

Toward the Preservation of a Heritage:

Latin American and Latino Art
in the Midwestern United States

Research from the first year of the Midwest Latino Arts Documentary Heritage Project
with a Chronological Overview, Selected Bibliography, and Exhibition Lists

Olga U. Herrera

with a foreword by Víctor Sorell and Gilberto Cárdenas

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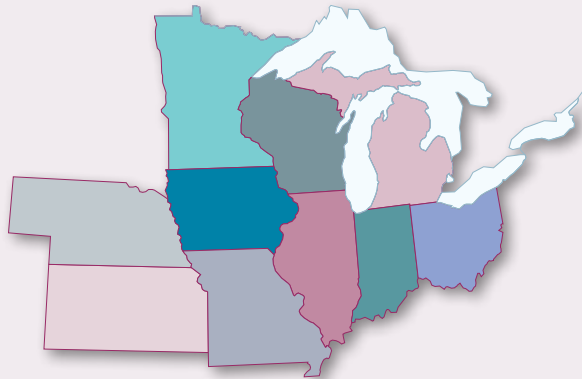
Latino Studies

UNIVERSITY OF NOTRE DAME

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The Getty Foundation

The Getty Foundation fulfills the philanthropic mission of the Getty Trust by supporting individuals and institutions committed to advancing the understanding and preservation of the visual arts in Los Angeles and throughout the world.

Olga U. Herrera, author



Olga U. Herrera is national coordinator for the Inter-University Program for Latino Research, headquartered at the Institute for Latino Studies. She is also a research associate with the US Midwest team of the Documents of 20th-Century Latin American and Latino Art: A Digital Archive and Publications Project and with the Midwest Latino Arts Documentary Heritage Project. Prior to joining the Institute, Herrera served as program specialist and coordinator of the Arts and Culture Program at the Smithsonian Institution's Center for Latino Initiatives. She holds an MA in art history from Louisiana State University and is currently pursuing a PhD in cultural studies at George Mason University. Her research interests include modern and contemporary Latin American and Latino art, and theories of globalization, migration, and culture.



Institute for Latino Studies, University of Notre Dame

The Institute for Latino Studies, in keeping with the distinctive mission, values, and traditions of the University of Notre Dame, promotes understanding and appreciation of the social, cultural, and religious life of US Latinos through advancing research, expanding knowledge, and strengthening community.

The Julian Samora Library, Archives and Special Collections

The primary purpose of the Library and Archives unit is to support University research on Latinos by collecting, preserving, and providing access to unique and uncommon printed materials documenting Latinos in the Midwest, Latino arts and culture, immigration, civil rights, religion, and higher education.

The Julian Samora Library is named in memory of the Chicano/a studies pioneer and former Notre Dame professor of sociology (1920–1996) whose work focused on immigration, civil rights, public health, and rural poverty. The Library and Archives keep alive his legacy of research for social justice and social activism by offering faculty and students a forum for archival research and scholarship in Latino studies.

The Library and Archives unit is actively involved in outreach to promote the preservation of Latino heritage by encouraging other libraries and individuals to collect and save documents pertaining to Latino history and culture that have been generally overlooked by mainstream repositories. The Library and Archives strive to collect the documents of that heritage—many of which remain in the file drawers, storage boxes, closets, and attics of those who created them—before these precious resources are lost.



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Acknowledgments

The Institute for Latino Studies at the University of Notre Dame is pleased to present this publication, *Toward the Preservation of a Heritage: Latin American and Latino Art in the Midwestern United States*. Since its founding in 1999, the visual arts have been an integral part of the Institute's research agenda and educational activities through academic courses, visiting professorships and artist-in-residence programs, exhibitions, education and public programs, and conferences. In 2005 the Institute's visual arts activities expanded to the areas of documentation and preservation through a partnership with the Museum of Fine Arts, Houston, International Center for the Arts of the Americas' Documents of 20th-Century Latin American and Latino Art, A Digital Archive and Publications Project and, more recently, with the Institute's own three-year Midwest Latino Arts Documentary Heritage Project.

In keeping with its mission to promote understanding and appreciation of the social, cultural and religious life of US Latinos through advancing research, expanding knowledge, and strengthening community, the Institute has been building a solid foundation as a research center in Latino visual arts in the Midwest. With the founding of its own Galería América in 1999 and through partnerships with the Crossroads Gallery in downtown South Bend and the Snite Museum of Art, the Institute has offered a rich and varied schedule of local, regional, and national exhibitions opening new venues to Latino art and artists. Its growing oral history program and archives complement an expanding Latino studies library collection that supports scholarly investigation.

The Institute's art research flagship is the Midwest Latino Arts Documentary Heritage Project, a three-year pioneering effort that will survey and increase access to primary source materials that document twentieth-century Latino arts in the Midwestern United States. Unique in its approach, the project team combines the subject expertise of art historians and an archivist to locate and survey the collectives, museums, galleries, cultural centers, and individuals associated with the creation and exhibition of Latino art and to work with the libraries and archives that are key to preserving this important heritage. The project intersects with the above-mentioned hemisphere-wide initiative launched by the Museum of Fine Arts, Houston, a multiyear project directed by Mari Carmen Ramírez.

With an initial pilot project begun in October 2005, the Institute has convened summits in the states of Illinois, Michigan, Indiana, and Wisconsin to bring together artists, art administrators, librarians, archivists, and friends of the arts to discuss the major moments in Latino visual arts in their respective states; to identify the players—the organizations, institutions, individuals, and artists' collectives—that have had a role in the development of art activities in the Midwest; to determine where primary sources reside; to assess the state of preservation of and access to archival collections in repositories or private collections; and to strategize actions that will preserve this rich heritage as legacy for future generations. Components of the project include field surveys of artists and organizations' collections and assessment of archival repositories throughout the Midwest and the "preserving art history" workshops conducted by Geof Huth, consultant and director of Government Records Services at the New York State Archives.

A project such as this would not be possible without the support of a great art community. In our first year of endeavors we thank all the artists, organizations, and individuals who so generously have shared information and selflessly contributed to our quest for new knowledge about this aspect of Latino and American history. On behalf of the Midwest Latino Arts Documentary Heritage Project team, I would like to extend a warm thank you to the following organizations: the Aldo Castillo Gallery, Artes Unidas de Michigan, the Casa de Unidad Cultural Arts and Media Center, the Chicago Public Library, the Indiana Arts Commission, the Indianapolis Museum of Art, Latino Arts, Inc., Michigan State University, the National Museum of Mexican Art, the Nebraska Historical Society, POLVO, ProsArts Studios, and the Snite Museum of Art. A heartfelt thank you goes to Ana Cardona, Nora Chapa Mendoza, David Conklin, Jesse Gonzalez, Theresia Melendez, Ursula Murray, Veronica Paiz, Diana Rivera, Ozzie Rivera, and Vito Valdez in Michigan; George Vargas in Texas; Peter Alter, René Arceo, Aldo Castillo, Mario Castillo, Miguel Cortez, Héctor Duarte, Eladio González, Carol LeBras, Linda Lutton, Jesús Macarena-Avila, Ed Maldonado, Rebecca Myers, Leslie Patterson, Andrew Rebatta, Elvía Rodríguez-Ochoa, Bart Ryckbosch, Paul Sierra, Robert Sloane, Bibiana Suárez, Carlos Tortolero, and the staff

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A special thank you to Carlos Tortolero, Tomás Ybarra-Frausto, and team member Víctor A. Sorell and for their support and insightful comments.

A great project relies on a great staff. We thank our colleagues at the Institute for Latino Studies who have supported our work, especially Allert Brown-Gort, Tom Davis, Andrew Deliyannides, Caroline Domingo, Doug Franson, Brett Keck, Idalia Maldonado, Donna Ring, Maribel Rodriguez, Zoë Samora, and Vickie Wagner, as well as research and editorial assistants Alexandra Bott, Sarah Budds, Melissa Fisher, Erica Hansen, and Jeremiah Waggoner; and Jane Norton and José Jorge Silva of Creative Solutions (book design).

As we embark on the second year of the project we look forward to working with organizations and individuals in Iowa, Kansas, Minnesota, Missouri, Ohio, and Nebraska.

This publication and the Midwest Latino Art Documentary Heritage Project is made possible by a grant from the Getty Foundation, which provides support to institutions and individuals throughout the world, funding a diverse range of projects that promote the understanding and conservation of the visual arts. The grant-making Foundation is a program of the J. Paul Getty Trust, an international cultural and philanthropic institution devoted to the visual arts that also includes the Getty Conservation Institute, the J. Paul Getty Museum, and the Getty Research Institute.

Gilberto Cárdenas
Director
Institute for Latino Studies
University of Notre Dame



Mario Castillo, *Las Memorias Antiguas de la Raza del Maguey Aun Respiran/The Ancient Memories of Mayahuel's People Still Breathe*, 1997, mural, 8 ft. x 16 ft. National Museum of Mexican Art, Chicago (photograph courtesy of Mario Castillo). See also the artist's sketch on page vi.

The adage “A picture is worth a thousand words” gives short shrift to ‘words,’ especially from an archivist’s point of view. Words captured first-hand, whether written or spoken—a letter, a handwritten note in a margin, or an oral history interview—will form perhaps the most accurate lasting ‘memories’ of culture when human memories fade. Archivists make it their business to capture, preserve,

and share these words, the by-products of our endeavors to document the why, the how, the who of defining elements of our culture and our communities.

If the artists’ words are collected and preserved, then they can tell us a great deal about the pictures. This information recorded in the artists’ papers may be directly about the art or it may be about an artist’s thoughts, relationships, or experiences.

Preface

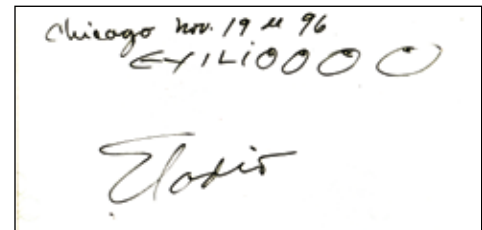
then, is at best an unwritten history, at worst a lost history.

Until very recently this was the fate of the subject of Latin American and Latino arts in the Midwest. National recognition of Latin American and Latino artists and organizations was minimal, while the history of the twentieth-century Latin American and Latino arts in the Midwestern United States was generally overlooked altogether. Relegated to the sidelines of American art history, little was known or written about Latino art in the Midwest. Thus, very few collections of such primary sources exist in archival repositories. Two factors place uncollected materials in danger of being lost forever: the aging of the pioneers of the Latino arts movement and the short-lived nature of many of the nonprofit organizations to which they belonged. Not only do few collections exist in repositories but an overview of the general history of Latino arts activity in the Midwest, a fundamental tool to help guide collecting efforts, is also missing. The creation of such a general history is critical to facilitate collections development in Midwest libraries and archives. Access to such material is in

turn crucial for sparking new scholarship and inspiring young minds.

This book, *Toward the Preservation of a Heritage: Latin American and Latino Art in the Midwestern United States*, is meant to provide a basic subject knowledge in this particular understudied and underdocumented element of American art history. We hope such a chronology will serve young scholars as well as librarians and archivists as a springboard both for research and for new initiatives to collect and preserve primary source documents of this art. It is our hope that our online version (at www.MidLAD.org) will become a living document, a collective foundation for future students, librarians, and archivists. We thank all in advance for contributions we hope you will make to the online version of this chronology and for all the collections we hope you will seek out and preserve in our libraries and archives for the benefit of future students of arts and culture.

Tracy Grimm
Archivist
Institute for Latino Studies
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Inscribed recto and verso of card from Eladio González to Paul Sierra. Paul Sierra Papers, Julian Samora Library, Institute for Latino Studies, University of Notre Dame. Both Cuban-born artists have lived in Chicago for many years, and we see hints of their shared exile experience in González's salutation on the card's verso.



2007 Matt Cashore

Foreword

*...the chronology
establishes a foundation
for the exploration of
the rich history of Latin
American and Latino
arts in the Midwest...*

A chronology of nearly one thousand Midwestern exhibitions of Latin American (298) and Latino art (676) since 1893 constitutes the core element in this pioneering documentary publication, authored and compiled for the Institute for Latino Studies, with support from the J. Paul Getty Foundation, by Washington DC-based Colombian art historian Olga Ulloa Herrera. The chronology itself is contextualized in the 12-part essay that precedes it. Providing a historical overview, the analytical and interpretive essay informs our reading of the extensive exhibition citations. Two bibliographies, one of works cited in the essay proper and a far more inclusive “Selected Bibliography” for the documentary project as a whole, round-out Herrera’s assiduously researched product.

Herrera affords us a long-awaited critical perspective challenging the popular misconception that Latin American and Latino art and artists have *not* had an appreciable historical presence during the last century in the Midwestern United States.¹ The locus

of Latin American and Latino artistic activity in the United States is redefined accordingly within a much-expanded geographic area. On that reconfigured map Chicago will figure prominently, as will the dominance of things Mexican and the prevalence of wall painting. The chronology’s focus helps fill significant lacunae in the existing exhibition and publication records while simultaneously debunking, deconstructing, and interrogating long-standing errors of fact. In the introduction to her own essay, Herrera explains the process of discovery:

The purpose of this publication is to contribute to a mapping of Latin American and Latino art activity in ten Midwestern states over the past century. As the initial publication in year one of a three-year project, the chronology establishes a foundation for the exploration of the rich history of Latin American and Latino arts in the Midwest... It provides information necessary to understand trends and to identify watershed events, key individuals, and important organizations that have been the cultural guardians and producers of visual art over the years... We hope to raise new questions, stimulate debates, and encourage new scholarship in this important aspect of American art history and American heritage to further advance this emerging field of inquiry.

¹ ‘Latin American’ here refers to residents of Mexico, Central and South America, and the Spanish-speaking Caribbean. ‘Latino’ refers to people either born in or whose family originates from one of those regions but who reside in the United States. As will become evident, the distinction is not always unequivocal.

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Herrera's seminal work contributes vital research to scholars and other observers of American art as well as students of Latino studies, particularly those who are interested in twentieth-century and contemporary American and Latin American art. Her essay and chronology help to bridge the divide across borders and simultaneously shatter the pervasive myth of a total dichotomy between American and Latin American art. Through an interactive website (www.MidLAD.org), the project solicits further contributions from the worldwide internet community.

The contextual essay's opening pages rightly foreground three world expositions held within the closing years of the nineteenth century and the first decade of the twentieth century. Two of the three took place in major Midwestern cities. Chicago hosted the World's Columbian Exposition in 1893, and St. Louis hosted its namesake St. Louis Louisiana Purchase Exposition during 1904. These momentous global marketing events empowered numerous Latin American countries—former colonies now sharing the spotlight with hegemony—to promote their prominent visual artists through exhibitions of their

works. These were essentially economic opportunities that, in turn, created historical, political, religious, popular, and other cultural opportunities whereby art “contributed to the ideological construction and visual narration of national identity by depicting historical, religious, or genre themes common to the national experience through portraits, landscapes, and scenes of everyday life.”

Writing this foreword in 2007, we are mindful that the historical presence of Latin American art in the Midwest dates back more than a century. With respect to a Latino presence, Herrera's chronology traces the first Midwestern Latino group exhibition to 1931—seventy-six years ago—at the Renaissance Society of the University of Chicago. A pamphlet entitled *The Mexican in Chicago* was published that same year.² Coauthors Robert C.

2 Ed. note: Published in Chicago for the Comity Commission of the Chicago Church Federation and cited by Herrera in the Selected Bibliography. This important source was identified and first acknowledged by V. A. Sorell in his essay “The Enduring Presence of the Chicano-Mexicano Mural in Chicago,” published as part of the catalog *The Barrio Murals—Murales del Barrio*, accompanying the exhibition of the same name held between July 21 and September 1, 1987, in Chicago's Mexican Fine Arts Center Museum (MFACM, known today as the National Museum of Mexican Art). The document was also reviewed by Sorell at the Institute for Latino Studies, University of Notre Dame, for the International Center for the Arts of the Americas

Jones and Louis R. Wilson acknowledge Mexican artistry in Chicago, inviting William L. Ortíz, “a young Mexican artist, who does his work in the studios of Hull House” to illustrate their booklet with two of his distinctive linocuts. They anticipate the work of the late Chicano printmaker Carlos Cortéz Koyokuikatl by some four decades.

Herrera's acknowledgment of the Matamoros-born sculptor Charles Albert Lopez as an exhibitor with the American national section at the 1904 St. Louis Exposition—given his relocation to the United States and the studies he would undertake there—raises a key question about the distinction to be drawn between “Latin American” and “Latino” designations. One might reasonably argue that this sculptor is the earliest documented Mexican American—hence Latino—artist to exhibit in the Midwest.

The resurgence of the subject of immigration in the political sphere in 2007 comes to mind in Herrera's necessary detour from her discussion of

(ICAA) of the Museum of Fine Arts in Houston as a contribution to the Documents of 20th-Century Latin American and Latino Art: A Digital Archive and Publications Project. Sorell's analysis, together with the document itself, will appear in the project's forthcoming web-based archive.

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the artistic dimensions of expositions to explain waves of immigrants coming to and settling in the United States, a direct result of the economic, social, and political circumstances that, in turn, would encourage and support the cultural production of these constituencies. The period between 1905 and 1928 saw for the first time on such a massive scale

an influx in the Mexican immigrant population attracted by available jobs to the Midwest, especially the states of Kansas and Missouri. The latter boasted the single largest concentration of Mexicans in the United States whose arrival was motivated by available jobs in the stockyards and railroad lines. Shortly afterwards Mexican immigrant workers were recruited to work

in the steel industry in the Chicago and Calumet area.³ Illinois would see some gains in its Mexican population by the 1910s, with Chicago's first significant Mexican community appearing in 1917. In short, cultural growth accompanied demographic growth. It is important to note that the newly constituted Mexican community of Chicago differed significantly from the longstanding settlements in the Southwest in that the origins of Chicago's Mexican population were entirely immigrant. In many ways Mexican immigrants to the Midwest followed a pattern not too different from that of earlier immigrant groups who settled in the area. By contrast, Mexicans in the Southwest had a pre-immigrant history that preceded massive large-scale settlement in the region by both European immigrants arriving in the mid-nineteenth century and Mexican immigrants who began to arrive in greater numbers shortly after the turn of the twentieth century. Overall, the entire Mexican population in the United States experienced a reconstitution during this period: The Mexican foreign-born population would subsequently dominate all areas of social life.

³ See Paul S. Taylor, *Mexican Labor in the United States: Chicago and the Calumet Region* (Berkeley: University of California Press, 1932).



2005 Daniel Groody

Foreword

It is not surprising, therefore, that Mexican artists working in the United States had a considerable impact on what became known as “Mexican art” produced in this country. “Mexican art” or art of the “Mexican school” of this era constituted the foundation of what would become Chicano art. One might even argue that, by virtue of its timing, Mexican art could be considered foundational for all Latino art produced in the United States thereafter. Thus, the many exhibitions and artistic activities documented by Herrera lend support to the notion that Mexican artistic production in the Midwest was unsurpassed by any other region in the United States during these formidable years. According to the evidence provided by Herrera, the Midwest stands out as the setting for the first sustained and meaningful production of Mexican art in the United States.

In this context Herrera discusses various social and cultural organizations that were founded in response to the “needs of members of a mostly Mexican community.” That community developed a “diasporic concept of nation in exile,” or a sense of *Mexicanidad*. The 1920s would soon usher in the “popularity

of all things Mexican.” What French-born Mexican muralist and chronicler Jean Charlot referred to as the Mexican Mural Renaissance⁴ of the 1920s began to attract the attention of US artists and government officials. Some of those artists, for instance, Chicago’s Mitchell Siporin, visited Mexico to see the murals firsthand. Hull House, a settlement home in Chicago’s Near West Side, where William Ortiz practiced his printmaking, became a prominent venue for art classes, including fresco painting and pottery.⁵

During the 1930s the Layton Art Gallery, affiliated with the Milwaukee Art Institute, would show the works of notable Mexicans, the printmaker Leopoldo Méndez and painter Diego Rivera. The latter was commissioned to execute interior murals at the Detroit Institute of Arts (DIA), which Herrera maintains is “perhaps the most significant event for Mexican art in the Midwest during this period.” Coinciding with the first Latino group exhibition in Chicago in 1931 was a showing of Rivera’s paintings

and drawings at the DIA, preceding his landmark commission of 1932. In the midst of this relative prosperity for Mexican artists in the United States, many Mexicans were experiencing the effects of the Great Depression; xenophobia was rampant, and hundreds of thousands of people, including US citizens of Mexican descent, were forcibly repatriated to Mexico. Anti-Communist sentiment also prevailed, precluding Rivera’s participation in the 1933–34 A Century of Progress Exposition in Chicago. However, as Herrera’s splendid research skills reveal, between 1933 and 1938, an exhibition of color reproductions of Rivera’s Mexican frescoes traveled to several museums in Midwestern cities, including Milwaukee, Madison, St. Louis, Detroit, and Kent.

Unquestionably, US President Franklin Delano Roosevelt’s New Deal Works Progress Administration/Federal Art Project (1935–43), inspired by Mexican Secretary of Education José Vasconcelos’s enlightened mural program of the twenties, was a triumph nationwide for artists in general and for the occasional Mexican transplant like Adrian Lozano, whose mural executed in Chicago’s Hull House between 1940 and

4 J. Charlot, *The Mexican Mural Renaissance, 1920–1925* (New Haven: Yale University Press, [1962] 1967).

5 See Cheryl R. Ganz and Margaret Strobel, eds., *Pots of Promise: Mexicans and Pottery at Hull-House, 1920–1940* (Urbana and Chicago: Jane Addams Hull House Museum and the University of Illinois Press, 2004).

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1941 is quite likely the first Midwestern Latino mural.⁶ Lozano enjoyed the good fortune to have been mentored by seasoned Midwestern muralists Edward Millman and Mitchell Siporin. The latter had acknowledged “the amazing spectacle of the modern renaissance of mural painting in Mexico,” adding that his fellow Midwestern contemporaries were “at work on a native epic in fresco return[ing] to Giotto, Masaccio, [and] Orozco.”⁷ More than a decade earlier in 1929, the Art Institute of Chicago (AIC) and the Chicago Arts Club had each organized exhibitions of drawings and paintings by Orozco.

