| Angel Rodriguez Diaz (b. 1955) | | 0 | 0 |
| Marcos Dimas (b. 1943) | | 0 | 0 |
| Ibsen Espada (b. 1952) | | 4 | 0 |
| Rafael Ferrer (b. 1933) | Yes | 26 | 67 |
| Luis Flores (b. 1947) | | 3 | 0 |
| Anaida Hernandez (unknown) | | 1 | 0 |
| Carlos Izizarry (b.1938) | | 0 | 0 |
| Antonio Martorell (b. 1939) | | 8 | 1 |
| Rafael Montañez Ortiz (Ralph Ortiz) (b. 1934) | | 4 | 0 |

| Artist | ULAN | Art Abstracts | Art Index |
|-------------------------------------|------|---------------|-----------|
| Puerto Rican Artists (cont.) | | | |
| Pepón Osorio (b. 1955) | | 22 | 0 |
| Sophie Rivera (unknown) | | 0 | 0 |
| Fernando Salicrup (b. 1946) | | 0 | 0 |
| Juan Sanchez (b. 1954) | | 9 | 0 |
| Elaine Soto (b. 1947) | | 0 | 0 |
| Angel Suarez Rosado (unknown) | | 0 | 0 |
| Nitza Tufiño (b. 1949) | | 0 | 0 |
| Rafael Tufiño (unknown) | | 0 | 1 |
| Manuel Vega (b. 1956) | | 1 | 0 |
| Pedro Villarini (b. 1933) | | 0 | 0 |
| Cuban American Artists | | | |
| Luis Cruz Azaceta (b. 1942) | | 12 | 0 |
| Maria Brito-Avellana (b. 1947) | | 0 | 0 |
| Juan Boza (1941-1991) | | 0 | 0 |
| Magdalena Campos-Pons (b. 1959) | | 18 | 0 |
| Felix Gonzalez-Torres (b.1957-1996) | | 14 | 0 |
| Ana Mendieta (1948-1985) | Yes | 72 | 10 |
| Pedro Perez (b. 1951) | Yes | 1 | 0 |
| Coco Fusco (b. 1960) | | 15 | 0 |
| Other Latina/o Artists | | | |
| Luisa Cohrs (b. 1968) | | 0 | 0 |
| Marisol (Marisol Escobar) b. 1930 | Yes | 39 | 129 |
| Francisco Alvarado Juarez (b. 1950) | | 0 | 0 |

Notes: Art Index Retrospective (1929-1984) and Art Abstracts (1984-2003) are journal articles indexes. Gallery reviews and articles devoted to each artist were included above; citations of their art work in advertisements were not included. Getty Research Institute Union List of Artists' Names (ULAN) is a wide-ranging database of artists' names from prehistory to the present; it includes alternate spellings and brief biographical information. "Yes" indicates that the artist is included in ULAN. Available at www.getty.edu/research/tools/vocabulary/ulan/.

FIG. 2: LATINA/O ARTISTS CITED IN LEADING TEACHING TEXTS FOR TWENTIETH-CENTURY AMERICAN ART HISTORY (CONTINUES ON NEXT PAGE)