In 1940 Roosevelt established an Office for the Coordination of Commercial and Cultural Relations between the American Republics under Nelson Rockefeller’s direction. Although the establishment of that office was motivated by concerns for the defense of nations of the Western Hemisphere, Rockefeller did initiate “cultural programs to promote American art in the Americas as well as Latin American art

in the United States through exhibitions, publications, art contests and awards, and art fellowships and scholarships.” Herrera documents a long list of Midwestern institutions, from museums to colleges and universities and even a high school, that hosted Latin American exhibitions under this federal initiative. It was in the midst of WWII, in April of 1944, that the AIC hosted a landmark exhibition, *Posada, Printmaker to the Mexican People*, loaned to the museum by the Mexican Ministry of Education. In exchange, the AIC loaned Mexico’s National Institute of Fine Arts (INBA) an exhibition of lithographs and posters by Henri Toulouse-Lautrec. A letter written by Daniel Catton Rich, then director of fine arts at the AIC, addressed to Charles A. Thomson, Chief of Cultural Relations, US Department of State, contains a testimonial to the efficacy of Rockefeller’s cultural diplomacy: “this is the first time within my knowledge that a North American institution and a Latin-American one have cooperated in such a venture.”⁸

Herrera’s observations about the period spanning the late 1940s through

the early 1960s enter relatively uncharted territory in Midwestern terms but for the important scholarship of the once Michigan-based Chicano art historian, George Vargas. While Mexican artists had arguably dominated and eclipsed other Latin Americans in the Midwest during the first three decades of the twentieth century and into the 1940s, the vital presence in Iowa of the remarkable Argentine printmaker and teacher, Mauricio Lasansky, would have a profound influence from 1945 onwards, particularly within the academy. Nonetheless, a Mexican imprint would endure through the many murals Jean Charlot did in several Midwestern states through 1961.

According to Herrera, a Puertorriqueño inflection would enter in the person of Rufino Silva who joined the faculty of the AIC during the 1950s, a function of the “exponential growth and subsequent appearance of Puerto Rican communities” after 1947. The late fifties witnessed an exhibition of Pan-American art held at the AIC⁹ and the emergence of significant artistic activity in East Lansing, Grand Rapids, and Detroit, Michigan, during the late

6 MFACM catalog, op. cit. n. 2, page 3.

7 Ibid. and “Mural Art and The Midwestern Myth,” in Francis V. O’Connor, ed., *Art for the Millions: Essays from the 1930s by Artists and Administrators of the WPA Federal Art Project* (Greenwich, CT: New York Graphic Society Ltd., 1973), page 64.

8 Ed. note: The letter dated March 14, 1944, is part of the Daniel C. Rich Papers, Exhibition Records at the Art Institute of Chicago, Ryerson Library.

9 An appreciation of its legacy will require further investigation beyond the parameters of this publication.

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1960s and early 1970s. Nora Chapa Mendoza and José Narezo stand out as two notable examples. In Chicago Paul Sierra and Arnaldo Roche-Rabell, both of whom gained prominence during this period, represented the only Midwestern Latino artists selected for the landmark traveling exhibition *Hispanic Art in the United States: Thirty Contemporary Painters and Sculptors*, organized by the Corcoran Gallery of Art in DC and the Museum of Fine Arts in Houston.

Latino and to a lesser degree Latin American artistic production in the Midwest from the 1960s through the 1980s and beyond is intimately associated with muralism in a Mexican guise. Charlot characterized the early form of this contemporary US mural movement as “a mural renaissance similar in many ways to ours [i.e., the 1920s’ Mexican mural movement renaissance], dissimilar in its locale, the multiracial Babylons of the United States.”¹⁰ Charlot himself painted fresco murals in what is now part of the Snite Museum at the University of Notre Dame and several murals at Saint Mary’s College, Indiana, in the 1950s.

¹⁰ Foreword by J. Charlot, in Eva Cockcroft, John Weber, and James Cockcroft, *Toward a People’s Art: The Contemporary Mural Movement* (New York: E. P. Dutton and Co., Inc. 1977), page xv.

The multiethnic and multiracial complexion to which Charlot alluded included African American, Chicano, Mexicano, Puertorriqueño, and even Asian American artists. In the midst of a prolific output of murals,¹¹ Latino arts organizations such as Raza Art & Media Collective, Arte Nuevocano, the Mexican Educational Council for Culture and the Arts, el Movimiento Artístico Chicano, the Association of the Latino Brotherhood of Artists, and the Puerto Rican Art Association arose in the Midwest to support mural painting, other related cultural endeavors and, ultimately, the “creation of a Latino art infrastructure.” To quote Herrera, “the collective experience of the Contemporary Mural Movement created an awareness that united Latino artists in search of common goals of professional recognition, higher visibility, and access to both exhibition spaces—beyond community walls—and federally funded arts grants and residencies.” Toward that end, the National Council on the Arts authorized a Task Force on Hispanic

¹¹ Ed. note: In his directory *Guide to Chicago Murals: Yesterday and Today* (Chicago: Chicago Council On Fine Arts, 1979), compiler and editor V. A. Sorell listed over 300 contemporary murals in the greater Chicago metropolitan area alone.

American Arts in November of 1977 to “determine ways the National Endowment for the Arts [could] help strengthen Hispanic American Arts.”

It is not unreasonable to attribute to this evolving shift in federal arts legislation the subsequent opening in 1987 of the Mexican Fine Arts Center/Museum (renamed the National Museum of Mexican Art in 2007) in Chicago’s Latino enclave of Pilsen. The success of this institution portends much for the future of Latino and Latin American art in the Midwest. Herrera writes that in 1997 the museum “became the first Latino museum to receive accreditation by the American Association of Museums, thus positioning itself as the leading Latino arts organization in the United States.” The National Museum of Mexican Art has played a significant role in reestablishing the close connections between Mexican artists and Midwestern venues by involving them on a regular basis in its exhibitions and related programs. These artists include, for example, Alfredo Zalce, Leopoldo Praxides, and Miguel Angel Reyes. The museum’s success was complemented by the fine printmaking efforts of El Taller Mexicano, as well as the rich artistic heritage produced by

Foreword

Mexican-born artists living and working in the Chicago metropolitan area, including contemporary artists such as René Arceo, Esperanza Gama, Marcos Raya, Alejandro Romero, and Mario Castillo.

A projected and potentially complementary showplace, currently but a virtual museum (a “museum without walls”), is envisioned by Puerto Rican painter Oscar L. Martínez as the Latin American Museum of Art to be. As an evolving multiethnic institution, it promises to further enhance a Latino and Latin American presence that will include but will not be limited to representing Mexican and Mexican American artists in the Midwest during the twenty-first century.

Quite possibly the most audacious Midwestern Latino cultural initiative today is the annual exhibition cosponsored by the International Latino Cultural Center (ILCC) of Chicago, renowned for its long-established annual Latino Film Festival, and the Aldo Castillo Gallery. In 2007 the ILCC and the Gallery feel that they are helping create “a world where all cultures’ artistic and intellectual manifestations are celebrated with forums for discussion, education, and exhibition.”¹²

¹² Brochure for the exhibition 3+3=6: Three Women,



Calavera created for a Día de los Muertos workshop

The Snite Museum at the University of Notre Dame continues to present fine exhibitions of Latino art and photography and has hosted a Día de los Muertos installation annually since 2000. Since 1999 the newly established Institute for Latino Studies has mounted many exhibitions on the Notre Dame campus at their Galería América @ ND and at the Crossroads Gallery in downtown South

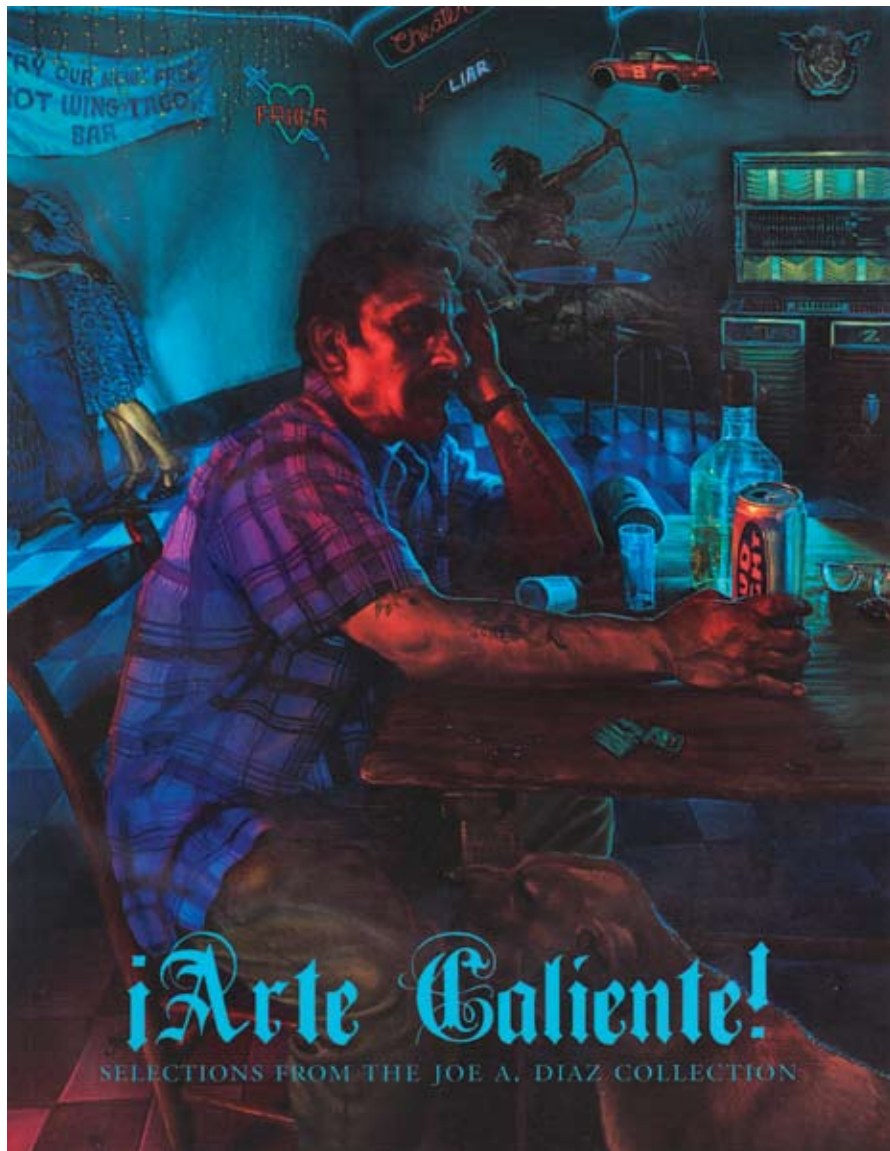
Three Men, Expressing Six Latin American Countries, the Aldo Castillo Gallery, August 10–September 1, 2007.

Bend and in other spaces in La Porte and Fort Wayne, Indiana, and in Michigan.

Olga Herrera makes a compelling case for a newly considered assessment of the enduring presence since the end of the nineteenth century of Latin American and Latino art and artists in the Midwestern States. A substantive chronology of representative exhibitions since 1893 disabuses us of incorrect assumptions and misperceptions. Two bibliographies further substantiate the new and corrective perspective. This book is, then, an important first step in the process of reevaluating the accuracy of the cultural and historical record to date.

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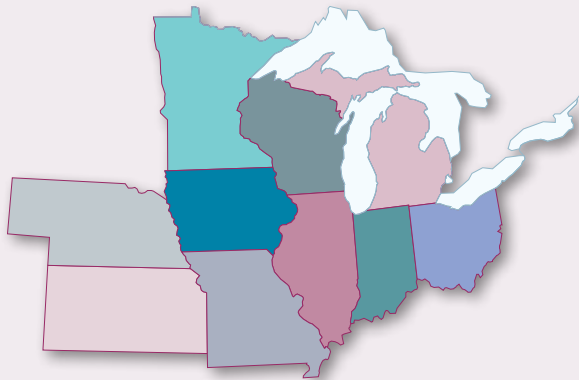


Cover of *¡Arte Caliente! Selections from the Joe A. Diaz Collection* exhibition catalog, 2004, the South Texas Institute for the Arts. Vincent Valdez, *I Lost Her to El Diablo, You Can Have Her; I Don't Want Her Anymore*, 2004 (reproduced with permission of Vincent Valdez). After its 2004 opening at the South Texas Institute for the Arts and showing at the National Hispanic Cultural Center in Albuquerque, New Mexico, the exhibition traveled to the Fort Wayne Museum of Art in Fort Wayne, Indiana, where it was shown from November 2006 to January 2007.

Toward the Preservation of a Heritage:

Latin American and Latino Art in the Midwestern United States

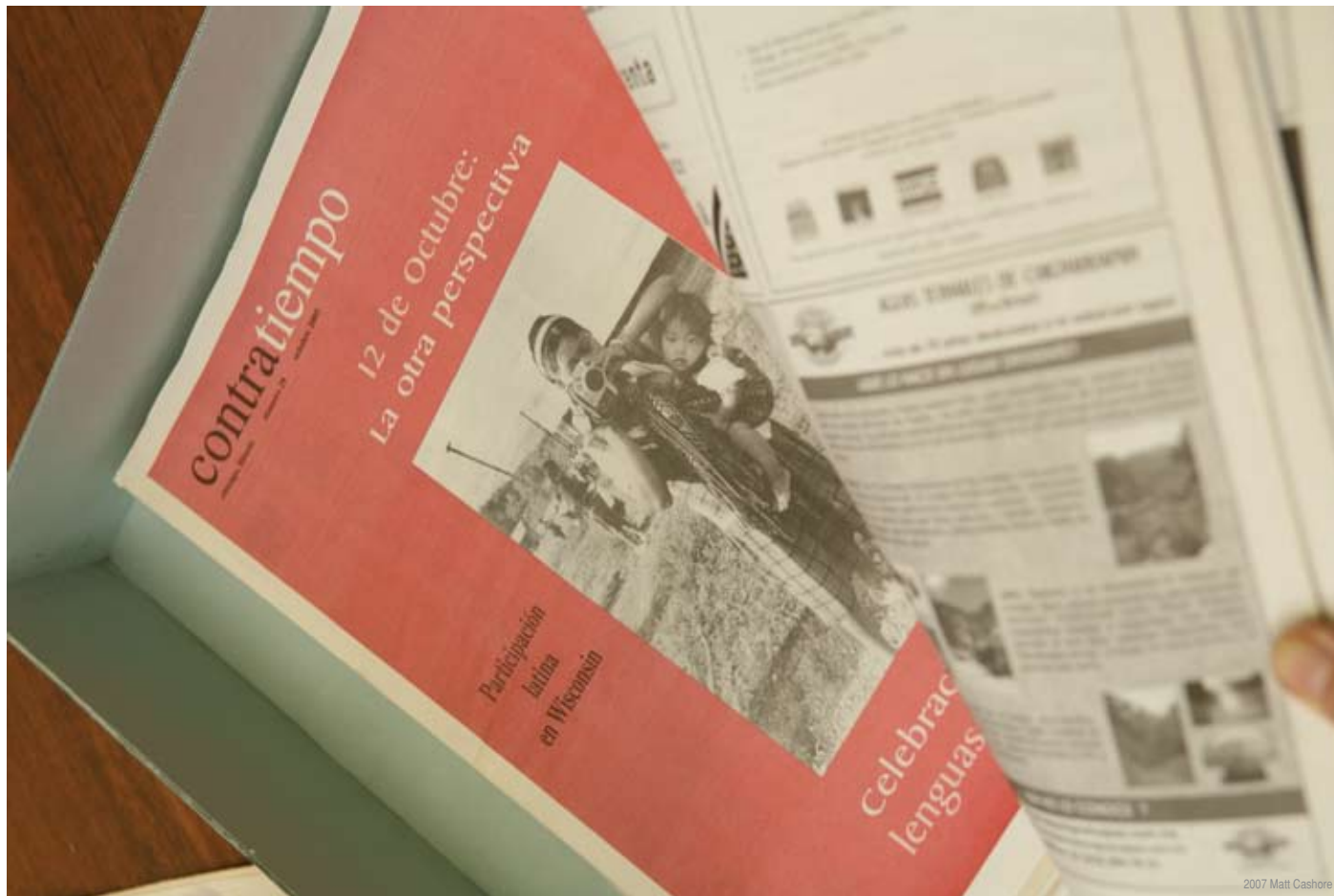
Chronological Overview



INSTITUTE *for*



Latino Studies



Archival collection of the Julian Samora Library,
Institute for Latino Studies, University of Notre Dame

Introduction

The purpose of this book is to contribute to a mapping of Latin American and Latino art activity in ten Midwestern states over the past century. As the initial publication in year one of a three-year project, the chronology establishes a foundation for the exploration of the rich history of Latin American and Latino arts in the Midwest and shares preliminary findings that have helped guide our project thus far. It provides information necessary to understand trends and to identify watershed events, key individuals, and important organizations that have been the cultural guardians and producers of visual art over the years. It provides support to researchers, archivists, and librarians in their preliminary inquiries and initial stages of investigation and collections development by offering an overview of Latin American and Latino art history, a selected list of Latin American and Latino solo and group exhibitions since 1893, and a bibliography.¹

¹ As mentioned in the foreword, 'Latin American' here refers to residents of Mexico, Central and South America, and the Spanish-speaking Caribbean (and, by extension, their history, culture, artistic production, etc.). 'Latino' refers to people either born in or whose family originates from one of those regions but who reside in the United States (and their art, etc.). As will become evident, the distinction is not always unequivocal. We use 'Hispanic' generally to mean people from or originating from Spanish- or Portuguese-speaking countries, thus including both Latin Americans and Latinos.

As a general overview, the publication does not claim to be a comprehensive in-depth study but rather, in the initial stages of the project, looks at a series of events, artists, and organizations that have had a role in the development, promotion, and establishment of Latin American and Latino art in the states of Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, Ohio, and Wisconsin. We hope to raise new questions, stimulate debates, and encourage new scholarship in this important aspect of American art history and American heritage to further advance this emerging field of inquiry.

This chronological overview is the result of research conducted by the Midwest Latino Arts Documentary Heritage Project (MidLAD) team based at the Institute for Latino Studies, University of Notre Dame. The project seeks to advance the preservation of and increase access to primary source materials that document twentieth- and twenty-first century Latin American and Latino arts in the Midwestern United States. Its main goals are to locate, survey, and assess archival materials in repositories, such as museums, galleries, cultural centers, libraries, archives, art collectives, and individuals' collections, in order to ensure the preservation of a Midwest

We hope to raise new questions, stimulate debates, and encourage new scholarship...

Latino and Latin American art heritage. Thus, the project addresses the current critical lack of representation, or under-documentation, of Latino and Latin American arts in our nation's libraries and archives.

As the project continues to develop in the next two years, new up-to-date information will be incorporated into the electronic version of this publication, which will be readily accessible through the project's website (at www.MidLAD.org). In this interactive document, we invite you to share your knowledge to fill in the gaps, that is, to identify events, people, and organizations that are not yet listed here, so that we can continue to increase our knowledge and understanding of trends, movements, art organizations and spaces, individuals, and collectives that have contributed significantly to the development of Latin American and Latino arts in the Midwest.



Latin American Art at US Midwestern World Expositions, 1893–1904

In September 1901, in his speech at the Pan-American Exposition of Buffalo, New York, President William McKinley characterized world expositions as follows: “Expositions are the timekeepers of progress. They record the world’s advancement. They stimulate the energy, enterprise, and intellect of the people; and quicken human genius” (McKinley 1901). Since the Great Exhibition of 1851, held in Hyde Park, London, world expositions served as measurements of progress, modernity, and civilization as they provided a comparative glimpse into nations’ economic production, industrial, scientific and technological advancement, and store of human knowledge.

The visual arts came to play a prominent role in these world expositions as they compared cultural and artistic attainments in elaborate settings of palaces of fine arts which grouped under one roof artworks of the leading artists of each participating nation. Sponsored by governments and their national fine arts academies, artists’ works underwent a process of jury selection that took into consideration how artworks contributed to the ideological construction and visual narration of national identity by depicting historical, religious, or genre themes common to the national experience

through portraits, landscapes, and scenes of everyday life. Following standard exhibition practices of the time, the palaces were arranged after the format of the Paris salons with gallery installations of multiple rows of paintings and with a similar system of award juries.

The European tradition of the Académie des Beaux-Arts and the salon system dominated the artistic output of Latin American nations in the late nineteenth and the first years of the twentieth century. Latin American artists of note would go on to receive training in the different academies and ateliers in Paris, Rome, and Florence through government-sponsored scholarships and prize awards that guaranteed a prominent and successful art career afterwards and a secure association with the national academies of art at the end of their sojourns. (In some cases artists of means paid for their own training.)

As official representatives of their governments, Latin American artists exhibiting in the art palaces of world expositions were usually founding members of national academies, respected academic professors, members of national commissions of fine arts, or apprentices to leading artists in academies and ateliers in Europe. As a collective, they were the exponents



World’s Columbian Exposition, “Northwest from Roof of Manufacturing Building,” from *Chicago Tribune Glimpses of the World’s Fair: A Selection of Gems of the White City, Seen through the Tribune’s Camera* (Chicago: Laird & Lee, 1893) n.p.

of the highest aesthetic standards of the time with an art legitimated by prizes at the Paris salons, the Madrid Salon, the 1889 Paris Universal Exposition, and the 1900 Paris Exposition, among others.

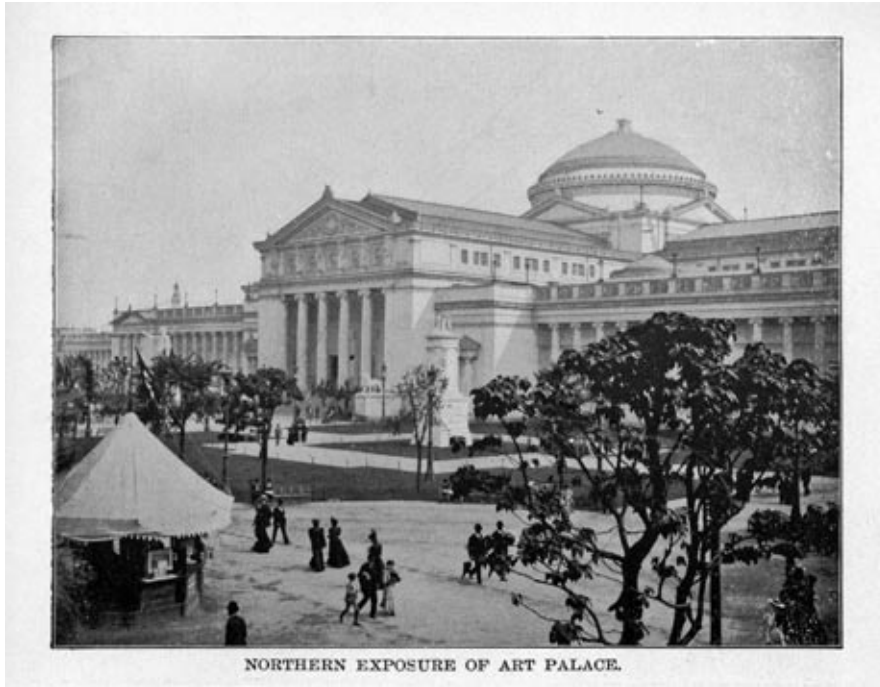
As part of the larger art structure of the time, Latin American art academies, such as the Academy of San Carlos in Mexico City and the Academy of San Alejandro in Havana—and hence national arts production—were dominated well into the first decade of the twentieth century by European neoclassical art canons imparted by European directors and art teachers versed in academic styles.