| Artist | Wood ¹ | Craven ² | Ferg ³ | Hills ⁴ | Phillips ⁵ | Pohl ⁶ |
|--|-------------------|---------------------|-------------------|--------------------|-----------------------|-------------------|
| Chicana/o Artists | | | | | | |
| Carlos Almaraz (1941-1989) | | | | | | |
| Jesse Almazán (b. 1937) | | | | | | |
| Mabel Alvarez (1891-1985) | | | | | | |
| Jesse Amado (b. 1951) | | | | | | |
| David Avalos (b. 1947) | | | | Yes | | |
| Judith Baca (b. 1946) | | | | Yes | Yes | Yes |
| Santa Barraza (b. 1951) | | | | | | |
| Luis Carlos Bernal (1941-1993) | | | | | | |
| Charles (Chaz) Bojorquez (b.1949) | | | | | | |
| Rolando Briseño (b. 1952) | | | | | | |
| Barbara Carrasco (b. 1955) | | | | | | |
| Melesio (Mel) Casas (b. 1929) | | | | | | |
| Yreina Cervantes (b. 1952) | | | | | | |
| Edward Arcenio Chavez (1917-1985) | | | | | | |
| Carlos Cortez Koyokuikatl (b. 1923) | | | | | | |
| Alejandro Diaz (b. 1963) | | | | | | |
| Richard Duardo (b. 1952) | | | | | | |
| Victor Estrada (b.1956) | | | | | | |
| Christina Fernandez (b. 1965) | | | | | | |
| Diane Gamboa (b. 1957) | | | | | | |
| Harry Gamboa Jr. (b. 1951) | | | | | | |
| Miguel Gandert (b. 1956) | | | | | | |
| Rupert Garcia (b. 1941) | | | | | | |
| Roberto Gil de Montes (b. 1950) | | | | | | |
| Gronk (b. 1954) | | | | | | |
| Raúl M. Guerrero (b. 1945) | | | | | | |
| Enrique Guzman (b.1952-1986) | | | | | | |
| Wayne Alaniz Healy (b. 1946) | | | | | | |
| Adan Hernandez (unknown) | | | | | | |
| Anthony Hernandez (b.1947) | | | | | | |
| Ester Hernandez (b. 1944) | | | | | | |
| Nicolas Herrera(unknown) | | | | | | |
| Luis Jimenez (b. 1940) | | | | | | |
| Carmen Lomas Garza (b. 1948) | | | | | | |
| Alma Lopez (b. 1966) | | | | | | |
| Yolanda Lopez (b. 1942) | | | | | | |
| Gilbert Sanchez Lujan (Magu) (b. 1940) | | | | | | |
| Cesar Martinez (b. 1944) | | | | | | |
| Daniel J. Martinez (b. 1957) | | | | | Yes | |
| Amalia Mesa Bains (b. 1943) | | | | | | |
| Franco Mondini Ruiz (b. 1961) | | | | | | |
| Delilah Montoya (b. 1955) | | | | | | |

FIG. 2: LATINA/O ARTISTS CITED IN LEADING TEACHING TEXTS FOR TWENTIETH-CENTURY AMERICAN ART HISTORY (CONTINUED FROM PREVIOUS PAGE)

| Artist | Wood ¹ | Craven ² | Ferg ³ | Hills ⁴ | Phillips ⁵ | Pohl ⁶ |
|---|-------------------|---------------------|-------------------|--------------------|-----------------------|-------------------|
| Chicana/o Artists (cont.) | | | | | | |
| Jose Montoya (b. 1932) | | | | | | |
| Malaquias Montoya (b. 1938) | | | | | | |
| Celia Alvarez Muñoz (b. 1937) | | | | | | |
| Raymond Patlán (b. 1946) | | | | | | |
| Chuck Ramirez (b. 1962) | | | | | | |
| Marcos Raya (b. 1948) | | | | | | |
| Felipe Reyes (unknown) | | | | | | |
| Cecilia Rodriguez (b. 1952) | | | | | | |
| Frank Romero (b. 1941) | | | | | | |
| Luis Eligio Tapia (b. 1950) | | | | | | |
| Ruben Trejo (b. 1937) | | | | | | |
| Jesse Treviño (b. 1946) | | | | | | |
| John Valadez (b. 1951) | | | | | | |
| Patssi Valdez (circa 1951) | | | | | | |
| Ricardo Valverde (1946-1998) | | | | | | |
| Kathy Vargas (b. 1950) | | | | | | |
| George Yepes (b. 1955) | | | | | | |
| Puerto Rican Artists | | | | | | |
| Adál (Maldonado) (b. 1948) | | | | | | |
| Myrna Báez (b. 1931) | | | | | | |
| Charles Biasiny-Rivera | | | | | | |
| Papo Colo (b. 1946) | | | | Yes | | |
| Angel Rodriguez Diaz (b. 1955) | | | | | | |
| Marcos Dimas (b. 1943) | | | | | | |
| Ibsen Espada (b. 1952) | | | | | | |
| Rafael Ferrer (b. 1933) | | | | | | |
| Luis Flores (b. 1947) | | | | | | |
| Anaida Hernandez (unknown) | | | | | | |
| Carlos Izizarry (b.1938) | | | | | | |
| Antonio Martorell (b. 1939) | | | | | | |
| Rafael Montañez Ortiz (Ralph Ortiz) (b. 1934) | | | | | | |
| Pepón Osorio (b. 1955) | | | | | | |
| Sophie Rivera (unknown) | | | | | | |
| Fernando Salicrup (b. 1946) | | | | | | |
| Juan Sanchez (b. 1954) | | | | | | |
| Elaine Soto (b. 1947) | | | | | | |
| Angel Suarez Rosado (unknown) | | | | | | |
| Nitza Tufiño (b. 1949) | | | | | | |
| Rafael Tufiño (unknown) | | | | | | |
| Manuel Vega (b. 1956) | | | | | | |
| Pedro Villarini (b. 1933) | | | | | | |