The United States entered the major world exposition host circuit with the Philadelphia Centennial Exposition of 1876, which was followed by Chicago's World's Columbian Exposition of 1893, the first of such to be presented in the Midwest. In 1904 the United States would host the Louisiana Purchase Exposition in St. Louis, marking the second time the country would host the exposition in a US Midwest city. For purposes of establishing a Latin American art presence in the Midwest, Chicago's World's Columbian Exposition serves as the point of departure for this study, since a number of countries were present in the Palace of Fine Arts and in national pavilions.

THE WORLD'S COLUMBIAN EXPOSITION OF 1893

The World's Columbian Exposition, one of the most significant events in the Midwest in the last decade of the nineteenth century, was held in Chicago from May 1 to October 31, 1893. Conceived as a commemoration of the four hundredth anniversary of the arrival of Christopher Columbus in the Americas, the exposition provided a showcase for a truly international event in the heartland of the country. For the United States as host, the exposition became the vehicle by which it would present to the world its latest industrial, manufacturing, technological, commercial, cultural, and artistic achievements since the Centennial Exposition of Philadelphia in 1876 and, furthermore, measure its progress against the most advanced European countries of the time. The exposition featured European, African, and Asian nations as well as the republics of the New World that had become independent from Spain and Portugal in the 1810s and 1820s.

At the heart of the World's Columbian Exposition were ideas of nation building, national identity, and national representation. Among the developments celebrated were: the emergence of independent Western Hemisphere republics no longer under European control that were forging their own national identities and strengthening the nation-state; the rise to



World's Columbian Exposition, "Northern Exposure of Art Palace," *Chicago Tribune Glimpses of the World's Fair: A Selection of Gems of the White City Seen through the Tribune's Camera* (Chicago: Laird & Lee, 1893) n.p.

prosperity and world power of the United States; US unification since the Civil War 30 years previously (despite continued racial tensions); the rebuilding of Chicago as a modern city after the Great Fire of 1871 and its positioning as a leading national architectural, industrial, and economic center; and the ascent of an American national art able to compete with European contemporary art and the aesthetic canons of the time.

True to their cosmopolitan aspirations, exposition organizers sent out official invita-

tions to world governments to participate with exhibitions in the different exposition halls and palaces or through the construction of national pavilions and official residences for their commissions. An unprecedented number of Latin American nations, including Brazil, Colombia, Costa Rica, Ecuador, Guatemala, Mexico, Nicaragua, and Venezuela, accepted the organizers' invitation to become exhibitors by having their nations represented through national pavilions designed in a classical architectural style with Greco-Roman elements suitable for the ideals of the new republics and befitting the overall scheme of the White City, as the exposition site came to be known. Other Latin American nations such as Argentina, Bolivia, the Dominican Republic, Paraguay, Peru, El Salvador, and Uruguay chose to participate in the general halls and palaces with smaller and less elaborate exhibitions of their national produce and manufactures.

Designed in a Beaux-Arts architectural style, the White City exhaled an essence of European civilization. Art itself became one of the most important measures of progress. For the United States the exposition provided the opportunity to showcase a national art that had matured since the Centennial exhibition of 1876 but was still looking for an identity apart from European and in particular French influence. The World's Columbian Exposition Department of Fine Arts,

under Halsey C. Ives, presented in the Palace of Fine Arts the most ambitious American art installation to date, featuring close to 1,200 contemporary paintings and sculptures created since 1876.²

In keeping with high aesthetic standards common to universal expositions of the time, invitations to partake in the international art sections in the Palace of Fine Arts went to national government-sponsored academies and nationally recognized and established artists in the different countries. Once invitations were accepted and an application for gallery space was submitted, governments designated art academies or art entities to draw up selection criteria that would aid juries of admissions in determining who and what would be approved as part of official national exhibitions. Once installed, artworks were judged by an international jury in charge of awarding gold, silver, and bronze medals. Art exhibited in national pavilions and palaces other than the Palace of Fine Arts were not considered for the awards. Brazil and Mexico were two of the countries from Latin America that exhibited in the Palace as part of the display of the art of the world. However, Venezuela, which was late

in submitting its application and its national art works, was relegated to its own national pavilion as was Costa Rica. Argentina, without a national pavilion, had its own fine art gallery in the foreign manufacturers section of the Hall of Manufactures (Bancroft 1893, 217).

As their governments sponsored and sanctioned the art delegations, it is no coincidence that the artists featured in the Mexican and Brazilian sections in the Palace of Fine Arts, in the Venezuelan and Costa Rican national pavilions, and in the Argentine art gallery were closely tied to government patronage and therefore to academic painting—the Academia de San Carlos in Mexico City, the Fine Arts School of Rio de Janeiro, and the leading art academies in Paris, Rome, and Florence.³

For audiences in the Midwest the World's Columbian Exposition provided a great introduction to the young republics and their artistic achievements. Featuring a variety of portraits, landscapes, genre, historic, and religious scenes mostly in a neoclassical style, art of these nations was measured by the standards of progress at the time. Various academies were invited to send delegations headed by their directors, including Commissioner of Fine Arts **Rodolpho Bernardelli of the Fine Arts School of**

² The total number of artists represented in the Palace of Fine Arts was over 2,000 with 10,400 artworks, of which 1,093 were sculptures, 4,647 paintings, 951 watercolors, 1,141 engravings and etchings, 717 pastels and drawings, 186 decorative arts, and 802 architectural drawings and related items. Statistics provided by Bancroft (1893, 764).

³ In total Brazil was represented by 23 artists through 87 paintings, 6 sculptures, and 7 carvings; and Mexico was represented by 48 artists through 82 paintings, 13 sculptures, 2 watercolors, 8 prints, and 5 medals and carvings (Ives 1893, 59–64, 77–80).

Rio de Janeiro and Mexico’s Commissioners of Fine Arts José María Velasco, Francisco Velasco, and Natal Pesado.

Venezuela exhibited in the central hall of its national pavilion with a sample consisting of 25 artworks by six artists, among them Cristóbal Rojas and Arturo Michelena, who had won a gold medal at the 1889 Paris Exposition with the painting *Charlotte Corday*, which he also submitted in Chicago (Bancroft 1893, 917).

Complementing its national art display at the Palace of Fine Arts, Brazil also held an exhibition of artists at its national pavilion. On a curious note, Spain’s national section featured several artists who resided in Cuba at the time and who would go on to play an important role in the future of the arts of the island once it ceased to be a colony of Spain in 1898. Among them were Armando Menocal, Angel Porro, Angel Primelles, Federico Alzamora, Enrique Colominesy Calvet, Otteroy Colomines, Francisco Piera, and Arthuro Quinones.⁴

For the first time in the history of world expositions, the World’s Columbian Exposition featured a Women’s Building which, appropriately, was designed and built by Sophia G. Hayden, a young graduate from MIT. Women from Brazil and Mexico exhibited traditional arts and crafts, including embroideries, needlework, knittings, artificial flowers, and fruit creations. Also featured in the building was the work of Mexican painter Gertrudis García Teruel.

THE PAN-AMERICAN EXPOSITION OF 1901

At the turn of the twentieth century the United States hosted the Pan-American Exposition in Buffalo, New York, between May 1 and November 1, 1901. Although located in the western part of the state of New York, its proximity to the Midwest and number of visitors (estimated at 4.5

⁴ Names as they appear in Ives (1893, 177–84).

A Selection of Latin American Artists at the World’s Columbian Exposition, 1893	
Brazil Palace of Fine Arts Alcove 140–142	Belmiro de Almeida, J. P. de Almeida Jr., Rodolfo Amoedo, Henrique Bernardelli, Rodolpho Bernardelli, Caron H. Boaventura, M. Brocos, Baptista Castagneto, J. Baptista da Costa, J. Zeferino da Costa, Nicolan Facchinetti, Aurelio de Figueredo, Raphael Frederico, A. Girardet, José Fiuza Guimaraes, Firmino Monteiro, Agostinho da Motta, Eliseu d’Angelo Visconti, Pedro Weingartner
Brazil National Pavilion	Belmiro de Almeida, Pedro Américo, Adolpho Amoedo, J. Zeferino da Costa, Aurelio de Figueredo, Victor Meirelles, Antônio Parreiras, Pedro Peres
Costa Rica	Ciriaco Garcillan, P. González, G. Langenbert, F. Mur, Ms. Talia Pacheco, Ruddy Paynter, Francisco Vallente
Mexico Palace of Fine Art Alcove 116–119	Ygnacio Alcerrecra, Cleofas Almanza, Jesús María Balvanera, Rosalio Balvanera, Valerio Balvanera, Andrés Belmont, Alberto Bribiesca, Felipe Bustamante, Luís Campa, Gonzalo Carrasco, José María Centurion, Luis Cisneros, Jesús Contreras, Luís Coto, Antonio H. Galaviz, Miguel Gómez, Gabriel Guerra, Rodrigo Gutiérrez, José D. Hernández, Alberto L. Herrera, José Jara, Agustín Jiménez, Ysidro Martínez, Francisco Mendoza, Luís Monroy, J. G. Montenegro, José Obregón, Felipe Ocadiz, Felipe Pantoja, Félix Parra, Guillermo Pastrana, Manuel Pastrana, Natal Pesado, José Pina, Miguel Portillo, Manuel Ramírez, Andrés Rios, Carlos Rivera, José Sánchez, Ramón Sánchez Lima, Manuel S. Secilia, Adolfo Tenorio, José Tovilla, Adrian Unsueta, Pablo Valdez, José María Velasco, José María Ybarraran, Leandro Yzaguirre
Mexico Women’s Building	Gertrudis García Teruel
Venezuela National Pavilion	Arturo Michelena, Cristóbal Rojas

Sources: Walton (1893, 93–96); Bancroft (1893, 717–18, 912–20); Handy (1893, 932); Tenorio-Trillo (1996, 184). Information about medals and awards not available at the time of printing.

million) had an impact on the Midwest region by stimulating renewed national interest in the Western hemisphere three years after the Spanish-American War of 1898. The Pan-American Exposition envisioned itself as a celebration of the “unity between the nations of the Americas.” It afforded the United States the opportunity to strengthen foreign relations with Latin American republics such as Argentina, Bolivia, Brazil, Chile, Costa Rica, the Dominican Republic, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, and Peru. The exposition also featured Cuba and Puerto Rico, former colonies of Spain that had recently come under American control.

The art from Chile, Costa Rica, Cuba, the Dominican Republic, Mexico, and Peru was exhibited in the Art Building and recognized by a jury of awards, which honored artists with medals and honorable mentions in the fine art media categories of painting, sculpture, and engravings. The art installation at the Pan-American Exposition included the largest number of Latin American women to date, among them Celia Castro, Miss Clement, Señorita Enríquez, María Teresa Gandarillas, Blanca Hillman, Jeannie de W. Hillman, Luisa Isella, Luisa Lastarria, Rebeca Matte, Magdalena Mira, Aurora Mira, Miss Manríquez, Luz R. Oliveira, Señorita E. Parada, Luisa Scofield, Christina N. de Smythe, Fanny Selmer, Señora Walker, and B. C. Zañartu (*Chile at the Pan-American Exposition 1901, 223–34*).

Latin American Artists at The Pan-American Exposition 1901:⁵ Medals and Awards by Country

Chile	Virgino Arias (gold medal), M. Rafael Correa (silver medal), Simón González (silver medal), Juan E. Harris (silver medal), Pedro Lira (silver medal), M. Pedro A. Reszka (silver medal), Onofre Jarpa (bronze medal), Rebeca Matte (bronze medal), Alberto Orrego Luco (bronze medal), Nicanor Plaza (bronze medal), A. V. Puelma (bronze medal), Ernesto Concha (honorable mention), Nicanor González Méndez (honorable mention), Alberto Valenzuela Llanos (honorable mention)
Costa Rica	E. A. Eschandi (honorable mention)
Cuba	Leopoldo Romañach (silver medal), Armando Menocal (bronze medal), Concepción Mercier (honorable mention), J. Joaquín Tejada (honorable mention)
Dominican Republic	Luis Desangles (honorable mention)
Mexico	Cleosas Almanza (honorable mention), G. Martínez (honorable mention)
Peru	Albert Lynch (gold medal)

Source: *Catalogue of the Exhibition of Fine Arts (1901)*.

⁵ A complete list of participating artists by country was not available at the time of printing. *Chile at the Pan-American Exposition (1901, 223–34)* has the following list of Chilean artists who participated: Virgino Arias, Arturo Blanco, José Miguel Blanco, Enrique Cabral, Z. Alvaro Casanova, T. Castillo, Alfredo Castro, Celia Castro, Miss Clement, Ernesto Concha, M. Rafael Correa, Alberto Cruz Montt, Señorita Enríquez, Joaquín Fábres, María Teresa Gandarillas, Juan Francisco González, Nicanor González Méndez, Simón González, Eugenio Guzmán Ovalle, Juan E. Harris, Alfredo Helsby, Alberto Henningsen, Pedro Herzl, Blanca Hillman, Jeannie de W. Hillman, Luisa Isella, Onofre Jarpa, Pedro Jofre, Fernando Laroche, Luisa Lastarria, Pedro Lira, Enrique Lynch, Manuel M. Magallanes, Francisco Mandiola, Guillermo Martínez, Rebeca Matte, Aurora Mira, Magdalena Mira, Florencio Marín, Ernesto Molina, Carlos von Moltke, Raymond Q. Monvoisin, Luz R. Oliveira, Alberto Orrego Luco, José M. Ortega, Señorita E. Parada, Alberto F. Plaza, Marcial F. Plaza, Nicanor Plaza, Luis Renjifo, Pedro A. Reszka, Demetrio Reveco, Luisa Scofield, G. Searle, Fanny Selmer, Antonio Smith, Salvador Smith, Christina N. de Smythe, Tomás Sommerskales, Ramón Subercaseaux, Enrique Swimburn Kirk, Lucas Tapia, Daniel Tobar, Desiré C. Troubert, Agustín Undurraga, Alberto Valenzuela Llanos, Alfredo Valenzuela Puelma, J. de Dios Vargas, Señora Walker, Jorge Wood, B. C. Zañartu.

THE ST. LOUIS LOUISIANA PURCHASE EXPOSITION OF 1904

Eleven years after the Chicago World's Columbian Exposition, the Midwest witnessed yet another grand event of international proportions, this time commemorating the purchase of the Louisiana Territory from France in 1803. The Louisiana Purchase not only doubled the national territory of the United States but also provided access to the Mississippi River and to enormous tracts of land for development and settlement, thus opening up a path to expansion and growth for the young nation. Just as Chicago had done in 1893, the city of St. Louis, Missouri, aspired to host the largest exposition ever on American soil. The Louisiana Purchase Exposition, also known as the St. Louis Universal Exposition, was held from April 30 to December 1, 1904.⁶ Once more, Latin American nations had a significant physical presence with national pavilions representing Argentina, Brazil, Guatemala, Mexico, Nicaragua, and Cuba, the latter exhibiting as an autonomous nation for the first time since becoming independent from

the United States in 1902. Other countries such as Colombia, Costa Rica, Honduras, Peru, El Salvador, Uruguay, and Venezuela had smaller exhibitions in the various palaces and halls on the fairgrounds.

At St. Louis the arts yet again played a prominent role in measuring the level of development, culture, and civilization of participating nations. Halsey C. Ives, chief of the Art Department, expressed the prominence art was attaining in the United States: "We believe that at St. Louis the American people will realize fully, perhaps for the first time, that the instinctive impulse for artistic expression in various forms of art work is a growing force in our land, and one likely to have no small part in our national development" (Ives 1904c).

Notably, for the first time in the United States, the Exposition's Art Department adopted broader and more inclusive art categories already in use by international fairs to incorporate a variety of media in its fine arts installations. The impact of the Arts and Crafts Movement, which had been in full swing since the 1870s in England and the United States, helped to efface the distinction between fine arts and applied arts that incorporated decorative arts and

⁶ Due to construction problems, the exposition did not open on time. With the delay, the exposition coincided with the Games of the III Olympiad, which were held in the United States for the first time and had initially been awarded by the Olympic Committee to Chicago. After St. Louis threatened to organize its own athletic activities, the Games were relocated to St. Louis, where they were eclipsed by the activities of the fair. Only 13 nations participated in the Olympics that year, with most of the athletes representing the United States. The only Latin American nation to participate was Cuba, which won four gold medals in fencing.

crafts.⁷ Works of art selected for inclusion in the Palace of Fine Arts were judged by the merit of their craftsmanship and design in their artistic rendering. A new category of “original objects of art workmanship” appeared, under which art works in glass, earthenware (including pottery and porcelain), metal (other than sculpture), leather, wood (other than sculpture), textiles, and bookbinding were shown in designated galleries adjacent to those featuring paintings, sculptures, drawings, and graphic arts.

The Latin American art presence in the 1904 St. Louis Exposition was of significance as a greater number of countries, such as Argentina, Brazil, Cuba, Mexico, and Peru, participated in the Palace of Fine Arts national sections.⁸ With a total number of artworks reaching 446 assorted paintings and drawings, etchings and lithographs, sculptures, architectural drawings, and original objects, Latin American nations were assigned adjacent gallery spaces in the West Pavilion.

⁷ In the foreword to the *Official Catalogue of Exhibitors*, Ives (1904a, Foreword, n.p.), explained the tenets of the Arts and Crafts Movement as follows: “The Arts and Crafts movement is a protest against the monotony of machine-made things; it is a recognition of the dignity of hand work, of the individuality of the worker and of the value of artistic feeling and knowledge, in whatever medium expressed. The art-craftsman works in the spirit of the old guild and the master-workman, with the added touch of keen modern thought.”

⁸ Other nations included in the Art Palace were Austria, Belgium, Bulgaria, Canada, Ceylon, France, Germany, Great Britain, Holland, Hungary, Italy, Japan, Portugal, Russia, Sweden, and the United States.

Mexico occupied gallery 94, Argentina galleries 95 and 96, Cuba gallery 97, Brazil galleries 100 and 101, and Peru, without an official delegation, was included in the International Section in group nine.⁹

National delegations were chosen from the directors of national fine arts academies including Isidoro Aldasoro, Mexico’s Commissioner of Fine Arts; Eduardo Schiaffino, Argentina’s Commissioner of Fine Arts; Esteban Duque Estrada, Cuba’s Commissioner-General; and J. Américo Dos Santos, Brazil’s Commissioner of Fine Arts (Ives 1904a, 75). Nicaragua also had a delegation of artists, but due to lack of space in the Palace of Fine Arts the sample of its art was instead installed in the Nicaraguan National Pavilion (Ives 1904b, n.p.).

The highest recognitions and honors at the exposition came in the form of medals and awards for those artworks installed in the Palace of Fine Arts only. A number of Latin American artists served as members of the International Jury of Awards, among them Schiaffino (Argentina), Dos Santos (Brazil), Gonzalo de Quesada (Cuba), and Aldasoro (Mexico). In the distribution of medals and awards, artists from Argentina, Brazil, Cuba, and Mexico

⁹ The breakdown of the number of works by nation was Argentina with a total of 116, Brazil with a total of 198, Cuba with a total of 86, Mexico with a total of 42, and Peru with 4. Painting and drawing dominated national samples with a small number of works on paper, sculpture, and architectural drawings.

Selection of Latin American Artists at the St. Louis Louisiana Purchase Exposition, 1904	
Argentina	Emilio Artigue, Augusto Ballerini, Ernesto de la Cárcova, Emilio Caraffa, Julian Castilla, Diana Cid De Damp, Pio Collivadino, Lucio Correa Morales, Arturo Dresco, Juan B. Durand, Eduardo F. Fabre, Ricardo García, Reynaldo Giudici, Ventura Marco del Pont, Alonso Mateo, Graciano Mendilaharsu, Cesareo B. De Quiros, Carlos P. Ripamonte y Toledo, Severo Rodríguez Etchart, Eduardo Schiaffino, Eduardo Sivori, Julia Wernicke, Rogelio Yrutiá
Brazil	Bento Barbosa, Modesto Brocos, B. Calixto, A. Delpino, V. Dubugras, H. Esteves, Mariano del Favero & Bros., A. Figueiredo, Dr. A. G. Figueiredo, Raphael Frederico, A. G. Girardet, M. Mee, A. Musi, Insley Pacheco, E. Papf, A. C. Rangel, L. Ribeiro, Fernando Schlatter, Oscar P. da Silva, F. A. Steckel, Elysée Visconti, E. Visconti, Henry Walder, Pedro Weingartner, Amadeu Zani
Cuba	Luis de Arrarte, Adriana Billini, Paulo Campo Castellano, Cortaeta y Rodríguez, Daniel Diaz Gil, Juana Guerrero de Aldabó, A. Guridi, M. Guridi, F. F. Martínez, Aurelio Melero, Elvira M. de Melero, Concepción Mercier, Manuel B. Posada, Leopoldo Romañach, J. J. Tejada
Mexico	José Escudero y Espronceda, Antonio Fabres, Jesús García Coromina, Agapito Hernández, Miguel Huerta, José Lupercia, Concepción Mena, Manuel Pastrana, L. Prieto, Antonio Urbina y Ortíz, A. Vasquez Huacuja
Nicaragua National Pavilion	Frutos Alegría, Leon F. Aragón, Pedro P. Arguello, Juan B. Cuadra, Andrea L. García, Juan Gregorio García, Leopoldo Larios, Joaquín de Orejuela, Pastor Penalva, Romualdo Roa, Ciriaco Vargas
Peru	Amalia I. Franco and A. F. Schenck.
Medals and Awards by Country	
Argentina	Ernesto de la Cárcova (Grand Prize in painting), Rogelio Yrutiá (Grand Prize in sculpture), Pio Collivadino (gold medal in painting, silver medal in etchings and engravings), Arturo Dresco (gold medal in sculpture), Reynaldo Giudici (gold medal in painting), Eduardo Sivori (gold medal in painting), Emilio Artigue (silver medal in painting), Emilio Caraffa (silver medal in painting), Lucio Correa Morales (silver medal in sculpture), Ricardo García (silver medal in painting), Carlos P. Ripamonte y Toledo (silver medal in painting), Alonso Mateo (bronze medal in sculpture), Diana Cid de Damp (bronze medal in painting), Cesario B. de Quiros (bronze medal in painting), Julia Wernicke (bronze medal in painting)
Brazil	A. G. Girardet (gold medal in sculpture), E. Visconti (gold medal in painting), Amadeu Zani (gold medal in sculpture), A. Figueiredo (silver medal in painting), Oscar P. da Silva (silver medal in painting), Pedro Weingartner (silver medal in painting), Modesto Brocos (bronze medal in painting, bronze medal in etchings and engravings), A. Delpino (bronze medal in painting), Insley Pacheco (bronze medal in painting)
Cuba	Leopoldo Romañach (gold medal in painting), Aurelio Melero (bronze medal in painting), Concepción Mercier (bronze medal in painting), J. J. Tejada (bronze medal in painting)
Mexico	Antonio Fabres (gold medal in painting and bronze medal in etchings and engravings), Jesús García Coromina (bronze medal in painting), L. Prieto (medal in sculpture)

were recognized in the category of Painting and Drawing. Artists from Argentina, Brazil, and Mexico received recognition in the category of Etchings, Engravings, and Lithograph and in the category of Sculpture. In the new miscellaneous category of “Original Objects of Art Workmanship,” Elysée Visconti from Brazil was the only Latin American to receive a medal (Louisiana Purchase Exposition Company 1904, n.p.).

Exhibiting in the US national section was Charles Albert Lopez, a sculptor born in 1870 in Matamoros, Mexico, who had relocated to the United States and studied under J. Q. A. Ward and in the Fasquière atelier in Paris. Lopez was also responsible for a number of decorative sculptures on buildings at the fairgrounds.¹⁰

¹⁰ Before his early death in 1906 Lopez was recognized as a promising young American sculptor by the *New York Times* and the National Sculpture Society in New York.

Immigration and Settlement: Establishing Communities in the Midwest, 1900s–1910s Onwards

Between 1893 and 1904 Latin American art in the Midwest owes its existence almost entirely to these major world events that not only exhibited the works of art themselves but also invited Latin American art commissioners and artists to the Midwestern states during the period that each exposition lasted. Although there were artists of Latin American descent active in the Midwest at this time, their number was too small to constitute a significant Hispanic presence on the art scene.¹¹ It would not be until the late 1920s that a noticeable Latin American artistic output would be seen in the Midwest.

However, an overview of Latin American and Latino art in the Midwest would not be complete without an exploration of the historical forces that led to Hispanic population growth in the late 1920s and 1930s, resulting eventually in the establishment of artistic and culturally rich communities. Although this section does not concern art directly, it does help to clarify the context in which a Latino art—separate from a Latin American art—in the Midwest came to be by looking at migratory flows and the

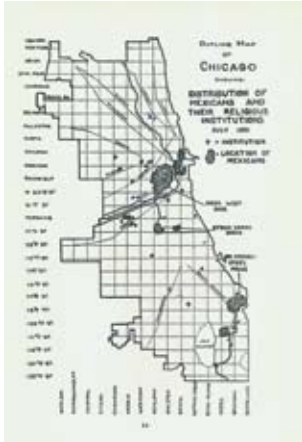
establishment of settlements that rapidly evolved into active communities with their own distinct cultural and artistic productions, thus enriching the Midwestern cultural landscape. Unlike the government-sponsored participation of a wealthy class of artists in the world expositions, in the 1920s increasing numbers of working-class artists and craftsmen were producing work in expanded categories of fine arts, including utilitarian applied and decorative arts.

EUROPEAN MIGRATION

In thinking of the formation of Latino art in the Midwest it is important to consider the following economic and demographic changes: In the late nineteenth and early twentieth centuries Midwestern states experienced unprecedented industrial, agricultural, and economic growth. The completion of miles of railroad tracks connecting the region with other areas of the country made possible transportation, communication, and commerce on a larger scale. The expansion of steel and iron mills, meat processing plants, tanneries, agricultural businesses, a nascent automotive industry, and railroads gave rise to unparalleled labor needs that far exceeded the available labor pool composed of Americans and European ethnics

The Latin American presence in the Midwest began to be noticeable between 1900 and 1910...

¹¹ George Vargas, in his study of contemporary Latino art in the Midwest, has identified Simon Lopez, active between 1886 and 1900, and Fernando Thieme, active between 1890 and 1935, as two artists working in Grand Rapids and Adrian, Michigan, respectively (Vargas 1988, 96).



"Outline Map of Chicago Showing Distributions of Mexicans and Their Religious Institutions, July 1931" from Robert C. Jones and Louis R. Wilson, *The Mexican in Chicago* (Chicago: The Comity Commission of the Chicago Church Federation, 1931), 11

such as the Germans, Irish, Scandinavians, and Dutch who had settled in the region at different times after the mid-nineteenth century.

These groups had been attracted to the Midwest by work and opportunities in traditional rural farming areas and also in new industrial urban settings such as Chicago, Milwaukee, Detroit, and Cincinnati. Newly arrived immigrants occupied these low-skilled positions on the first rung of the labor ladder of opportunity. The Immigration Act of 1882, which restricted the immigration of Chinese nationals, opened the path for continuous migration from Europe. The early migratory stream was soon followed by Southern and Eastern Europeans, such as Poles, Bohemians, Lithuanians, Slovaks, Croatians, Italians, and Greeks. The increase in population in the region and the localized industries in particular cities contributed to the urbanization of the working force as rural dwellers migrated to urban areas in search of job opportunities in industrial factories.

A GROWING LATIN AMERICAN PRESENCE

The Latin American presence in the Midwest began to be noticeable between 1900 and 1910 when considerable numbers of people from Mexico, and to a lesser degree from other countries in the Western Hemisphere, began to migrate to the United States in search of better

labor and economic opportunities. Most were responding to the large supply of low-skilled jobs during a period of industrial expansion and growth.

Although a Latin American, and in particular, Mexican population in the Midwest existed prior to 1900, the numbers were not as significant as those in Southwestern states that were once part of New Spain—Texas, New Mexico, Arizona, and California. The Official 1900 Census did not provide specific numbers for foreign-born population from Central and South America. However, it did provide numbers for Mexico as it had done since 1850, listing it in a category by itself as one of the principal countries of birth for immigrants. The Official 1900 Census count for Mexican foreign-born residents in the Midwest provides a frame of reference for the substantial increase experienced in subsequent decades. The 1900 population counts for Kansas placed the number at 71, for Missouri at 162, for Nebraska at 27, for Illinois at 156, for Indiana at 43, for Iowa at 29, for Michigan at 56, for Minnesota at 24, for Ohio at 53, and for Wisconsin at 499.¹²

¹² Department of Commerce, Bureau of the Census. (1902, clxxiv). Gamio (1971, 24) disputes these numbers, as they did not include undocumented migration through unofficial border posts.

THE RAILROADS

The Midwest witnessed the emergence of the first Mexican settlements and communities in the early years of the 1900s, as the influx of a migratory labor force mobilized via the expanding railroad networks that connected the two countries. In the late 1870s Mexico had begun to lay down a system of railroad tracks to link the country and its northern provinces with the United States as part of a modernization campaign initiated by then President Porfirio Díaz. As train tracks extended into the northern regions and closer to the Mexico–United States border, laborers found their way to new employment opportunities in US railroad companies. Already by the 1880s Mexican nationals were employed by the Southwestern Pacific and Santa Fe Railroads to lay train tracks in desert areas of the Southwest and California (McWilliams 1968, 167–68). In the Midwest the Santa Fe Railroad in Kansas in 1903 was probably the first to employ Mexican nationals (Valdés 2000, 29; see also García 1996, 6).

The completion of the Brownsville–Kansas City line in 1904 connected the Midwest with northern Mexico. Kansas City became the site of intersecting railroads and the distribution point to other Midwest destinations. As seasonal work lost its appeal for Eastern and Southern Europeans who were becoming integrated into the social fabric of the nation and preferred to



have year-round jobs, companies in need of seasonal laborers were left with shrinking labor pools. Attracted by higher wages and steadier jobs than those found in the Southwest, the first

Rubén Trejo, *Lágrimas de los Railroad Spikes*, 2000, mixed media sculpture. Private Collection (photograph courtesy of the Snite Museum of Art, University of Notre Dame, reproduced with permission of Rubén Trejo). In a 2006 oral history interview at the Institute for Latino Studies, University of Notre Dame, Trejo discusses his father's employment by the railroad in Minnesota and his childhood memories of growing up, literally, between the tracks.

Mexican and Mexican-American laborers in the Midwest found seasonal employment in railway construction and maintenance as section crews, in meatpacking industries, and in the nascent sugar-beet industry.¹³

Significant Mexican *colonias* and neighborhoods were first established in 1905 in Kansas City, Missouri and Kansas, and St. Louis, Missouri. Settlement patterns followed places of employment such as railroad tracks, yards, and work camps owned by railroad companies. For instance, the Kansas City neighborhood of Argentine¹⁴ on the Kansas side sprang out from a boxcar camp owned by the Santa Fe Railroad and rapidly increased in population to reach 700 by 1907 (Valdés 2000, 31). Other Kansas City Mexican neighborhoods of the time were Rosedale and Westside on the Missouri side. Likewise, neighborhoods in Kansas's Dodge City, Garden City, Wichita, and Topeka followed similar residential patterns in adjacent sections of railroad tracks and yards. The meat processing industry also determined the establishment of *colonias* and neighborhoods near its meatpacking plants, particularly in Kansas City's Turkey Creek and in Topeka and Wichita.

¹³ As the Dingley Tariff of 1897 raised duties for imported sugar by 75 to 79 percent, it created a booming sugar-beet industry with large-scale commercial agricultural farms and refineries in Iowa, Michigan, Minnesota, Ohio, and Wisconsin.

¹⁴ The name 'Argentine' given to the neighborhood comes from a former silver smeltery located in its vicinity (Kansas City Public Library).

As labor needs increased around 1907, railroad companies, which became labor feeders to other industries, established an active job-recruiting program in Texas through agents located in San Antonio, El Paso, and Laredo. The seasonal and temporary nature of railroad work attracted new immigrants, usually young single males, who were promised better transportation, housing, and wages than those available in the Southwest. They soon became part of a highly transient work force which not only moved from place to place but from job to job in the different industries. The 1907 recruitment coincided with an economic depression in Mexico that affected the mining and ranching industries and led to the migration of a larger number of Mexicans from the Central Plateau (García 1996, 5).

MEXICAN POLITICAL EXILES

Kansas and Missouri also became destinations of choice for Mexican nationals seeking to escape the deteriorating political conditions of the last years of the Díaz regime prior to the 1910 Revolution. Among them were the brothers Ricardo and Enrique Flores Magón who arrived in St. Louis in February 1905, where they continued to write about art and politics. Soon after their arrival they revived publication of *Regeneración*, an anti-Díaz government newspaper they had founded in 1900 in Mexico City with a

national and diasporic distribution that included Mexican communities in the United States.¹⁵

During the first decade of the twentieth century Kansas and Missouri showed the highest increase in Mexican and Latin American population in all Midwest states. The 1910 Census population counts for Mexican foreign-born residents in the Midwest were estimated as follows: Kansas 8,429, an increase of 8,358 persons or (11,771 percent) over the 1900 Census numbers; Missouri 1,413, an increase of 1,251 persons or (772 percent) during the same ten-year period; Illinois 672; Indiana 47; Iowa 620; Michigan 86; Minnesota 52; Nebraska 290; Ohio 85; Wisconsin 39. The 1910 US Census for the first time included Central and South America as a category for foreign-born populations with estimates in the Midwest as follows: Illinois 431; Indiana 43; Iowa 76; Kansas 120; Michigan 160; Minnesota 90; Missouri 168; Nebraska 32; Ohio 233;

¹⁵ The Flores Magón brothers and a group of political exiles founded the Partido Liberal Mexicano (PLM) and published the *Programa del Partido Liberal Mexicano y Manifiesto a la Nación* in St. Louis on July 1, 1906. Their radical, pro-union anarchism attracted unwelcome attention from the US government as well as Díaz's *federales*. Many of PLM's founding members fled to Canada, and Ricardo Flores Magón died in prison. Ricardo Flores Magón's legacy and ideas would be re-examined in the 1970s by fellow Wobbly Carlos Cortéz in a linocut commissioned by the Movimiento Artístico Chicano (MARCH), which featured Flores Magón in his Leavenworth Penitentiary cell in Kansas holding a letter to Elena White in which he expressed his disagreement with the notion of 'art for art's sake.'

Wisconsin 96 (US Department of Commerce, Bureau of the Census 1913, 837).

Undoubtedly, the unstable political and economic conditions during the Mexican Revolution were major contributors to a massive migration of Mexican nationals from a variety of social and economic strata to the United States. Businessmen, lawyers, doctors, engineers, political exiles, poets, writers, teachers, farmers, and miners were displaced by conflict and violence. Large numbers of professionals and working-class people converged and made Kansas City their home. Population estimates put close to 14,000 Mexican nationals in Kansas City in the mid-1910s alone, a number large enough to warrant the opening of a Mexican Consulate to represent the interests of its citizens and to maintain commercial ties with the United States.

By 1914 the Mexican expatriate colony had founded its own weekly newspaper, *El Cosmopolita*, which catered to a growing diasporic urban middle class by keeping them informed of the latest news from Mexico, Mexico-United States relations, and local news, particularly the expanding network of train tracks. *El Cosmopolita*, in addition to news, featured poetry and classified ads for professional services by lawyers, doctors, etc.¹⁶ With this growth several cultural and social

¹⁶ The motto of *El Cosmopolita*, as part of its masthead listed on the front page, was "El Cosmopolita, semanario independiente, defensor de los Mexicanos y sus intereses en los Estado Unidos de América." For additional information about *El Cosmopolita* see Smith (1990).



Advertisement for Bernardo Lopez Mercantile Company, published in *El Cosmopolita* newspaper, año 1, No. 28, March 6, 1915, Kansas City, Missouri

*By 1920 the
Midwestern
states had made
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in their Hispanic
populations.*

organizations were established, including Unión Cultural Mexicana, which was active between 1910 and 1920, the Mexican Social Club, El Casino Mexicano, and the Unión Mexicana Benito Juárez (García 1996, 163).

POPULATION GROWTH THROUGH THE MIDWEST

As the expatriate colony developed in Kansas City, the Mexican population began to show significant increases elsewhere as new settlements were established in other cities and states. In the early 1910s other Midwestern states began recruiting Mexican laborers for their industries, and although they did not attract such large numbers as Kansas- and Missouri-based industries, they led the way to larger increases in population during the decade. In 1915 the Michigan Sugar Company hired Mexican nationals who were transported by train from Texas (García 1996, 14). Mexican nationals found employment as sugar-beet workers in Iowa, Kansas, Michigan and Nebraska;¹⁷ in packing houses in Kansas and Missouri; in the steel mills in Illinois and Indiana; and in automobile factories in Michigan. As early as 1916 noticeable settlements had

sprung up in Indiana Harbor, Milwaukee, Gary, and East Chicago. In 1917 the first significant Mexican community appeared in Chicago as track laborers, mostly from the states of Jalisco, Michoacán, Guanajuato, Querétaro, Zacatecas, Puebla, and Tlaxcala, settled in railroad camps on the Near West Side. Other settlements in the city began to develop around places of employment such as stockyards, railroad labor camps, and the steel mills in South Chicago.

The advent of World War I activated a booming economy with new labor shortages. The Immigration Act of 1917 had curtailed the numbers of immigrants from Southern and Eastern Europe but at the same time had exempted workers native to the Western hemisphere from the literacy and head tax, which allowed for the creation of a temporary worker's program to meet expanding labor needs. By 1917 the Continental Sugar Company of Kansas City was hiring laborers in Mexico to come to work in northwestern Ohio. In Detroit the Ford Motor Company initiated the Henry Ford Service School (1917–1927) to recruit and train young men to occupy management positions in the future expansion of the company into the Latin American market. Members of the school, in turn, founded the Latin American Students Club in 1919 under the auspices of a company vested in having an assimilated work force.

¹⁷ In 1907 the American Crystal Sugar Company first contracted Mexican laborers to work in Minnesota. Mexicans replaced Belgians, Germans, Romanians, Bohemians, Hungarians, and Poles who, after working for a few years, had saved enough to become landowners (Vargas 1993, 29).

By 1920 the Midwestern states had made significant gains in their Hispanic populations. As the census estimates show, both Mexico foreign-born and Central and South America foreign-born populations increased. These numbers would drop in 1921 when the United States experienced an economic depression that lasted well into 1922 and was accompanied by massive layoffs and firings, which caused many to return to Mexico and to other Central and South American nations.¹⁸ However, by the end of the year numbers would start increasing again as hiring resumed first in Texas and other states, including some in the Midwest.

In Wisconsin 750 men were hired as temporary strikebreakers for the Chicago, Milwaukee & St. Paul Railroad Company. The Mexican community on the south side was home to these and others who worked in tanneries such as the Pfister & Vogel Leather Company and other businesses such as the Cudahy Company, the Pawling and Harnishfeger Company, and the Bradley Knitting Mills (Rodriguez et al. 2000, 9). Harley-Davidson hired translators as the company was in the process of expanding its markets to Latin America.

¹⁸ The Mexican Government established a Department of Repatriation to aid in the relocation of thousands of its citizens. It is not known if other governments in Central and South America followed suit.

State	Mexico foreign-born	Central and South America foreign-born
Illinois	4,032	842
Indiana	686	89
Iowa	2,650	113
Kansas	13,770	164
Michigan	1,333	475
Minnesota	248	125
Missouri	3,411	222
Nebraska	2,611	73
Ohio	952	481
Wisconsin	174	174

Source: US Department of Commerce, Bureau of the Census (1922, 699).

DIASPORIC COMMUNITIES

In Illinois the Mexican population increased from 4,032 at the beginning of the 1920s to 21,499 by 1930 and the Central- and South American-born population from 842 to 1,483 in the same period.¹⁹ As communities grew in size, churches were built, newspapers were founded, and mutual aid community organizations, called *Sociedades Mutualistas*, were established to assist

¹⁹ The 1930 US Census established a racial distinction between white and nonwhite, leaving some Mexicans along with Central and South American populations in the category of foreign-born white and listing others as 'Mexican' in a newly created category of foreign-born nonwhite along with Negro, Indian, Chinese, and Japanese, thus racializing what was before considered national origin and listed under foreign-born (US Department of Commerce, Bureau of the Census 1933, 134-35). For an analysis of the implication of the definition and use of 'Mexican' in racial terms see Estrada, Hernández, and Álvarez (1977, 13-15).

1930 Hispanic Population Estimates in Midwestern States			
State	Mexico foreign-born	Mexican	Central and South America foreign-born
Illinois	1,430	20,069	1,483
Indiana	218	7,411	148
Iowa	176	2,345	83
Kansas	156	11,012	137
Michigan	760	9,029	774
Minnesota	115	1,986	114
Missouri	359	3,019	247
Nebraska	212	3,411	68
Ohio	309	2,937	683
Wisconsin	188	1,767	222

Source: US Department of Commerce, Bureau of the Census (1933, 134–35).

those in need. Through consulates the Mexican government made sure that expatriates would be active citizens conserving their language, culture, and traditions. Mexican consulates in the different cities promoted Mexican culture and heritage by supporting the development of community organizations and assisted in sponsoring patriotic festivals and holidays (García 1996, 125). New organizations came into being to cater to the different socioeconomic segments of these diasporic communities.

The 1920s: *Mexicanidad* and the Midwest

As the population increased and new settlements grew in number in cities in the Midwest, organizations appeared to address the cultural needs of members of a mostly Mexican community. In 1925 the *Círculo de Obreros Católicos* was founded in Chicago. Among its cultural activities were the sponsoring of cello concerts, poetry readings and, according to Juan R. García, “exhibitions of original works by prominent Mexican artists including those of muralist Alfredo [*sic*] Siqueiros” (García 1996, 169). Moreover, *Obreros Católicos* had a very active theater group called *El Cuadro Dramático* that featured nine productions between March

1927 and May 1928. It also published *Los Amigos del Hogar*, a newsletter that kept the community informed about the latest news, issues, and events. A similar cultural organization, the *Sociedad Fraternal Benito Juárez*, was also established around this time, counting among its members doctors, lawyers, and other professionals.

In response to a common perception that these two organizations were elitist in nature and served only the needs of the middle class, other groups were soon after organized to appeal to the working class. The *Sociedad Cuauhtémoc*, *El Círculo Azteca*, and the Mexican Fraternal Society were sponsors of patriotic celebrations

in Chicago that instilled in the working-class community a continued sense of Mexican nationalism and belonging. The proliferation of Mexican organizations led to an attempt to bring them together on March 30, 1925, under the Confederación de Sociedades Mexicanas de los Estados Unidos de América. However, the umbrella organization was marred by internal conflicts and dissolved after only two years (García 1996, 185).

The celebration of patriotic and religious feasts was fully supported by Mexican consulates, complying with the Government of Mexico, as a way to guarantee that Mexican nationals in the United States would continue to have contact with the cultural traditions of the homeland. This in turn led to a construction of *Mexicanidad* as a keenness for all things Mexican, which developed into a drive against acculturation and the loss of a cultural heritage. It also served to maintain a diasporic concept of nation in exile. The close ties to homeland translated into a cultural nationalism that created a sense of community—an “imagined community”²⁰ that shared the experience of migration—of *patrias chicas* and ancestral homelands. As García points out, “from the outset Mexicans voiced concern about the erosive effects life in the United States had on their culture and language. They

feared life in America would lead to massive acculturation among expatriates, especially the youth” (García 1996, 141). At this time the number of Mexicans who became naturalized citizens was negligible; most chose to maintain allegiance to Mexico and its culture.

HULL-HOUSE

In Midwestern cities settlement houses, as social institutions serving the urban poor, played important roles in providing a space for the flourishing of creativity and artistic development. As Mexican immigrants settled on Chicago’s Near West Side in the 1920s, they soon became aware of social services provided by Hull-House, a settlement house founded in 1889 by Jane Addams and Ellen Gates Starr on Halsted Street. During the first decades of the twentieth century Hull-House grew into a complex of 13 buildings from which ideas of social reform sprang that were converted to activism to change social conditions in the city. Since its founding Hull-House had offered its services to the various waves of past and present immigrants, including ethnic groups from Armenia, Bulgaria, France, Germany, Greece, Italy, Mexico, Scandinavia, and Spain. Apart from social services, Hull-House owned its own gallery, Butler Art Gallery, which was established in 1891. Hull-House also offered arts and crafts classes for the neighboring community, including pottery,

²⁰ This is a reference to Benedict Anderson’s study of nationalism in his seminal book *Imagined Communities* (1991).