FIG. 2: LATINA/O ARTISTS CITED IN LEADING TEACHING TEXTS FOR TWENTIETH-CENTURY AMERICAN ART HISTORY (CONTINUED FROM PREVIOUS PAGE)

| Artist | Wood ¹ | Craven ² | Ferg ³ | Hills ⁴ | Phillips ⁵ | Pohl ⁶ |
|-------------------------------------|-------------------|---------------------|-------------------|--------------------|-----------------------|-------------------|
| Cuban American Artists | | | | | | |
| Luis Cruz Azaceta (b. 1942) | | | | | | |
| Maria Brito-Avellana (b. 1947) | | | | | | |
| Juan Boza (1941-1991) | | | | | | |
| Magdalena Campos-Pons (b. 1959) | | | | | | |
| Coco Fusco (b. 1960) | | | | | | Yes |
| Felix Gonzalez-Torres (1957-1996) | | | Yes | | Yes | |
| Pedro Perez (b. 1951) | | | | | | |
| Other Latina/o Artists | | | | | | |
| Francisco Alvarado Juarez (b. 1950) | | | | | | |
| Luisa Cohrs (b. 1968) | | | | | | |
| Marisol (Marisol Escobar) (b. 1930) | | Yes | | | Yes | Yes |
| TOTALS: | 0 | 1 | 1 | 3 | 4 | 3 |

Notes:

1. Paul Wood, Francis Frascina, Jonathan Harris, and Charles Harrison, *Modernism in Dispute: Art Since the Forties* (New Haven & London: Yale University in association with The Open University, 1993).
2. Wayne Craven, *American Art: History and Culture* (New York: Harry N. Abrams, 1994).
3. Russell Ferguson, ed., *Out There: Marginalization and Contemporary Cultures* (New York: New Museum; Cambridge: Massachusetts Institute of Technology Press, 1990).
4. Patricia Hills, ed., *Modern Art in the USA: Issues and Controversies of the 20th Century* (Upper Saddle River, NJ: Prentice Hall, 2000).
5. Lisa Philips, *The American Century: 1950-2000* (New York: Whitney Museum, 1999).
6. Frances Pohl, *Framing America: A Social History of American Art* (New York: Thames & Hudson, 2002).

FIG. 3: REVIEW OF ART HISTORY REFERENCE WORKS ON LATINA/O ART (CONTINUES ON NEXT PAGE)

LIBRARY, ARCHIVAL, AND WEB-BASED HOLDINGS

Chicana Art Database: A multimedia database of works by leading Chicana/o artists created by Yvonne Yarbro-Bejarano and maintained by the Special Collections in the Green Library at Stanford University. Digitized slides and videos of these artists' works are linked to background material such as artist's statements, biographies, articles, bibliographies, and audio and video interviews. The project also documents selected exhibitions and the Chicano Art Movement, providing a way for this art to be understood within a larger cultural context. At present, the website is available to Stanford students only, but Yarbo-Bejarano's long-term goal is to increase the access.

Proyecto CARIDAD (Chicano Art Resource Information, Development and Dissemination). A digital image collection of Chicana/o art that consists of 1,362 images culled from the following Chicano cultural centers and artist collectives: Centro Cultural de la Raza (San Diego), Galeria de la Raza (San Diego), and the Royal Chicano Air Force (Sacramento). The collection offers a fascinating portrait of cultural centers at the height of multiculturalism by presenting the breadth of artistic output from painting to performance to conceptual art. It is part of the California Ethnic and Multicultural Archives (CEMA) at the Donald C. Davidson Library at the University of California, Santa Barbara, which holds collections of primary research materials that document the "cultural and political experiences" of African Americans, Asian Americans, Chicanos/Latinos, and Native Americans in California and is available electronically at cemaweb.library.ucsb.edu/intro.html.

SPARC (Social and Public Art Resource Center). A slide collection of public art works that represents the largest collection of mural images in the world. Available on-site at SPARC only, it is unavailable in its entirety to a large-scale audience. SPARC was founded by artists Judith Baca, Christina Schlesinger, and Donna Deitch to produce, chronicle, and provide a critical forum for community-based public art works.

Califas: Chicano Art and Culture in California: Proceedings of a conference organized in 1986 at the University of California, Santa Cruz, by Philip Brookman and Amy Brookman, that generated seven volumes of transcripts, 180 videocassettes (66.5 hours), and an extensive collection of slides on Chicano art. The videocassettes, housed at the special collections library at the University of California, Santa Barbara, contain brief interviews with numerous Chicana/o artists, each one no longer than one hour in duration. A significant portion of the tapes is made up of documentary footage from the eponymous conference held in 1982.