José Ruiz in the Hull House
(photograph by Wallace
Kirkland, courtesy of the
Jane Addams Memorial
Collection, Department of
Special Collections, University
of Illinois at Chicago, JAMC
neg. 2291)

weaving, metalwork, ironwork, woodworking, printing and typesetting, photography, painting and drawing, bookbinding, sewing, and fresco painting classes.

Around 1921 Hull-House began to offer recreational, cultural, and educational activities to the growing Mexican population in Chicago. The Hull-House Year Book of 1921 mentions that the number of Mexicans and Greeks joining English classes was “above average” compared to previous years (Hull-House 1921, 5). Beginning in 1921, and increasingly after 1924, Hull-House served as the meeting place for the Sociedad Fraternal Benito Juárez.²¹ Hull-House became a key partner in the development of community by renting out meeting space during weekends to cultural groups such as Banda Mexicana de Chicago and the Mexican Orchestra and to social clubs such as the Cuauhtémoc and Azteca mentioned above (Badillo 2004, 40). It also served as headquarters for the theater groups De León, and Nieto y Rodríguez Mexican Troupes and as meeting space for organizations such

²¹ The Hull-House Yearbook for 1925 mentions that “an interesting development is the use of Hull-House by Mexican groups and organizations. The Benito Juárez, a Mexican fraternal society, has been here for several years, but during 1924 new groups came. Among them are the Spanish American Society, the Mexican Athletic Club, and the Mexican Art Theater. As a nationality group they are comparatively new in Chicago and on that account especially in need of a place where they may gather quietly and comfortably for recreation and pleasure” (Hull-House 1925, 12).



as the Sociedad Hispano Americana and the Mexican Art Association. By 1929 Hull-House was regularly hosting “Mexican Fiesta” on Thursday evenings for “a number of Mexicans who live in the neighborhood and also in other parts of Chicago [who] meet in the dining room where Mrs. Britton of Hull-House, the Mexican Consul and others receive them” (Hull-House 1929, 13).

Furthermore, Hull-House offered classes in art studio and ceramic studio in addition to other arts and crafts for the newly arrived immigrants. Its ceramic art studio welcomed Mexican craftsmen and ceramists who contributed new styles and techniques to the success of its ceramics shops and business enterprises. Hull-House played a prominent role in the development of ceramic arts and of Mexican ceramic artists. In 1927 the Hull-House Kilns, located in the Boys Club Building, were reorganized by Myrtle Merritt French. French adopted design techniques in the classroom previously developed by Adolfo Best-Maugard and found in his book *A Method for Creative Design*, which was translated into English and published in New York by Alfred Knopf in 1926 (Ganz and Strobel 2004, 78).²² In the decade before the pottery closed in 1937, it developed into a successful operation, which included a popular retail store that sold tableware pieces, pots, and

figurines produced by its ceramists and also distributed ware “through a wholesale dealer who has salesrooms in New York and Chicago” (Hull-House 1929, 11).

Hull-House Kilns transmitted expertise from one generation to the next. The 1931 Hull-House Yearbook mentions that the young pupils soon became teachers themselves:

Sometimes the older ones, specially the Mexicans, teach simply by their work, which the children watch... The skilled Mexicans and the ‘senior potters’ who form the oldest class in the school, are allowed to work anytime. Thus the school has developed into a center for creative work; it has provided an occupation for neighborhood men in times of unemployment and has given them an opportunity to make a little money from the sale of their work. (Hull-House 1931, 16)

From its pool of students Hull-House Kilns recognized the talent of Mexican ceramists Jesús Torres, Miguel Juárez, José Ruíz, Camilo Fuentes, and Hilarion Tinoco who by 1931 became art instructors and assistants in the kilns yard. These artists brought a different set of clay techniques and perspectives. In *Pots of Promise: Mexicans and Pottery at Hull-House, 1920–1940*, Cheryl Ganz points out that “Mexican artists modeled figures in parts; only after all parts were formed did they assemble a grouping,” in contrast to a more traditional subtractive method (Ganz and Strobel 2004, 78).

²² Best-Maugard’s book, which was illustrated by Miguel Covarrubias, was first published in Spanish in Mexico City in 1923 as *Método de Dibujo. Tradición, resurgimiento y evolución del arte Mexicano* (Mexico: Universidad Nacional Autónoma de México, 1923). In it Best-Maugard proposed a simplified method for teaching art to adults and children using seven elements of design common to nature and present in the arts of ancient civilizations such as Toltec, Egyptian, Assyrian, Chinese, Greek, Persian, Hindu, Aztec, among others. The seven elements included the circle, wave, straight line, zig-zag line, spiral, a semi-circle, and an “S” shape. The simplicity and the added visual examples facilitated the teaching of art to those learning how to draw or paint for the first time.



William L. Ortiz, "The Mexican Boulevard (Halsted Street)," linocut from Robert C. Jones and Louis R. Wilson, *The Mexican in Chicago* (Chicago: The Comity Commission of the Chicago Church Federation, 1931), 8.

In the 1930s the ceramic art work of Juárez, Ruíz, and Torres would be exhibited at different venues in Chicago, including the Renaissance Society of the University of Chicago's Exhibition of Religious Art in 1931 and in the children's room of the Art Institute of Chicago (Ganz and Strobel 2004, 77). In one of these exhibitions Miguel Juárez was recognized with an award for best decorative object by the Art Division of the American Ceramic Society in Cleveland in 1931 (Hull-House 1931, 17). After learning ceramics and art at Hull-House Kilns, Torres went on to have a successful career as an artist, decorating the interior of Pullman Standard Manufacturing Company railway cars and the interiors of the Radio Club in Chicago and the Miller Brewing Company's High Life Spa in Milwaukee (Ganz and Strobel 2004, 86). Hull-House Kilns helped these artists to navigate the critical period of the Great Depression at the turn of the decade by providing an outlet for their art in commercial establishments in Chicago and New York, as Mexican pottery and art became increasingly popular.

Hull-House maintained an active graphic arts shop, and several arrivals from Mexico utilized it. In 1931 the Comity Commission of the Chicago Church Federation published the results of a survey of Mexicans in Chicago conducted in the years 1928–31 which was illustrated with linoleum cuts by William L. Ortiz

executed and printed in the graphic studios at Hull-House (see Jones and Wilson 1931).

POSTREVOLUTIONARY MEXICAN CULTURE RETURNS TO ITS ROOTS

The success of the ceramic activities at Hull-House in the 1920s coincided with a period of heightened awareness and popularity of all things Mexican in the United States. Several factors converged to bring *Mexicanidad* to new prominence. Archaeological explorations conducted in the Yucatán Peninsula by the Carnegie Institution stimulated interest in Mexico's cultural past and Mexico soon caught the imagination of the United States with its landscape and colors, its folk art and traditions. Mexican artists traveled and worked in the United States, particularly in New York, and American artists began to travel to see for themselves the art that had emerged as the country searched for a new cultural identity in a postrevolutionary state.

Beginning in the late 1910s, Mexico underwent a period of revalorization of its culture as it entered a reconstruction phase that sought to restore the country after years of violence, destruction, and upheaval. Mexico looked at its cultural roots and folklore as sources of artistic inspiration to provide a unifying cultural link for a new nation after the Revolution. Perhaps the first manifestation of this new view of a cultural identity for the nation was the *Exposición de*

Arte Popular, presented as part of the centennial celebrations of Mexico's independence from Spain in 1921. According to James Oles, "this was the first exhibition that placed the aesthetic value of Mexican crafts in the foreground" (Oles 2002, 19). Organized by artists Roberto Montenegro and Jorge Enciso, the exhibition traveled to Los Angeles and was also shown at the 1922 Centennial Exposition in Rio de Janeiro. Featuring a broad range of media and objects, it set the canon for future exhibitions of Mexican folk art in the United States.

As part of this construction of a new national cultural identity Mexico's Secretariat of Education, under the leadership of José Vasconcelos, initiated government-sponsored art patronage that offered Mexican artists commissions to paint fresco murals in government buildings. The Mexican "Mural Renaissance" and its artists received international attention and leading art magazines in the United States reported on the latest art developments in Mexico which departed from established European canons.

In the Midwest this interest was augmented in the summer of 1926 when Vasconcelos was invited by the University of Chicago, along with anthropologist Manuel Gamio, former Director of the Bureau of Anthropology and Sub-Secretary of Education, and Moisés Saenz, former Sub-Secretary of Education, to participate in the

Third Institute of the Norman Waite Harris Foundation which dealt with the problems of Mexico, particularly issues of class, race and nation. Lectures delivered by Vasconcelos, Gamio, and Saenz were published by the University of Chicago Press in two volumes.²³

Interest in Mexican culture in the United States had first appeared in architecture as early as the 1910s with the Mayan Revival style that incorporated pre-Columbian Mesoamerican Mayan, Aztec, Toltec, and Mixtec architectural forms and details in façades of buildings designed by the likes of Frank Lloyd Wright, Walter Burly Griffin, and Francis Barry Byrne. Although examples of Mayan Revival architecture were more numerous in California, the Midwest enjoyed a series of buildings designed by Wright beginning in 1915, such as the A. D. German Warehouse in Richland Center, Wisconsin. Architects Walter Burly Griffin and Francis Barry Byrne, former Wright associates at his Oak Park studio, appropriated Mayan Revival elements in their design of Midwest residences such as the Frank Palma House in Kenilworth, Illinois, and the James E. Blythe House in Mason City, Iowa.

²³ Volume I included the lectures of José Vasconcelos and Manuel Gamio entitled "The Latin American Basis of Mexican Civilization" and "The Indian Basis of Mexican Civilization" respectively. Volume two included lectures by Moisés Saenz and Herbert I. Priestley entitled "Some Mexican Problems" and "The Mexican Nation, a History."

Following the popularity of Aztec theaters built in Eagle Pass, TX, San Antonio, and Los Angeles, Detroit gained a Mayan theater interior with decorations sanctioned by Carnegie Institute archaeologist Sylvanus Morley, who served as ornament consultant when it was built in 1928. Morley also wrote the essay for the opening day pamphlet entitled "The Story of the Maya: The Greeks of the New World."²⁴

Awareness of developments in Mexican muralism increased as the decade came to a close. The presence of one of the three better-known muralists, José Clemente Orozco, who

²⁴ Sylvanus Morley's essay was republished as an appendix in Ingle (1984, 81–83).

had moved from Mexico to New York in 1927, only augmented this interest. Soon Midwest museums, art organizations, and galleries followed New York in organizing exhibitions of their work, beginning with the first Orozco exhibitions: Drawings and Paintings by José Clemente Orozco at the Chicago Arts Club in the summer of 1929, and Drawings by José Clemente Orozco at the Art Institute of Chicago in December 1929. These two were the first in a long series of exhibitions of Mexican artists that dominated the decade, foretelling the immense appeal, popularity, and impact that Mexican art and artists would have in the art of the United States in the 1930s.

The 1930s: Mexican Artists in the United States

In the 1930s Mexican art had left an indelible mark on the art of the United States by providing a model that diverged from the canons espoused by European institutions, particularly the School of Paris. The implementation of the government art programs of the New Deal increased the visibility of social realism in art and muralism. Figures such as Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros influenced and inspired American artists including those who would develop an American art style in the following decades. The presence of the "Tres Grandes"

had a strong impact and helped to increase the visibility of the art of Mexico in the north.

However, the 1930s would be a decade characterized by contradictions. While Mexican arts and Mexican artists enjoyed great attention, at the same time Mexican nationals residing in the United States and Mexican Americans found themselves adversely affected by the economic depression that swept the nation and the world which led to an increasing anti-immigrant, and in fact, targeted anti-Mexican sentiment. Campaigns initiated by city, county, and state

governments forced the mass repatriation of hundreds of thousands of persons from Mexico and US citizens of Mexican descent.²⁵ Francisco Balderrama and Raymond Rodríguez cite three pretexts for this period's repatriation: "to return indigent nationals to their own country, in this case Mexico; to save welfare agencies money; and to create jobs for real Americans." They add, "These concepts were reinforced and justified by the prevailing belief that 'those people would be better off in Mexico with their own kind'" (Balderrama and Rodríguez 2006, 120).²⁶

At the same time anti-Mexican sentiment was on the rise, four major Mexican-themed exhibitions opened in some of the leading museums of the Midwest in the early 1930s: *Lithographs and Drawings by José Clemente Orozco and Leopoldo Méndez* at the Layton Art Gallery/Milwaukee Art Institute (1930); *Diego Rivera* at the Detroit Institute of Arts (1931); *Mexican Art* at the Art Institute of Chicago and the Layton Art Gallery/Milwaukee Art Institute (1931–32); and the *Diego Rivera Retrospective*

circulated by the Museum of Modern Art and shown at the Layton Art Gallery/Milwaukee Art Institute (1933). Thanks to the efforts of the American Federation of Arts, a major exhibition of Mexican art, originally organized in New York, traveled to the Cleveland Museum of Art, the Layton Art Gallery/Milwaukee Art Institute, and the Art Institute of Chicago in 1931.²⁷ Furthermore, articles and essays in US art magazines and newspapers began to follow closely and report the activities of muralists Rivera, Orozco, Siqueiros, and other Mexican artists.

²⁵ Balderrama and Rodríguez (2006, 120) make the distinction that while the federal government had jurisdiction over deportations, it was not involved "as a general rule" in the repatriation endeavors.

²⁶ Many Mexicans chose to return to Mexico for lack of work during the Depression and many more, including US citizens, were forcibly repatriated. As part of its services, Hull-House provided citizenship classes and supported the Chicago Mexican community through the Immigrants' Protective League (IPL). At the height of the repatriation program IPL played a significant role in protecting Mexicans from abuses.

²⁷ In 1930 the Metropolitan Museum of Art organized the exhibition *Mexican Arts* with the support of Ambassador Morrow and the Carnegie Foundation. René d'Harnoncourt, an Austrian count who had migrated to Mexico in 1926 and had become an expert on Mexican crafts by working for Frederick Davis's Sonora News Company, an antique crafts shop in Mexico City, became curator of the exhibition. For more details in the development of the exhibition and its patronage see López (2002).

**DIEGO RIVERA:
A FIGURE OF CONTROVERSY**

Diego Rivera's association with the United States had begun in September 1929, when he received a commission from Dwight W. Morrow, US Ambassador to Mexico, to paint the loggia of the Palace of Cortés in Cuernavaca, Mexico. Morrow's commission was a gift from the Government of the United States to the State of Morelos as a gesture of friendship between the two countries. This was followed by the first mural commissions on United States soil in September 1931, when Rivera was hired to paint the *Allegory of California* at the Luncheon Club of the Pacific Stock Exchange in San Francisco and *The Making of a Fresco* at the California School of Fine Arts.

During this period Rivera had received considerable press coverage, including articles in issues of *Creative Arts*. In 1929 the first book on Rivera for a US market was published: *The Frescoes of Diego Rivera* by Ernestine Evans. Furthermore, the American Institute of Architects, thanks to Morrow's intervention, awarded Rivera its Fine Arts Gold Medal, generating more publicity for the artist (Founders Society 1986, 70). In the Midwest the Detroit Institute of Arts held an exhibition of Rivera's paintings and drawings in February 1931.

On May 26, 1931, in perhaps the most significant event for Mexican art in the Midwest during this period, the Arts Commission of the City of Detroit approved a mural program for the walls of the Garden Court of the Detroit Institute of Arts (DIA) to be painted by Rivera and funded by Edsel Ford. Rivera arrived with his wife Frida Kahlo in Detroit on April 21, 1932, to execute the murals, which featured the development of the automotive and pharmaceutical industries in Detroit. During two months, Rivera visited several sites of the Rouge Industrial Complex including Ford Motor Company, Chrysler Corporation, Parke-Davis, Dow Chemicals, and Michigan Alkali before submitting sketches to the arts commission for approval. On July 25, 1932, Rivera and his assistants Andrés Sánchez Flores, Clifford Wight, John Viscount Hastings, Arthur S. Niendorf, Ernst Halberstadt, Stephen Pope Dimitroff, Lucienne Bloch, and José Alfaro began to paint the 27 fresco panels depicting Detroit's industrial power and spirit.

The *Detroit Industry* murals were executed in the midst of the Great Depression. The wide scope of the economic decline in the nation also touched the DIA's staff, many of whom were let go or had to take a leave of absence, as did DIA's director William R. Valentiner. Between April 1932 and March 1933 Rivera became involved

with Detroit's artistic community and the Detroit Mexican community, participating in meetings, festivals, and celebrations. He visited the Scarab Club, an art organization dedicated to promoting emerging and established Michigan artists, and he was asked to sign one of the beams in their lounge.²⁸

Rivera witnessed the effects of the Great Depression on the Detroit Mexican community and was moved to action by what he saw. In 1932 he helped to establish the Liga de Obreros y Campesinos de Michigan to help the Detroit Mexican Consulate and its consul Ignacio Batiza ease the dire conditions of repatriation, including cooperating with welfare authorities and advocating for basic services for Rivera's fellow citizens (Balderrama and Rodríguez 2006, 173). Rivera raised money for relocating expenses, contributed his own personal funds for the relief effort, and helped set up agricultural workers' cooperatives in four locations in Mexico.

Rivera's participation in this effort was controversial since he initially supported the repatriation efforts by talking people into returning to Mexico where, he was convinced, they would encounter better economic

opportunities. However, reality proved him wrong. Limitations in transportation resources left many stranded at the border, and those who reached the four workers' cooperatives, one in Nuevo León, one in San Luis Potosí, and two in Guerrero, found themselves with land but not the seeds or tools that had initially been promised by the Mexican government. Dylan Miner has examined Rivera's role in the repatriation process arguing that he "played a 'divisive' role...in the hardly uniform Mexican community" (Miner 2005, 648). Rivera was criticized both by Detroit's Mexican right wing, aligned with the Catholic Church, for his leftist views and his work against the Church and by the left wing for his and the Liga's positions on repatriation.²⁹

The intense interest in Mexican muralism in the United States at the time, and in Rivera's works in particular, led the Museum of Modern Art (MoMA) to organize the exhibition *Color Reproductions of Mexican Frescoes* by Rivera, which traveled to several museums in Midwest cities including Milwaukee, Madison, St. Louis, Detroit, and Kent between 1933 and 1938.

Rivera completed the *Detroit Industry* murals on March 13, 1933. The Detroit Institute of Arts officially dedicated them on March 18 and

²⁸ The Scarab Club's website lists several prominent artists who have signed beams in the lounge, among them Rivera, Marcel Duchamp, Norman Rockwell, Marshall Fredricks, and Tyree Guyton (Scarab Club n.d.).

²⁹ Miner (2005) is one of the very few scholars to explore Rivera's contentious relationship with the *colonia mexicana* in Detroit.

opened the Court to the public, attracting close to 86,000 visitors in the month of March alone. Rivera left for New York soon after to begin the mural commission *Man at the Crossroads Looking with Hope and High Vision to the Choosing of a New and Better Future* (proposed title) at the Radio Corporation of America (RCA) Building at Rockefeller Center. Before he left Detroit, General Motors commissioned him to paint a mural in its corporate building at the upcoming 1933–34 Century of Progress Exposition in Chicago. However, his controversial inclusion of a portrait of Lenin in the RCA mural and his refusal to remove it led to his dismissal before the mural was completed and to the immediate cancellation of the General Motors commission.³⁰

³⁰ After noticing Lenin's face in the newest section of the work, Nelson Rockefeller wrote a letter to Rivera on May 4, 1933, asking him to replace Lenin's portrait with that of an unknown man, arguing that the portrait in a mural in a commercial public building would offend many people. Rivera replied two days later that Lenin's head, although sketchy, was in the original design approved by Raymond Hood of Todd, Robertson, & Todd, managing agents at RCA. Furthermore, he expressed his concern about the concept of the mural. Rather than mutilate his concept by removing Lenin's face he would prefer its physical destruction to conserve its conceptual integrity. Rivera offered as a solution to include Lincoln's portrait to maintain a balance in its historical meaning. On May 9 Hugh S. Robertson sent a letter of dismissal to Rivera with a check for the \$14,000, still owed to him on the \$21,000 contract and the unfinished mural was covered with a blank canvas until it was destroyed in February 1934. For a complete account of the episode see Herner de Larrea (1987, 80, 82, 158).

ART AND THE NEW DEAL

The influence of the Mexican mural movement and the US enthusiasm for Mexicanidad made its presence felt even within the federal government. With the inauguration of President Franklin Delano Roosevelt on March 4, 1933, a new era of US foreign relations with countries in Latin America began. In his inaugural address Roosevelt stated his intentions to realign his foreign policy to that of a good neighbor, which for its effects on relationships with the twenty-one republics in the Americas translated into a Pan-Americanism as a new version of the Monroe Doctrine. The following month, Roosevelt explained it in more detail during a speech given at the Pan-American Union in Washington DC during the celebration of Pan-American Day: "The essential qualities of a true Pan-Americanism must be the same as those which constitute a good neighbor, namely, mutual understanding, and, through such understanding, a sympathetic appreciation of the other's point of view. It is only in this manner that we can hope to build up a system of which confidence, friendship and goodwill are cornerstones" (Roosevelt 1933).

In 1933 George Biddle proposed to President Roosevelt a relief effort for artists modeled after the Mexico government's sponsored muralism of the 1920s. In a letter dated May 9, 1933, Biddle wrote:

There is a matter which I have long considered and which some day might interest your administration. The Mexican artists have produced the greatest national school of mural painting since the Italian Renaissance. Diego Rivera tells me that it was only possible because Obregón allowed Mexican artists to work at plumbers' wages in order to express on the walls of government buildings the social ideals of the Mexican revolution.

The younger artists of America are conscious as they have never been of the social revolution that our country and civilization are going through; and they would be eager to express these ideals in a permanent art form if they were given the government's cooperation. They would be contributing to and expressing in living monuments the social ideals that you are struggling to achieve. And I am convinced that our mural art with a little impetus can soon result, for the first time in our history, in a vital national expression (Biddle 1939, 268).

Inspired by the Mexican government-sponsored mural commissions of the 1921–1924 model, the Roosevelt administration initiated a pilot program on December 12, 1933, geared towards aiding unemployed artists by providing commissions in public buildings and a weekly wage. Commissions from the Public Works

of Art Project (1933–34) and subsequent programs, such as the Treasury Department's Section of Painting and Sculpture (1934–43) and the Works Progress Administration/Federal Art Project (1935–43), provided significant economic relief for artists including several Latinos and Latin Americans.

Carlos Lopez, who would become one of the best-known Michigan artists in the 1940s and early 1950s, participated in government-sponsored WPA art projects, executing murals in federal buildings in the Midwest such as the

Carlos Lopez, *Plymouth Trail*, 1938, mural Plymouth, Michigan, Post Office (photograph courtesy of George Vargas)





(above) Edward Chavez, *Building a Sod House*, 1941, mural. Geneva, Nebraska, Post Office (photograph courtesy of the Nebraska State Historical Society)

(right) The Boys' Club at the Hull House with Adrian Lozano, *Progress of Mexico* in background (photograph by Allen, Gordon, Schroepel and Redlich Inc., courtesy of the Jane Addams Memorial Collection, Department of Special Collections, University of Illinois at Chicago, JAMC neg. 132)



post office in Dwight, Illinois (1937), the post office in Plymouth, Michigan (1938), and the post office at Paw Paw, Michigan (1940).

Among other Latino artists painting murals at this time in the Midwest were Edward Chavez, Adrian Lozano, and Jean Charlot. Chavez painted a mural in a post office in Nebraska, and Lozano is credited with having painted the first Latino mural in Chicago in the Benito Juárez Club Room at Hull-House (Sorell 1979, 3; Ganz and Strobel 2004, 50). At the time Lozano had been enrolled in printmaking, drafting, and painting classes that included lessons on fresco painting. Jean Charlot, who took part in the Mexican Mural Movement and had moved from Mexico to New York in 1929, also became a



Jean Charlot, *Chemin de Croix*, 1920, (image reproduced courtesy of the Jean Charlot Estate, LLC. © The Jean Charlot Estate, LLC). Jean Charlot was the featured artist for the inaugural exhibition of the Institute for Latino Studies' Galería América@ND, University of Notre Dame.



Title page of
"Modern Mexican Art,"
1939 (Minneapolis,
The University of
Minnesota Press)

frequent visitor to the Midwest. Between May 1935 and January 1937 he painted the *Way of the Cross*, a series of oil on canvas panels, for St. Cyprian Church in River Grove, Illinois. While teaching at the University of Iowa he executed the fresco mural *St. Christopher* in a classroom on July 13–18, 1939 (University of Hawaii 2003).

BEYOND MURALISM

PHOTOGRAPHY

Throughout the 1930s Hull-House held festivals of Mexican culture and hosted Mexican artists as faculty. One of them was photographer Manuel Álvarez Bravo, who was invited in 1936 by Emily Edwards to teach photography at Hull-House. He also exhibited his photographs at its

Benedict Gallery (López 2004, 95–96). Other instructors at Hull-House at this time included Morris Topchevsky, who had studied art at the Academy of San Carlos in Mexico City and had met Diego Rivera.

PUBLICATIONS

The interest in Mexican art and artists that characterized the 1930s expanded into other areas such as publications. In 1939 the University of Minnesota Press published the book *Modern Mexican Art* by Laurence E. Schmeckebier, whose account of the development of Mexican art was based on personal conversations with the leading Mexican artists of the day. Schmeckebier also included detailed descriptions of the artworks' color schemes to aid readers looking at the black and white illustrations that accompanied the text. After providing an overview of Mexican art since pre-Hispanic times, Schmeckebier focused on more recent activities such as those of the Syndicate of Technical Workers, Painters, and Sculptors and Orozco, Rivera, and the Mexican School.

In 1940 the University of Chicago Press published the first monograph on Brazilian artist Candido Portinari, *Portinari: His Life and Art*, with an introduction by Rockwell Kent. Portinari was introduced to American audiences as one of the leading painters in South America.

The Early 1940s: Looking at the Western Hemisphere Anew

In the Midwest this high-profile cultural exchange program gave audiences the opportunity to witness the development of art from Mexico and other nations in the Western hemisphere.

The beginning of the 1940s found the United States witnessing a world conflict from afar. Even though the country would not enter World War II and join the Allied Forces until December 1941, possible security threats by Nazi Germany in the Western hemisphere were evident as early as the summer of 1940. As producers and exporters of raw materials and sharing a history of colonization, nations in Latin America had strong commercial and cultural ties to countries in Europe and had seen in previous years a growing presence of German, Japanese, and Italian fascist and Spanish Falangist groups in their midst that controlled banks, businesses, schools, radio stations, cinemas, and athletic clubs in the different republics.

The Pan-Americanism espoused by the Roosevelt administration throughout the 1930s had brought closer ties with the United States, helping to create a nascent hemispheric solidarity that was now being threatened by fascist propaganda and ideology. President Roosevelt, who had been re-elected for a second term in 1937, established a subordinate body to the Council of National Defense on August 16, 1940 with the purpose of “coordinating and correlating the activities of the Government with respect to Hemisphere defense in connection with emergencies affecting the national security and defense” (US National Archives

Box 511, Chapter I, n.p.). This led to the creation of the Office for Coordination of Commercial and Cultural Relations between the American Republics headed by Nelson Rockefeller.

Under Rockefeller the Office of the Coordinator of Inter-American Affairs (OCIAA), as the office later became known, initiated cultural programs to promote American art in the Americas as well as Latin American art in the United States through exhibitions, publications, art contests and awards, and art fellowships and scholarships to “further national defense and strengthen the bond between the nations of the Western Hemisphere.”³¹ To promote and increase the knowledge of Latin American art, the OCIAA entered into agreements in 1941 with the American Museum of Natural History, the Brooklyn Museum, and the San Francisco Museum of Art to organize exhibitions and with the Museum of Modern Art (MoMA) to travel them to smaller museums, community centers, and university museums. In the Midwest this

³¹ Item No. 5 of the duties of the Coordinator in the Order Establishing the Office for Coordination of Commercial and Cultural Relations between the American Republics states that “The Coordinator shall...be charged with the formulation and the execution of a program in cooperation with the State Department which, by effective use of Governmental and private facilities in such fields as the arts and sciences, education and travel, the radio, the press, and the cinema, will further national defence [sic] and strengthen the bonds between the nations of the Western Hemisphere” (US National Archives Box 511, Chapter I, n.p.).

high-profile cultural exchange program gave audiences the opportunity to witness the development of art not only from Mexico, which had dominated Latin American art in the United States in the 1930s, but also from other nations in the Western hemisphere.

The high national demand for Latin American art that characterized the early 1940s led to an organized effort by the OCIAA and MoMA to compile a list and advertise traveling exhibitions. Included in the list were the Art Institute of Chicago's 21st International Watercolor Exhibition organized by Daniel Catton Rich and others that would be shown in Midwest museums such as Murals by Portinari; Mexican Popular Arts; Rivera, Orozco, Siqueiros; United Hemisphere Poster Design; and Brazil Builds (all organized and traveled by MoMA); Marina Nuñez del Prado (traveled by the American Federation of Arts); and others such as Emilio Pettoruti, Paintings from Latin America, Modern Painters from Brazil, all of which presented a varied and representative sample of the contemporary art of the hemisphere (US National Archives Box 1216).³²

The Pre-Columbian Art, the Latin American Art of the Colonial Period, and Contemporary Latin American art exhibitions traveled to venues such as the Women's City Club in Detroit;

Stix, Baer, and Fuller Department Stores in St. Louis; Olivet College in Olivet, Michigan; the University of Wisconsin, Madison; the Milwaukee Art Institute; Saginaw Junior League, Saginaw, Michigan; Cornell College, Mount Vernon, Iowa; and Fort Wayne Art School and Museum, Fort Wayne, Indiana. Other Midwest organizations expressed interest in hosting the exhibitions, including the University of Minnesota Gallery, Minneapolis, Minnesota; Lawrence College, Appleton, Wisconsin; Illinois State Museum, Springfield, Illinois; Lake Erie College, Painesville, Ohio; the Art Institute of Zanesville, Zanesville, Ohio; Russell A. Alger House, Grosse Point Farms, Michigan; the Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio; and Winfield High School Art Gallery, Winfield, Kansas.

In April 1944 the exhibition *Posada: Printmaker to the Mexican People*, which was lent to the Art Institute of Chicago by the Government of Mexico through the Dirección General de Educación, became the first direct cultural exchange between a US and a Mexican museum. In turn, the Art Institute of Chicago sent an exhibition of lithographs and posters by Henri de Toulouse-Lautrec to the Palacio de Bellas Artes, Mexico City. To accompany the exhibition, the Art Institute published a catalog that included an essay by Mexican Fernando Gamboa and catalog lists by Americans Carl O. Schniewind and Hugh L. Edwards.

³² When the Office of the Coordinator of Inter-American Affairs ceased to exist in 1944, these duties were transferred to the National Gallery of Art.

The Mid-1940s to Early 1960s: Artists Joining Academia and Establishing First Commercial Galleries

Many students enrolled in art schools, creating academic job openings for artists...

Even though the focus of US cultural diplomacy shifted towards Europe after 1945 as the period of postwar reconstruction began under the Marshall Plan, Latin American art continued to thrive in the United States. New galleries opened, exhibitions broke new ground, and artists such as Carlos Lopez, Mauricio Lasansky, Rufino Silva, Jean Charlot, and Enrique Riverón established a significant presence in US academia.

At the end of World War II the United States saw millions of returning veterans eager to start a new civilian life in times of peace. The signing of the Servicemen's Readjustment Act or G.I. Bill of Rights by President Roosevelt on June 22, 1944, made college and university education and technical training accessible to those who had served in the armed forces during World War II, in addition to providing a living expense stipend. By paying the entire college education tuition benefits directly to universities, the G.I. Bill caused soaring enrollment numbers at universities and an increased professionalization of a work force, in addition to facilitating home and business ownership that directly strengthened a middle class while maintaining a strong economy. Universities grew in size, increasing their resources and providing new opportunities for both teaching and learning.

Many students who would not otherwise have been able to afford the tuition enrolled in art schools, creating academic job openings for artists, including Latinos.

CARLOS LOPEZ

Carlos Lopez, well known in his own time but later referred to by George Vargas as "A Forgotten Michigan Painter," initiated his artistic career in the 1930s (Vargas 1999, 3). Born in Havana, Cuba, to parents from Spain, Lopez grew up in Spain, moving to Michigan at age 11. He attended art school at the Detroit Art Academy and the Art Institute of Chicago. His first exhibitions were held in Detroit in 1932 in group exhibitions at the Michigan Artists Exhibition and at the Scarab Club. From 1933 until 1937 he was director of the Detroit Art Academy, and from 1937 until 1942 he taught at the Meinzinger School of Art. As previously mentioned, he participated in WPA mural projects in the late 1930s. He was recognized with the Lillian H. Haas Prize in 1936, the Art Prize of the Friends of Modern Art in 1937 from the Detroit Institute of Arts, and the Scarab Gold Medal in 1938.

Lopez joined the war effort in 1942, when he was selected as one of eight contemporary

American artists by the US War Department to create a visual record of tank and anti-aircraft guns war production in the United States as part of the “Soldiers of Production” art series. Between 1943 and 1944 he was appointed by the Office of Emergency Management as War Artist Correspondent and was sent to the Central Africa Base near Accra, Ghana, to document US Army forces. (The financial aspect of the assignment was taken over by *Life Magazine*, which continued to support artists involved in the project.) On his return from the war Lopez received several commissions, including one by Abbott Laboratories to paint amphibious training and operations by the US Army and the most notable one, “Michigan in Canvas” sponsored by the J. L. Hudson Company of Detroit, to paint scenes of contemporary Michigan life along with nine other well-known leading artists of the day. Lopez’s artwork was also included in the exhibition *American Paintings Today, 1950*, held at the Metropolitan Museum in New York.

But most significant was Lopez’s appointment as assistant professor of painting in the School of Architecture and Design at the University of Michigan in 1945. Lopez went on to have a successful art career during the 1940s and early 1950s and was well respected and liked in professional art circles. He often served as juror of art competitions and, according to newspapers of the time, he was often referred

to as the Michigan artist who had won the most prizes between 1943 and 1953 (Lopez 1932–1973, reel 2105, frame 472, obituary). Lopez died in January 1953 at age 44. By then he was associate professor of painting and drawing.

MAURICIO LASANSKY

In the same year that the University of Michigan hired Lopez, 1945, the State University of Iowa appointed Mauricio Lasansky as visiting lecturer for graphic arts. Lasansky, who was born in Argentina in 1914, had come to the United States in 1942 with a Guggenheim Fellowship to study printmaking. Arriving in New York, Lasansky spent months in the print room of the Metropolitan Museum of Art studying and examining every print in its vast collection of over 150,000 works by old and contemporary masters.³³ He also joined the renowned At elier 17, Stanley William Hayter’s printmaking workshop which had relocated from Paris during the war years, to further develop his knowledge of intaglio and to experiment with new techniques. Working at Hayter’s workshop gave Lasansky the opportunity to meet and work alongside European printmakers who had recently migrated to the United States, as the center of the art world shifted from Paris to New York, and to become acquainted with the work of Chagall,

³³ Lasansky was the first person to study the collection in its entirety (Zigrosser 1960, 6).

Miró, and Picasso, among others. The prospects of continuing his art career in the United States appealed to Lasansky and, with the support of the president of the Guggenheim Foundation, he landed a one-year teaching position as the second artist-in-residence at the University of Iowa, succeeding German-born Emile Ganso after the latter's sudden death in 1941.

Lasansky reorganized the University of Iowa's Department of Graphic Arts following a Renaissance workshop model in which students worked in a professional environment to further develop their creativity and individual styles, drawing from their own experiences. After Lasansky's first teaching term came to an end, he was appointed assistant professor in 1946, associate professor in 1947, and full professor in 1948. His fruitful and distinguished career has spanned several decades, and he has become one of the most recognized figures in American printmaking and graphic arts. Not only did he establish one of the most important and influential intaglio and printmaking schools in the nation but he also trained generations of printmakers who went on to teach and establish

and direct graphic art schools in the Midwest and elsewhere.³⁴

RUFINO SILVA

Another artist to enter academia in the mid-1940s was Rufino Silva, who attended the School of the Art Institute of Chicago (SAIC) from

³⁴ The exhibition *Intaglios*, organized by the Buffalo Fine Arts Academy in 1959 under the auspices of the United States Information Agency, traveled to several Latin American cities in Argentina, Brazil, Chile, Mexico, and Peru. In it Lasansky and 37 of his former students from 1948–1959, who were by then professional artists and professors in art departments, exhibited intaglio works. Among the group were artists who were then faculty at several Midwest Art departments and museums, including Keefe Baker (Northern Illinois University–De Kalb, Illinois), David E. Bernard (University of Wichita, Kansas), Harry Brorby (Ottawa Fine Arts Workshop, Holland, Michigan), H. C. Cassill (Cleveland Institute of Art), Lee Chesney (University of Illinois–Urbana), Davis F. Driesbach (Ohio University–Athens), Roland Ginzel (University of Illinois–Chicago), Harland J. Goudie (Knox College, Galesburg, Illinois), Dorothy Hansen (Kalamazoo Art Center), Frederick Keller (University of Iowa), Arthur Levine (University of Illinois–Urbana), Marvin Lowe (University of Iowa), Malcolm Myers (University of Minnesota–Minneapolis), Carol Nadelhoffer Orman (University of Iowa), Jock Orman (University of Iowa), Jeanne H. Richards (University of Nebraska–Lincoln), Lynn Schroeder (University of Iowa), Moishe Smith (Southern Illinois University–Carbondale), John Talleur (University of Kansas–Lawrence) and Robert Warrens (University of Iowa).

1939 to 42.³⁵ Born in Humacao, Puerto Rico, on October 3, 1919, Silva received a fellowship from the government of Puerto Rico to study art. After graduating from SAIC he traveled extensively throughout South America, settling temporarily in Milwaukee in 1945 where he joined the Layton School of Art as an art instructor. He then moved to Paris in 1947, and after receiving a certificate from L'École de la Grand Chaumière, he returned to the Midwest in 1951. He had his first solo exhibition at the Art Institute of Chicago in 1952. In 1959 he became an art instructor at SAIC where he taught

³⁵ Hispanics had already begun to establish a presence at SAIC in the late 1920s as an increasing number of Mexicans thinking of art as an occupation and career enrolled. These included Antonio García, who was born in 1901 in Monterrey, Mexico, and at the age of twelve moved with his family to San Diego, Texas. García attended SAIC between 1927 and 1930, later settling back in Texas where he taught art at the Del Mar College and conducted art workshops in Mexico (Quirarte 1973, 41–42). A contemporary of García's, Octavio Medellín, who was born in the town of Matehuala, Mexico, in 1907 and moved to San Antonio, Texas, in 1920, enrolled in evening art sessions at SAIC throughout 1928 (Quirarte 1973, 49). Perhaps one of the better known artists attending SAIC at this time was José de Rivera, who relocated to Chicago from Louisiana in 1924 and enrolled in evening classes with John W. Norton in 1926 after several job stints in tool and die making factories. De Rivera developed his own sculptural style that was influenced by Bauhaus philosophy and artists Laszlo Moholy-Nagy, Rudolf Belling, and Oscar Schlemmer as well as by John Storrs, Archipenko, and Duchamp-Villon. De Rivera would stay in Chicago until 1931, and his association with the Midwest continued well into the 1970s. He received the Watson F. Blair Prize from the Art Institute of Chicago in 1957 and in the same year a retrospective of his work was organized at the Walker Art Center. In 1974 he received an honorary doctorate of fine arts from Washington University in St. Louis.

figure drawing and painting until his retirement in September 1982, at which time he was promoted to professor emeritus, a title he declined to accept.³⁶ Several of Silva's students went on to become leading artists in the 1970s and 1980s, among them Paul Sierra.

JEAN CHARLOT

Beginning in 1939 at the University of Iowa Jean Charlot taught summer sessions at various Midwestern US universities. Returning to the University of Iowa in 1940, he painted a section of a mural in the Fine Arts Building. In the summers of 1955 and 1956 he taught at the University of Notre Dame in South Bend, Indiana, where he executed the fresco mural *Fresco Class in Action* in the student lounge of the O'Shaughnessy Building, beginning June 18–July 15, 1955, in addition to *Fourteen Panels Symbolizing the Fine Arts* for the nearby Saint Mary's College O'Laughlin Auditorium on August 5–16, 1955 (Vargas 1999, 7). Commissions from churches followed, and from December 10–19, 1955, Charlot completed eleven portable fresco panels for the Church of the Good Shepherd in Lincoln Park, Michigan, depicting the *Psalms of the Good Shepherd*.

³⁶ Despite his work in Chicago, information on Rufino Silva is scarce. This brief profile was based on information from his employment files at the Institutional Archives of the Art Institute of Chicago, Chicago, IL.



Two students working on scaffolding on the Jean Charlot-directed fresco, *Fresco Class in Action*, summer, 1955, fresco mural (photograph courtesy of the Jean Charlot Collection, University of Hawaii at Manoa Library).



Jean Charlot, *Fresco Class in Action*, 1955, fresco mural, 11 x 25 ft., O'Shaughnessy Hall, University of Notre Dame, Notre Dame, Indiana (photograph courtesy of the Archives of the University of Notre Dame, Collection GDIS Box 2. Image reproduced courtesy of the Jean Charlot Estate LLC. © the Jean Charlot Estate LLC).

In the summer of 1956 Charlot returned to the Midwest, first to Iowa, where he painted the mural *Inspiration of the Artist* in the stairwell of the Des Moines Art Center on May 29–June 7 and later to the University of Notre Dame in South Bend, Indiana, where he taught mural painting and completed the panel *Mestrovic Studio* in the student lounge in the O'Shaughnessy Building on July 9–17. He also added the mural *The Fire of Creation* to Moreau Hall at Saint Mary's College on July 21. In the summer of 1958 Charlot executed the large fresco mural *The Calvary* at St. Leonard Center in Centerville, Ohio, and tile panels for *The Way of the Resurrection* for the Newman Club at the University of Minnesota, Minneapolis. The following summer found him in Atchison, Kansas, completing commissions

at the Monastic Chapel in St. Benedict's Abbey with the murals *Trinity and Episodes of Benedictine Life*, *St. Joseph's Workshop*, and *Our Lady of Guadalupe and the Four Apparitions* (Vargas 1999, 7). Charlot would complete one more church commission in the Midwest in 1961 at the Church of Our Lady of Sorrows in Farmington, Michigan.

ENRIQUE RIVERÓN AND INDEX

Although somewhat active in Kansas in the 1930s through extended visits to his wife's family, Cuban-born Enrique Riverón moved permanently to Wichita, Kansas, in 1942 after spending several years in Europe and New York where he worked as an artist and caricaturist and directed *Cine Mundial*, a magazine dedicated to film. He taught at the Wichita Art Association and at the University of Wichita beginning in 1949 and exhibited widely. In 1952 he joined Beechcraft's commercial art group to work in the production of graphic art for the company. Riverón's art was recognized by the Wichita Art Museum, which organized a retrospective of his artwork in 1958.

In October 1958 Riverón, along with artists Robert Kiskadden, Paul "Pablo" Edwards, David Bernard, and Rex Hall, founded the art collective IndeX to push "the value of modern aesthetic philosophy beyond it's [sic] normal boundaries" (IndeX brochure in Riverón 1918–1990s, box 2). The group used the Little Gallery of the Art

Building at the University of Wichita to present exhibitions by contemporary artists such as Julio de Diego and group exhibitions that included works by Julia Codesida, Orozco, Siqueiros, and others. On December 14, 1958, the group opened IndeX Gallery, a studio and gallery on South Broadway Street that was considered the first of its kind in Wichita and the whole state of Kansas. As manager of the IndeX Gallery, Riverón oversaw all exhibition and educational activities, creating an active program that brought to the public contemporary artists from Kansas and elsewhere. Although open to the public for only one year, the IndeX Gallery set the model for other galleries to come in Kansas, including Gallery 319 founded by Riverón and others in 1962.

HUGO RODRIGUEZ DE SOTO AND GALLERY 4

These were not the first attempts by Latin American artists to open galleries in the Midwest. Already in 1956, Hugo Rodriguez de Soto, a Cuban painter and ceramist who had studied at the Society of Arts and Crafts in Detroit in the 1940s, established Gallery 4. According to George Vargas, he introduced many international artists to Detroit's audiences, including Argentine-born Marcelo Bonevardi (Vargas 1988, 188).

PAN-AMERICAN GAMES AND PAN-AMERICAN ART

In 1959 several cultural events were planned to coincide with the III Pan-American Games hosted by the city of Chicago on August 27–September 7, 1959. Among these were the Festival of the Americas and an exhibition entitled The United States Collects Pan-American Art, which featured the art of well-known artists and newer talent mostly versed in the “International Style” of abstraction. Organized by art collector Joseph Randall Shapiro for the Art Institute of Chicago, the exhibition was one of the most significant exhibitions to introduce recent art and artists from Latin America to the Midwest at the end of the 1950s (Art Institute of Chicago 1959).