The Smithsonian Papers of Latino and Latin American Artists: A collection of oral histories and papers that is part of the Smithsonian's Archives of American Arts. Interestingly, the collection combines the accounts of curators, collectors, administrators, art historians, and artists to create a striking tableau of Latina/o arts production from a variety of vantage points. In addition to a book edited by Jonathan Yorbra that details its Latina/o art holdings, the Smithsonian project includes oral transcripts and a guide to primary source materials for selected Latina/o artists, some of which is accessible online at <http://artarchives.si.edu/guides/latino/latino.htm> while others are available in microfiche on site.

FIG. 3: REVIEW OF ART HISTORY REFERENCE WORKS ON LATINA/O ART (CONTINUED FROM PREVIOUS PAGE)

PUBLICATIONS

Exhibition Catalogs: Exhibition catalogs remain one of the best sources for Latina/o art history. The exhibition catalog compiled by Richard Griswold del Castillo, Teresa McKenna, and Yvonne Yarbro-Bejarano titled *Chicano Art: Resistance and Affirmation, 1965-1985* (Los Angeles: UCLA, 1991) is the best-known general resource on Chicano art. This catalog (now out of print) has a great selection of images and critical essays vital to any investigation of Chicano art and the artists included in the exhibition. In 1994, in honor of its twenty-fifth anniversary, El Museo del Barrio published a three-part catalog that covered the following categories: (1) Reclaiming History, (2) Recovering Popular Culture, and (3) Reaffirming Spirituality. This catalog provides an east coast counterpart to the *Chicano Art: Resistance and Affirmation* catalog.

Reference Books: Two reference books provide crucial background resources for the study of Chicanos in the visual arts, although both publications are nearly twenty years old. These books are Shifra Goldman and Tomás Ybarra-Frausto's *Arte Chicano: A Comprehensive Annotated Bibliography of Chicano Art, 1965-1981* (Berkeley: University of California, Berkeley, 1985) and Jacinto Quirarte's *Chicano Art History: A Book of Selected Readings* (San Antonio: University of Texas, San Antonio, Research Center for the Arts and Humanities, 1984).

Two recent reference books provide brief profiles of individual artists: *Contemporary Chicana and Chicano Art*, edited by Gary Keller (Tempe: Bilingual Review/Press, 2002); and *St. James Guide to Hispanic Artists: Profiles of Latino and Latin American Artists*, edited by Thomas Riggs' (Detroit: St. James Press, 2002). These works include entries with biographical, aesthetic, and educational information intended to assist the general reader in understanding specific artists and their works as well as to provide educators with the ability to teach previously undocumented works.

James Cockcroft and Jane Canning's *Latino Visions* (Danbury, CT: Franklin Watts, 2000) addresses a pre-teen audience (children aged approximately 7-12 years). The book covers similar terrain to other survey-type publications, giving an overview of contemporary Chicano, Puerto Rican, and Cuban American art and artists.

Scholarly Resources: As of this writing, there are eight or so important texts on Latina/o art in the art historical literature. The most recent book-length studies for the most part frame the cultural politics of museum exhibition planning and development or focus on the fractured recent history of multiculturalism in arts institutions. Key among these texts are four studies: Karen Mary Davalos, *Exhibiting Mestizaje: Mexican (American) Museums in the Diaspora* (Albuquerque: University of New Mexico Press, 2001); Antonio José Ríos-Bustamante and Christine Marin, eds., *Latinos in Museums: A Heritage Reclaimed* (Malabar, FL: Krieger Publishing, 1998); Alicia Gaspar de Alba, *Chicano Art Inside/Outside the Master's House: Cultural Politics and the CARA Exhibition* (Austin: University of Texas Press, 1998); and, Arlene Dávila, *Sponsored Identities: Cultural Politics in Puerto Rico* (Philadelphia: Temple University Press, 1997).

Older texts include conference papers edited by Noreen Tomassi, Mary Jane Jacobs, and Ivo Mesquita to create *American Visions/Visiones de las Américas* (New York: Allworth Press, 1994). In this volume, artists, critics, and curators discuss issues of culture and identity in the Americas.

Shifra Goldman's *Dimensions of the Americas: Art and Social Change in Latin America and the United States* (Chicago: University of Chicago Press, 1994) represents an important contribution to the literature. Goldman's book is the first overview of the social history of modern and contemporary Latina/o and Latin American art. The book consists of thirty-three wide-ranging essays focusing on Latina/o and Latin American artists throughout the United States, as well as Mexico, Central and South America, and the Caribbean. Goldman's seminal work provides the field with an expansive study of the social and political context for art production.