The 1940s and 1960s: A New Demographic Shift, Puerto Rico and Cuba

The Midwest region saw the appearance of Puerto Rican communities...

During the late 1940s and early 1950s the Midwest again experienced a significant population shift as new migratory groups settled in the area in response to a booming postwar economy. In 1947 Puerto Rico attracted the interest of US Midwestern manufacturing companies such as the National Tube Company in Lorain, Ohio; Carnegie-Illinois Steel in Gary, Indiana; and Ferro Machine and Foundry in Cleveland, Ohio. US steel mills began to recruit Puerto Rican labor, enticing not only workers from the island but also Puerto Rican seasonal migrant farmworkers relocating from Pennsylvania and Michigan. According to numbers given by Eugenio "Gene" Rivera, the National Tube Company recruited close to 1,000 Puerto Rican laborers between October 1947 and November 1948 (Rivera 2005, 155). Although the numbers of Puerto Ricans in the Midwest were not high prior to these relocation experiments, after 1947 the Midwest region saw an exponential growth and subsequent appearance of Puerto Rican communities, the largest forming in Illinois and Ohio. The number of Puerto Rican residents in Illinois soared from 3,570 in 1950 to 88,244 in 1970 and in Ohio from 2,115 in 1950 to 21,247 in 1970 (Whalen 2005, 11).

Another increase in population, although to lesser levels, occurred in the early 1960s with Cuban nationals leaving the island when it became evident that Fidel Castro's revolutionary government was going to follow a Communist path. Beginning in December 1960 Operation Pedro Pan, supported by Father Bryan Walsh of the Catholic Welfare Bureau in Miami and the US State Department, took advantage of visa waivers to relocate children under age sixteen to the United States to prevent Communist 'brainwashing' and political indoctrination. As author María de los Ángeles Torres notes, approximately 14,000 children were sent to the United States between 1961 and 1962 before the Cuban Missile Crisis (Torres 2003, 8). The children were placed in foster homes and orphanages and some were sent to states in the Midwest to await reunification with family members.

The Mid-1960s: The Foundations of a Midwest Latino Art

It was not until the late 1960s that the first manifestations of what is now referred to as Latino art would appear in the Midwest. A critical mass of artists born in Midwestern states and recent arrivals from Mexico, Puerto Rico, Cuba and other Latin American nations converged in major cities in the Midwest. What would become the Latino artistic community began to take root in the 1960s with some established artists and a new generation of art students who would have important roles in the later part of the 1960s and throughout the 1970s. Some took part in the political activism that characterized this period of US history—the Civil Rights Movement, the Student Movement, the Feminist Movement, the Chicano Movement, and so on.

Although the term 'Latino' is used here, at the time the terms most in currency to denote persons with origins in Latin American countries, as seen on exhibition and other art-related announcements, were 'Spanish,' 'Spanish-Speaking,' 'Latin,' 'Raza,' and 'Hispanic.' People from Latin America and an increasing number of US-born persons with Latin American ancestry began to construct a cultural identity aligned with language, ethnicity, or race. Therefore, people adopted identity terms such as 'Chicano,' 'Raza,' 'Latin,' and 'Boricua' that

reflected a fluidity of these adopted ideologies and identities to build community.

MARIA ENRIQUEZ DE ALLEN

Maria Enriquez de Allen's work has attained national prominence as part of the feminist recuperation of traditional women's production in the domestic realm that integrated crafts and art. She was born in Allende, Mexico, and as a widow at age 52 moved to Crystal City, Texas, with her children in the mid 1950s. In 1963 she settled in Chicago where she became an arts and crafts teacher for children and adults. She soon began exhibiting her artwork, including quilts and paper flower creations, which received numerous awards during the 1970s and 1980s.

CARLOS CORTÉZ

Also moving to Chicago was Carlos Cortéz, who arrived there at age 42 in 1965. Born in Milwaukee, Wisconsin, he was the son of a Mexican Indian father from Mazatlán, who had grown up in California and was active with the Industrial Workers of the World (IWW), and a German-American mother born in Racine, Wisconsin. Cortéz combined identification with his indigenous Mexican heritage and his passion for social justice and peace. His substantial



Cover of *The World of Maria Enriquez de Allen Mexican Folk Artist* exhibition catalog, November 1981. Cover art by Maria Enriquez de Allen. Private archives of Mario Castillo, Chicago, Illinois (photograph courtesy of Mario Castillo)



Héctor Duarte and his work *Carlos Cortéz: In Memoriam*, 2005, acrylic on canvas, 10 x 11 7/12 ft. (photograph courtesy of Héctor Duarte and Linda Lutton)

output in caricature, woodcuts, and linocuts that addressed social and political issues established him as the pre-eminent graphic artist in Chicago. Some of his early pieces were produced for the *Industrial Worker*, the IWW newspaper which he edited from 1969 to 1975. In the late 1960s and early 1970s he became involved with the group Midwest Artists for Peace to protest the Vietnam War as well as with the Movimiento Artístico Chicano (MARCH).



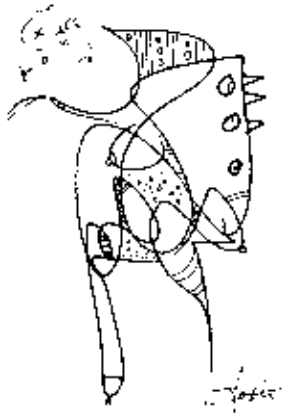
2007 Matt Cashore

THE NEW GENERATION

A younger generation of artists at this time enrolled at the School of the Art Institute of Chicago (SAIC). Paul Sierra, who moved with his family from Cuba to Chicago in 1961, studied under Rufino Silva. After his return from military service in Vietnam Ray M. Patlán attended SAIC from 1968 to 1971. Mario Castillo received a BFA in 1969 as did José Gamaliel González and Ricardo Alonzo in 1970. Thomas Garcia, from Alhambra, California, also attended SAIC after his military service, studying under Rufino Silva and others from 1965 until 1968 before moving back to California in 1970. His wooden figurative sculptures attracted much attention and were featured at a one-man show at Gillman Galleries in 1969 and in group exhibitions, including the Sculpture. Sculpture? Sculpture! show at Ravinia,

Illinois, the Art Institute of Chicago, and the John Herron Museum in Indianapolis.

Although not part of the 1960s' SAIC group, sculptor Eladio González and muralist/painter Marcos Raya also settled in Chicago in 1968 and 1964 from Cuba and Mexico, respectively. Also born in Cuba was Ana Mendieta who at the age of 12 was part of the Operation Pedro Pan that brought thousands of children to the United States. After arriving in Miami in September 1961 she and her older sister were relocated to Dubuque, Iowa, where they were placed in a Franciscan reform school, rather than a foster home, before being reunited with their mother and brother. Mendieta attended the University of Iowa, enrolling in the Intermedia program under Hans Breder. There she explored performance and video works and sculpture.



Eladio González, drawing on cover of card from Eladio González to Paul Sierra. Paul Sierra Papers, Julian Samora Library, Institute for Latino Studies, University of Notre Dame (reproduced with permission of Eladio González) The image at the right shows the inside of the card.

The Late 1960s and Early 1970s: The Contemporary Mural Movement

The Contemporary Mural Movement that swept the country in the late 1960s and early 1970s had its origins in Chicago.³⁷ In the early spring of 1967 a group of artists and members of the Organization for Black American Culture (OBAC) painted the walls of an old two-story building located on 43rd & Langley Avenue with themes that celebrated and paid tribute to important figures in their community.³⁸ Bill Walker led a group of several artists to paint a series of panels for a mural that became known as the *Wall of Respect*, dedicated on August 27, 1967.

This marked the beginning of a public art activity that had simultaneous developments in several cities in the United States and provided a social art model based on the collaboration between artists and community organizations (Cockcroft, Weber, and Cockcroft 1977, 46). Midwestern Latino artists were inspired to revive the ideals of the Mexican mural movement, to explore mural art as a medium to express cultural identity and heritage, and to highlight sociopolitical and economic conditions and needs.

³⁷ Cockcroft recognizes that there were parallel developments in June 1967 in New York with the work of Allan D'Arcangelo. However, the time of the execution of *The Wall of Respect* puts it weeks ahead in the early spring of 1967 (Cockcroft, Weber, and Cockcroft 1977, 1, 28).

³⁸ Inscription on wall reads "This Wall Was Created to Honor Our Black Heroes and to Beautify Our Community."

THE PEOPLE'S ART

In 1968 Mario Castillo painted what is widely accepted as the first outdoor Latino mural of the contemporary mural movement, *Metaphysics (Peace)*, on the exterior walls of what was then the Urban Progress Center on Halsted Street in Chicago. Aided by young students participating in the Neighborhood Improvement and Beautification Program of the Chicago Committee on Urban Opportunity, Castillo designed an abstract composition that drew from pre-Columbian and organic motifs and at the same time addressed discontent with the Vietnam War, in particular showing his support for friends "who were brutalized during marches in Grant Park" in Chicago (Institute for Latino Studies 2007, 13).

While teaching an art class to teenagers in the Neighborhood Youth Corps program in the summer of 1969, Castillo executed his second outdoor mural entitled *Wall of Brotherhood* on the wall of what is now the Universal Savings & Loans Association, also on Halsted Street. In a collaborative effort, he worked with Glenn Bell and the students, assigning each of them an area in the lower section of the mural on which to work.

*The Contemporary
Mural Movement...
had its origins in
Chicago.*

Mario Castillo, *Metaphysics (Peace)*, 1968, mural. Urban Progress Center on South Halsted Street, Chicago, Illinois (photograph courtesy of Mario Castillo)



Castillo credits three major influences on his artistic development: the WPA murals at Lane Technical School in Chicago, where he did his first mural work as a teenager; the ancient murals of Teotihuacán; and *Los Tres Grandes*, Orozco, Rivera, and Siqueiros.³⁹

In 1969 Puerto Rican artists and a group of Chicago youth depicted the main figures of the island's independence movement and the struggle against colonialism on the walls of the People's Church (Cockcroft, Weber, and Cockcroft 1977, 47). A year later, Ray M. Atlán, who had served in Vietnam, began to paint

³⁹ Telephone conversation between the artist and Tracy Grimm, archivist, Institute for Latino Studies, University of Notre Dame, December 6, 2007.

interior murals in the rooms of Casa Aztlán, a former settlement house for German and Eastern European immigrants in the nineteenth century located in Pilsen and now a community and cultural center for the growing local Mexican population. Atlán's thematic choice included scenes of Mexican history combined with illustrations of the Mexican-American experience of farm and railroad laborers, into which he incorporated a portrait of César Chávez and the United Farm Worker's Union flag.⁴⁰

Other murals painted at this time include Marcos Raya's 1972 version of Rivera's 1933 Rockefeller mural commission for the RCA

⁴⁰ According to Cockcroft, Weber, and Cockcroft (1977, 47), Atlán executed a mural in an Army chapel in Vietnam.

Building in New York entitled *Homage to Diego Rivera*, which recreated Rivera's ill-fated *Man at the Crossroads* mural; and Patlán's *Rising Sun of Justice* at the Mount Carmel Chapel in Joliet, Illinois, painted in 1974.



COLLABORATIONS AND COLLECTIVES

One of the important aspects of the contemporary mural movement was the collaboration of artists with community-based organizations in the depiction of social themes. In 1971 John Weber painted a mural panel entitled *Fuertes Somos Ya* depicting the social action role of the local Latin American Defense Organization (LADO), which offered free health programs to the growing Puerto Rican and Mexican communities in Chicago (Cockcroft, Weber, and Cockcroft 1977, 85–86). In another instance Casa Aztlán offered Patlán its exterior walls for a mural project in 1972. Working with 40 members of

the Neighborhood Youth Corps (NYC) and children, Patlán came up with an open-design idea in order to “negate all planning and attack the wall directly with the medium” (Patlán quoted in Cockcroft, Weber, and Cockcroft 1977, 123). The mural *Hay Cultura en Nuestra Comunidad* allowed youth to experiment with pre-Columbian motifs without a preconceived plan of work or design (Cockcroft, Weber, and Cockcroft 1977, 123). Once finished, the different motifs painted by the youth were connected by means of horizontal bands that gave the mural a sense of unity. After its completion Patlán began work on a second wall, *Reforma y Libertad*, which illustrated Mexican history from pre-Columbian times to the Republic.

THE “FORBIDDEN MURAL”

Contemporary mural painting sometimes proved controversial. In 1974–75 Patlán, Vicente Mendoza, and José Nario painted *History of Mexican American Workers* in Blue Island, Illinois, an industrial suburb outside Chicago. The project was initiated with a grant from the Illinois Arts Council and with full support of the Illinois Labor History Society and the Latin American Advisory Council of Blue Island. The artists rented the intended wall for a ten-year period and contacted the city council, which rejected their petition on the grounds that the mural would violate city ordinances for advertisements

Group photo of Mario Castillo (sixth from left) and students participating in the Neighborhood Improvement and Beautification Program of the Chicago Committee on Urban Opportunity with *Metaphysics (Peace)*, 1968, South Halsted Street, Chicago, Illinois, in background (photograph courtesy of Mario Castillo, reproduced with permission of Lawndale News, Cicero, Illinois)

and signs. The press began referring to it as the “forbidden mural,” and the American Civil Liberties Union (ACLU) became involved in the issue and took the case to court. The judge ruled in favor of the ACLU, and the mural was completed and dedicated on July 19, 1975.⁴¹

THE CHICAGO MURAL GROUP

The nature of the mural medium and the large scale of the work encouraged collaborations and facilitated the creation of artist collectives such as the Chicago Mural Group (CMG). Founded in 1970 by Bill Walker and John Weber, CMG soon brought together artists of different ethnic and racial backgrounds interested in providing “meaningful public art in Chicago’s neighborhoods” (Weber in Cockcroft, Weber, and Cockcroft 1977, 148). CMG was headquartered at the Community Arts Foundation, and as part of its operating funds it received support from the National Endowment for the Arts Visual Arts Program. Members included Carlos Barrera, Eugene Eda, Yolanda Galván, José Guerrero, Oscar Martínez, Vicente Mendoza, Víctor Sorell (in an advisory capacity), and John Weber, among others. Patlán joined the group in the summer of 1971 and brought along his assistant Santi Isrowuthakul.

⁴¹ For a more elaborate account of the events and a color photograph see Cockcroft, Weber, and Cockcroft (1977, 226, plate no. 20).

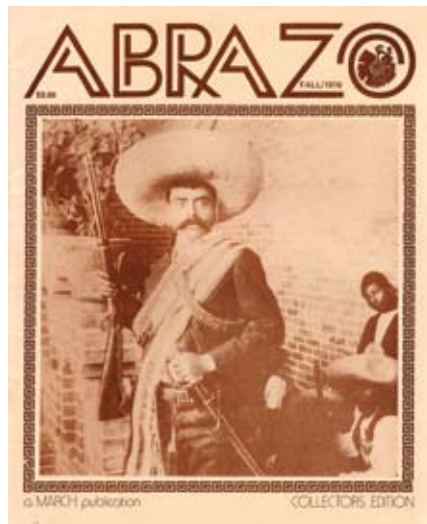
CMG was characterized by cross-cultural collaborations with multiethnic and multiracial teams. For example, John Weber and Oscar Martínez teamed up to paint the mural *Defend the Bill of Rights* in 1973; in 1974 Martínez and Jim Yanagisawa painted the *Asian-Latin Mural*, which explored the parallel development of Japanese and Latin American immigration and labor experiences in Midwest industries; and José Guerrero and Weber worked together on the *Solidarity Murals* at the United Electrical Radio and Machine Workers of America Hall for almost all that same year, depicting labor history and labor relations.

MARCH

Another prominent mural group of the time was Movimiento Artístico Chicano (MARCH). Originally founded as the Movimiento Artístico de la Raza Chicana in 1972 in East Chicago, Indiana, it was chartered in Chicago in 1975 as Movimiento Artístico Chicano. Membership went beyond muralists to include graphic artists, photographers, filmmakers, poets, anthropologists, and art historians (MARCH n.d. and 1977). Among its members were Santiago Boiton, Mario Castillo, Carlos Cortéz, Carlos Cumpian, José Gamaliel González, Lawrence Hurlburt, Ray M. Patlán (also part of CMG), Víctor Sorell, and Susan Stechnij.

In addition to mural painting initiatives the scope of MARCH's activities and its multi-disciplinary make-up extended into education and community outreach through a number of public programs such as exhibitions, workshops, and lectures. In the spring of 1975 MARCH sponsored an exhibition of linocuts by Leopoldo Méndez at Chicago State University. In the same year, working in collaboration with the Instituto Nacional de Bellas Artes (INBA) in Mexico City and the University of Illinois at Chicago Circle, MARCH organized and presented Mexposición, April 28–May 9, an exhibition of works by Xavier Guerrero, José Clemente Orozco, Diego Rivera, Rufino Tamayo, and other contemporary artists.

MARCH also organized a series of workshops and lectures with Mexico City–based artists Jaime Mejía Servín and Gilberto Ramírez, who shared their mural techniques and expertise with Chicago muralists, and established a partnership with the Museum of Science and Industry to sponsor an annual exhibition of Latino art. Expanding on the idea of Mexposición, MARCH produced the second exhibition in the series featuring the photographs of Agustín Víctor Casasola, *Images of the Revolución: A Photo Exhibit by Agustín V. Casasola*, which was presented at the University of Illinois at Chicago Circle on November 8–24, 1976, and a third called Mexposición III: *La Mujer (Women), A Visual Dialogue* held in June 1977 at the Chicago Public Library Cultural Center.



In the fall of 1976 MARCH launched the first issue of *ABRAZO*, a quarterly newsletter featuring editorials, interviews with artists, and arts-related news about groups, projects, and cultural activities in Chicago. The mission of *ABRAZO*, according to its editors, was “to serve as a medium of artistic expression for Latino artists and art groups, especially those of the Midwestern and Great Lake States. We do not intend to act as the voice for the artists by [sic] simply to serve as a necessary link encouraging the recognition of the role of Latino art in our communities, and in educating the wider society towards a better appreciation of our Latino art” (Sorell 1976, 4).



(left) Cover of *Abrazo*, fall 1976. Private archives of Víctor Sorell, Chicago, Illinois (photograph courtesy of Víctor Sorell)

(above) Carlos Cortéz, *Imágenes de la Revolución*, poster for Mexposición 2, 1976. Private Archives of Víctor Sorell, Chicago, Illinois (photograph courtesy of Víctor Sorell)



Cover of MARCH Calendar, 1977. Private archives of Victor Sorell, Chicago, Illinois (photograph courtesy of Victor Sorell)

The same year MARCH also launched the first MARCH Calendar (1977) which highlighted the vision of the organization and its direction in a multi-ethnic environment.⁴² As part of the history of the organization, MARCH member Carlos Cortéz wrote:

Merely to shout "Viva La Raza", [sic] "Viva Aztlan"; [sic] "Somos descendientes de Cuahtemoc and Netzqualcoyatl" is not enough. To ride on the laurels of a glorious past alone will only result in the eventual disintegration of la comunidad de La Raza. To be the

⁴² The MARCH Calendar was partially produced with a grant from the Illinois Arts Council.

true inheritors of this glorious past, it is necessary to carry on the spirit and creativity that made this past so glorious. If this is not done, it is only a matter of time before the community loses its identity and becomes another part of the faceless mass. But no matter how strong the pride is in one's particular racial heritage, it is likewise necessary to maintain contact and exchange with the outside community. The outside community is not just the general Anglo-American dominant culture but also other ethnic minorities who share a similar experience with La Raza. It is necessary and important to have an exchange on an equal basis with the Anglo-American as well as with other ethnic groups. Only through mutual understanding can the ills and inequalities of society be resolved. (MARCH 1977; also cited in Vargas 1988, 249)

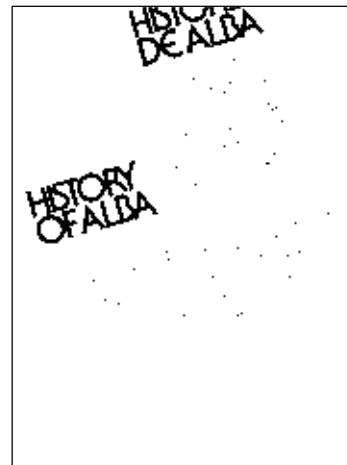
MARCH also identified gaps that the existing art infrastructure should fill in order to provide sustainability to ethnic-specific organizations like themselves, including the pressing need for a permanent space for all Latino artists that would ideally include exhibition galleries, conference and meeting areas, and a library and archives.

THE PUERTO RICAN ART ASSOCIATION AND ALBA Among significant artists' groups active in Illinois in the early 1970s were the Puerto Rican Art Association and the Association of the Latino Brotherhood of Artists, better known by its acronym ALBA. The Puerto Rican

Art Association was founded by artists José Bermudez, Mario Galán, and Hector Rosario. By 1971 the group was involved in executing the first mural projects, such as *La Crucifixión de Don Pedro Albizu Campos/The Crucifixion of Don Pedro Albizu Campos*. Members of the association included Oscar Martínez, Gamaliel Ramírez, Luis Rivera, Hector Soto, and Brunilda Vasquez.

ALBA was founded in 1973 to “stimulate and promote the understanding and appreciation of artistic values inherent in Latino cultures” (Galván 1979, 7). ALBA brought together sculptors, painters, poets, and musicians and offered community workshops in sculpture in addition to organizing public programs and exhibitions such as the first *Mujeres Latinas* exhibition presented in January 1977 and coordinated by artists Yolanda Galván and Juanita Jaramillo. Among ALBA’s members were Iko Alegría, Richard Alonzo, Francisco Blasco, Anna Castillo, Manuel Castillo, Mario Castillo, Paula Cofresi, Reverend Ruben Cruz, María Enríquez de Allen, Yolanda Galván, Alex Garza, José González, Douglas Kitto, Ray Patlán, Delia Pena, Gamaliel Ramirez, José Roman, Hector Rosario, Gini Sorrentini, and the Teatro Desengaño del Pueblo directed by Nicolas Kanellos.⁴³

⁴³ On April 2–5, 1974, ALBA held the ALBA Festival at Northeastern Illinois University and put together a hand-out of the history of the organization with a list of members and their biographical information. Research into the history of the



Cover (above left) and page 1 of the *ALBA Festival* catalog, April 1974. Private archives of Mario Castillo, Chicago, Illinois (photograph courtesy of Mario Castillo).

THE MOVEMENT IN MICHIGAN

The Contemporary Mural Movement soon reached other Latino communities in the Midwest. In Michigan one of the first murals featuring Mexican themes was painted in Lansing on the side wall of the store *Quinto Sol* in 1971 by self-taught artist José Mojica. In Saginaw David Torrez painted a series of murals related to the theme of education, including *Dawn of Education*, with the help of students from the organizations *La Nueva Generación* and *Campus Chicano* based at Saginaw Valley College and *Espíritu de Aztlán* at the Lansing Community Center.

group ALBA was stymied for months due to a lack of available documentation. In 2007 the informative pamphlet shown above was discovered during a MidLAD project field survey conducted with artist Mario Castillo. The pamphlet was found in a scrapbook series kept by Maria Enriquez de Allen, Mario Castillo’s mother, and her husband Harold Allen.

George Vargas and Martín Moreno, *City Spirit*, 1979, mural. Corner of St. Anne and Bagley Street, Detroit, Michigan (photograph by Julio Perazza, courtesy of Vito Valdez, reproduced with permission of George Vargas)



The Mid- to Late 1970s: Towards the Creation of a Latino Art Infrastructure

The collective experience of the Contemporary Mural Movement created an awareness that united Latino artists in search of common goals of professional recognition, higher visibility, and access to both exhibition spaces—beyond community walls—and federally funded arts grants and residencies.

RAZA ART & MEDIA COLLECTIVE

Artists began to organize themselves in groups and collectives, and new art organizations soon emerged. One of them was Raza Art & Media Collective (RAMC) founded in 1975 by Ana L. Cardona, Michael J. Garcia, Jesse Gonzalez, S. Zaneta Kosiba-Vargas, George Vargas, and

Zaragoza Vargas at the University of Michigan, Ann Arbor. RAMC's mission was to "give expression and visibility to the art and media of 'nuestra raza' (meaning our race or our family or people)...in an attempt to contribute a positive image in American art and media and to create opportunities for Chicano and Latino artists and media specialists" (Vargas 1988, 263). The collective counted among its members persons of Mexican American, Chicano, Cuban, and Puerto Rican heritage in a variety of art disciplines.

RAMC organized exhibitions, events, lectures, and festivals, including the Chicano and Raza art exhibition in the fall of 1975 at the Union Gallery at the University of Michigan which featured artists Roberto Flores, Julio Perazza, Leroy Segura, and George Vargas, along with Tejanos Santos Martinez and Felipe Reyes, both of whom were then completing MFA degrees at the University of Michigan. Martinez and Reyes had been active in the San Antonio-based art group Con Safo since its founding in 1972.

Through Martinez and Reyes RAMC members became acquainted with the Con Safo art ideology and, more importantly, with its aesthetics. Con Safo artists had a number of traveling exhibitions in Michigan as early as 1972. According to George Vargas, "the interaction of Reyes and Martinez as artists from San Antonio with Chicano artists in Ann Arbor



THE TASK FORCE ON HISPANIC AMERICAN ARTS

The mid-1970s saw a growing awareness of the lack of federal and state support for Latino artists and the almost nonexistent Latino representation in governing bodies of city and state arts councils. The National Council on the Arts recognized the need to support artistic production in Hispanic communities and authorized the Task Force on Hispanic American Arts in November 1977 to “determine ways the National Endowment for the Arts [could] help strengthen Hispanic American Arts”⁴⁶ (Task Force on Hispanic American Arts 1979, 1).

The Task Force was officially established in January 1978. It held its first meeting in Los Angeles in March 1978 with Jacinto Quirarte as chairman.⁴⁷ During the next 18 months, until August 1979, the Task Force held meetings in

⁴⁶ In the 1970s the US government adopted the term ‘Hispanic’ to refer to persons with origins in Latin America. However, the term came to be considered inaccurate, insensitive, and controversial as it negated the indigenous heritage and race present in groups of this very population and favored the European heritage from Spain.

⁴⁷ Members representative of seven national regions and many artistic disciplines included Margo Albert, Fernando Alegria, Manuel Aragón, Judy Francisca Baca, María Benitez, Roger Cabán, Héctor Campos Parsi, Miriam Colón, José Díaz de Villegas, Felipe Esparza, Carmen Lomas Garza, José Gamaliel González, Antonino Hernández-Lizaso, Luis Jiménez, Bernard López, José Montoya, Diego Navarrete Jr., Jacinto Quirarte, Marta Moreno Vega, and initial members Frank Lopez, Antonia Pantoja, Tomás Rivera, and Luis Rodríguez Morales.

Tucson, Denver, Chicago, New York, San Antonio, Miami, and San Juan, bringing together artists and state and local arts organizations and agencies to examine and evaluate the needs of artists and to increase communication and creative collaboration at a national level. With representatives from NEA present at every meeting, the Task Force succeeded in “greatly [increasing] the sensitivity of the Endowment to the needs and the achievements of these artists and organizations” (Task Force on Hispanic American Arts 1979, 3).

The Task Force conducted national surveys and open meetings to “inform Hispanic artists of the Task Force and the Endowment... to encourage them to apply for Endowment support, and importantly...to have the artists themselves tell the Task Force what changes they felt should be made in the Endowment” (Task Force on Hispanic American Arts 1979, 4). To better understand the aesthetics of Hispanic American art, the Task Force also organized the symposium “An Analysis and Interpretation of the Hispanic American Aesthetic: Origins, Manifestations, and Significance” with the participation of leading scholars and artists of the time. It divided the nation into seven regions and appointed a coordinator in each of them. For the Great Lakes Region, the elected representative was José Gamaliel Gonzalez, who worked with a group of state Hispanic American

The inclusion of Latinos in art governing bodies was one of the Task Force recommendations.

arts representatives as consultants. Nora Chapa Mendoza, Martin Moreno, and George Vargas represented Hispanic American artists in Michigan.

The inclusion of Latinos in art governing bodies was one of the recommendations the Task Force made to the NEA. Prior to this recommendation a handful of appointments had been made. By September 1976 Víctor Sorell, vice chairman of MARCH, had been appointed by Mayor Richard J. Daley to serve on the Chicago Council of Fine Arts as one of five representatives of community groups. In 1983 Sorell was appointed to the National Endowment for the Humanities. Oscar Martínez was appointed by Illinois Governor James R. Thompson to the Illinois Arts Council, becoming chair of Media Arts. Nora Chapa Mendoza and José Narezo were members of the Michigan Council for the Arts, and Narezo was also a member of the Arts Council of Greater Grand Rapids. Likewise, Martin Moreno was appointed to the Michigan Council for the Arts' First Minority Arts Task Force in April 1979.

NUESTRAS ARTES DE MICHIGAN

As a result of the work of the Task Force, new consortia of art organizations in Midwest states were formed to facilitate the exchange of information on funding opportunities and to

advocate for the expansion of federal funding programs. In Michigan Jesse González, Nora Chapa Mendoza, Martin Moreno, and George Vargas founded Nuestras Artes de Michigan (NAM) at Michigan State University–Lansing in May 1978 to serve as an umbrella organization for such varied groups as Arte Nuevocano (Grand Rapids), Arte Buena Vista (Lansing), Ballet Folklórico López (Lansing), the Chicano Art and Literary Organization (Lansing), the Community Art Center (Adrian), Latino Caucus Art and Media Subcommittee of New Detroit (Detroit), and Raza Art & Media Collective (Ann Arbor). Their goal was to effectively connect Michigan's Latino artists in the quest for federal and state public funding for the arts (Vargas 1988, 268). NAM's broad aesthetic position was articulated by Jesse Gonzalez:

We do not subscribe to an artistic common denominator, nor do we espouse an elitism which limits accessibility. But we do demand artistic integrity which allows for individual creativity and expression through change, experimentation, presentations and discussions. We welcome the movement to discover "raices" (roots); we applaud the new definitions of Raza artistry. Nuestras Artes de Michigan seeks to accommodate the historical, the present, and the future definers of the Raza aesthetics. (Gonzalez quoted in Vargas 1988, 269)

The 1980s: New Art Organizations, New Art Spaces, Blockbuster Exhibitions, and Multiculturalism

As a new decade started, artists' groups became more strategic in their agendas for funding and representation. New organizations were created, and work towards establishing a more permanent presence took precedence with organized campaigns to start new galleries and museums.

MIRA

In Chicago, José Gamaliel González, Pablo Sierra and others established Mi Raza Arts Consortium (MIRA) in 1981.⁴⁸ MIRA expanded its cultural activities beyond the Great Lakes region and created an active arts exchange program with other visual, literary, and performing groups in the nation and in Mexico. MIRA cosponsored the exhibitions *Silk Screen Posters* by the Royal Chicano Air Force and *Two Centuries of Hispanic Theater in the US* with the University of Houston; presented *Teatro de la Esperanza* from California and *Ensemble Español*; invited actor Edward James Olmos during the presentation of the film *The Ballad of Gregorio Cortéz*; participated in the execution of the YMCA mural with Chilean artist Pedro Silva; and worked closely with the Rafael Cintrón Cultural Center at the University of Illinois at Chicago Circle in the organization

⁴⁸ MIRA's board of directors in 1982 included Sergio Bezar, José G. González, Angela Miller, Julio Noboa, and Pablo Sierra.

of book fairs. At a local level MIRA organized Día de Los Muertos exhibitions featuring Felipe Ehrenberg and A. Vanegas Arroyo and the work of José Guadalupe Posada (MIRA 1985a).

MIRA took an active stance in helping to disseminate funding opportunities for arts organizations, artists, and groups through its bilingual quarterly newsletter *MIRARTE*, which was officially launched in March 1982. The work of González in the Task Force opened up direct channels of communication at the federal arts level that benefited the arts community. Through *MIRARTE*, González kept the local Latino arts community abreast of new opportunities, programs, and grants, and MIRA played an important role in the dissemination of information about NEA's grant opportunities in its newly established Expansion Program. MIRA began to offer workshops on how to apply to Expansion Arts Programs grants in Illinois, Indiana, Michigan, and Wisconsin (González 1982), and in July 1982, *MIRARTE* published the following guidelines for the new grant category: **Expansion Arts Program supports professionally directed arts organizations which are deeply rooted in and reflective of the culture of our nation's minority, inner city, rural and tribal communities. In general, these communities are culture-rich but institution-**



Cover of the *Arte Hispano-Americano en Chicago* exhibition catalog, 1980. Cover art by Carlos Cortéz. Private archives of Gilberto Cárdenas, South Bend, Indiana (photograph courtesy of Gilberto Cárdenas)

poor; yet in the past two decades a number of high quality arts organizations have emerged from these aesthetic traditions. The Endowment believes such organizations have a common thrust, common goals, and common problems which can best be dealt with by a program designed for their specific needs, activities and aesthetic orientation.⁴⁹

By 1982 it had become evident that Chicago needed a dedicated Latino cultural space to meet the needs of a growing population. José González, quoted in an article that appeared in *La Raza Newspaper* and was later reprinted in *MIRARTE* in late 1982, pointed out that the city had no cultural space for Hispanic art where an artist could exhibit in a permanent manner; there was no exhibition gallery, no performing art theater, no museum or cultural center (Santelices 1983, 1).⁵⁰ The realization of the need for a dedicated exhibition space for Latino artists in the city of Chicago led MIRA to launch a campaign towards the establishment of El Museo de La Raza, which was envisioned as a space that would “focus on

49 *MIRARTE* dedicated an editorial column to provide details about the grant and expanded categories including “Services to the Field” and “City Arts Programs” (MIRA 1982, 1).

50 Translated from Spanish to English by the author. The original text reads: “Veamos el caso de Chicago, — señala José González, Director de MIRA —, no existe una galería hispana donde en forma permanente se exhiban pinturas u otros trabajos. Tampoco tenemos una sala donde se puedan presentar periódicamente obras de teatro en español. No existe un museo, ni siquiera una casa cultural, estamos sumamente atrasados si pensamos en la gran población hispana de Chicago y sus alrededores. Existe, eso sí, un gran [sic] potencial de artistas hispanos.”

art and culture of the Mexicano/Chicano/Mexican American and...include a Chicano Study Center to be named after Rudy Lozano” (MIRA 1985b).⁵¹

A call for name and logo design participation was issued in February 1985 (MIRA 1985c) inviting artists, students, and professionals to enter the competition with the understanding that all submissions would be displayed in the museum’s first exhibition, and for those who wished to contribute to MIRA, the entry would become part of the museum’s permanent collection. Unfortunately, the plans for the museum never materialized.

THE MEXICAN FINE ARTS CENTER MUSEUM

Although up to this point artist organizations had depended mostly on collaborations with a few museums, cultural centers, university galleries, and libraries to organize and display their artwork, the need for a space dedicated to exhibiting Latino art had already been identified by several organizations, including MARCH in its 1977 calendar. Efforts parallel to MIRA’s to establish a permanent space for

51 Rudy Lozano was a community activist credited with helping to bring together Chicago’s Mexican and Puerto Rican communities during the mayoral campaign of Harold Washington in 1983. Shortly after he became liaison to the Chicago Latino community in the transition team, he was murdered at his house in Little Village.

the arts were being initiated by other groups as well. In September 1982 two educators from Bowen High School, Carlos Tortolero and Helen Valdez, founded the Mexican Fine Arts Center intended to serve the growing Mexican community in Chicago. The founders sought to “awaken the City of Chicago to the wealth and breadth of the Mexican culture, as well as to stimulate and preserve the appreciation of the arts of Mexico in the city’s large Mexican community” (MFACM n.d.b). Between 1983 and 1985 the center partnered with city institutions and organizations such as the Ruiz Gallery, the Chicago Academy of Sciences, and the Art Institute of Chicago to present exhibitions such as *A Homage to Orozco*, curated by Juana Guzmán; *A Celebration of Mexican Masks from Chicago Collections*, curated by Robert W. Anderson; and *People of the Forest/La Cultura de la Selva: Photographs of the Maya* by Gertrude Blum, as well as educational programs at other large venues among them the Field Museum of Natural History and the Cultural Center of Chicago.

In January 1986 the Mexican Fine Arts Center signed a long-term lease agreement with the Chicago Park District to remodel the Harrison Boat Craft Shop, located in Pilsen/Little Village, for its use and added to its name the word “Museum.” With the agreement, the Mexican Fine Arts Center Museum (MFACM) joined the Museums in the Park—the Adler

Planetarium, the Art Institute of Chicago, Chicago Academy of Sciences, Chicago Historical Society, Du Sable Museum, Field Museum of Natural History, Museum of Science and Industry, and the Shedd Aquarium—which immediately qualified it to receive partial funding from the city for its operating expenses. MFACM officially opened its doors to the public in its Pilsen location on March 27, 1987, and began active and successful cultural programming with the mission “to stimulate and preserve the knowledge and appreciation of the Mexican culture.” In addition to articulating its mission, MFACM also set the vision for the organization by defining Mexican culture “as it manifests itself in and outside of Mexico ... The Museum defines the Mexican culture as including the traditional and contemporary artistic expressions of Mexico and of the Mexican communities of the US and recognizes a culture ‘sin fronteras’ (without borders)” (MFACM n.d.a).

During the first year of visual art activities in its permanent headquarters MFACM presented to audiences a rich and varied program of exhibitions that included the inaugural exhibition *Images of Faith, Religious Art of Mexico: 18th & 19th Centuries*; followed by Diana M. Solis; *Buscando America*; *Latina Art Showcase '87*; *The Barrio Murals*, *Prints of the Mexican Masters*; *Alfredo Zalce: A Retrospective*; *Día de los Muertos*; *Present Memories: Painting*

Facade of the Mexican Fine Arts Center Museum, renamed The National Museum of Mexican Art in 2006.



2008 Tracy Grimm

by Filemón Santiago. MFACM successfully established itself as the leading Mexican culture-specific organization in the Midwest. It developed strategic partnerships with museums in Mexico to travel exhibitions, share resources and staff, and create a true transnational program with exhibitions such as ¡Adivina! Latino

Chicago Expressions, presented at the Museo de Arte Moderno in Mexico City; Quinto Sol: Tenochtitlan-Tlatelolco, organized by El Museo del Templo Mayor and presented at MFACM; and the Art of the Other Mexico, organized by MFACM and presented at the Museo de Arte Moderno in Mexico City. Collaboration has gone

beyond museums to include Mexican artists and critics, for instance, Teresa del Conde, Felipe Ehrenberg, and Raquel Tibol, inviting them to curate and to author exhibition catalog essays.

From its founding to the close of the twentieth century MFACM experienced sustainable growth. In 1990 it added a performing arts department, and in 1994 it launched the highly successful festivals Del Corazón and Sor Juana Inéz de la Cruz: A Tribute to Mexican Women. In 1997 it became the first Latino museum to receive accreditation by the American Association of Museums, thus positioning itself as the leading Latino arts organization in the United States. In the same year it initiated a three-year expansion that increased its facilities more than three-fold.⁵²

ACTIVITY IN WISCONSIN AND MICHIGAN

Additional organizations in the Midwest were founded throughout the 1980s. In Wisconsin the Friends of the Hispanic Community was established in 1985 at the United Community Center in Milwaukee to provide a variety of arts and cultural events to complement education, recreation, health, and community support programs already in place. The Friends' original mission was to "strengthen the cultural heritage and identity of Latinos and to enrich the cultural

awareness of the greater Milwaukee community" (Rodriguez et al. 2000, 58).

In Michigan the Casa de Unidad Cultural and Media Center was established in 1981 to "provide southwest Detroit and other communities with the best available resources and programs to discover, develop, celebrate, and advance the Hispanic/Latino arts" (Casa de Unidad Cultural Arts and Media Center n.d., mission statement). Throughout the 1980s Casa de Unidad played an important role not only as a cultural space but also as a printing business that supported many of the community's art activities. In 1987 Casa de Unidad initiated a documentation project on the cultural legacy of the Detroit Latino community. Through a series of oral histories and interviews of those who had settled in Detroit in the 1920s, Casa de Unidad compiled a record of the community's artistic and cultural traditions: feasts such as the Posadas, Fiestas Gaudalupanas, and Día de los Muertos and its folk arts. The findings of the study served as the source for the volume published in 1990, *Tradiciones del Pueblo: Traditions of Three Mexican Feast Days in Southwest Detroit* (Casa de Unidad Cultural Arts and Media Center 1990). Casa de Unidad maintained a busy schedule of exhibitions, festivals, and classes for the community. It also published *El Barrio*, a bilingual magazine, and compiled the first Michigan Hispanic Arts Directory in 1988–89.



Cover of *El Barrio*, 2 (1) February/March, 1986. Cover art by Patricia Orozco. *El Barrio* is Casa de Unidad's newsletter.

⁵² In 2006 MFACM changed its name to the National Museum of Mexican Art.

Another Detroit institution, Galería Mendoza, located in Harmony Park, showed Latino art and served as the meeting point for Latino artists throughout the 1980s. Likewise, the Hispanic Arts and Education Center was founded by Ursula Murray in 1989 to promote the arts among members of the community. Since then it not only has sponsored exhibitions throughout Detroit but has offered art classes, workshops, and festivals in partnerships with local organizations such as Casa de Unidad, Madonna University, Detroit's Bowen Branch Library, and the Cities of Detroit and Pontiac.

THE ART OF THE 'FANTASTIC'

The late 1980s saw the unparalleled rise of blockbuster exhibitions in the United States featuring Hispanic and Latin American art and artists. In 1987 the Indianapolis Museum of Art organized *Art of the Fantastic: Latin America, 1920–1987* as part of the cultural initiatives surrounding the celebration of the Tenth Pan-American Games which the city hosted in the summer of that year. The exhibition featured 29 artists, both Latin American and Latino, and utilized two Europe-based art historians as advisors, Damián Bayón and Edward Lucie-Smith. After its opening in Indianapolis, *Art of the Fantastic* traveled to the Queens Museum in New York, the Center for the Fine Arts in Miami, and the Centro Cultural/Arte Contemporáneo in Mexico City. The 'fantastic' theme of the exhibition, suggested by Bayón,⁵³ caused a stir among scholars and art circles in the United States.

In the introduction to the catalog curators Holliday T. Day and Hollister Sturges presented what some considered to be a distorted view of Latin America and Latin American art and culture based on their perceptions of a constant struggle to find an identity and an ever-present

⁵³ Robert Yassan, then director of the Indianapolis Museum of Art, mentions in the foreword to the catalog that Argentine Paris-based art historian Bayón suggested the fantastic as a framework within which to elaborate the theme of the exhibition (Day and Sturges 1986, 8).

Cover of the *Latino Artists, Michigan U.S.A.* exhibition catalog, 1992–94. Cover art by Gloriela Yau Dolak (photograph courtesy of the Michigan Hispanic Cultural/Art Association)



use of fantasy. The curators identified six overarching themes as common ‘cultural forces’: the Catholic Church; the shared experiences of colonization; the pre-Columbian past and African presence; political instability and military oppression; Latin America’s role in Western Culture; and a sense of isolation as applicable, in varied degrees, to all Latin American artists and art works. Day and Sturges proceeded to divide the catalog’s essays into two—according to critics, dysfunctional—sections: their own voice as expressed in the “Art of the Fantastic: Latin America, 1920–1987” (Day and Sturges 1986, 37–206), and the voice of the Latin American art expert, scholar, and curator Bayón, together with a stellar line-up of the leading 29 Latin American art critics as biographical sketch contributors, as expressed in “Another View” (207–85).⁵⁴

The *Art of the Fantastic* played a significant role as a spark that ignited a revision of US museum practices of representation of and scholarship

⁵⁴ The following renowned Latin American art critics contributed biographical sketches of participating artists to the second section of the catalog: Aracy Amaral, Raquel Tibol, Marta Traba, Miguel Rojas-Mix, Alfredo Boulton, Jorge Alberto Manrique, Guido Castillo, Fermín Fèvre, Clara Sujo, Roberto Pontual, Carlos Fuentes, Juan Cobo Borda, Angel Kalenberg, José Pierre, Roberto Guevara, Damián Bayón, Teresa del Conde, Carlos Rodríguez Saavedra, Edward Shaw, Susana Toruella Leval, Gerardo Mosquera, Guillermo Sepulveda, Jayme Mauricio, Rosa Brill, Myrna Soto, Laura Bucellato, Enrique García-Gutiérrez, Sheila Leirner, Leila Driven, and Marcelo Levy (Day and Sturges 1986, 211–84).

about Latin American and subsequently Latino art. The exhibition’s problematic framework helped to fire the debate about Latino and Latin American art in the United States and to give it a new direction. Shifra Goldman in “Latin Visions and Revisions” (Goldman 1988) addressed the general notion of ‘the fantastic’ as a stereotypical construct of the other and demonstrated how the term was stretched beyond its meaning by the inclusion of artists such as Venezuelan impressionist Armando Reverón and Uruguayan constructivist Joaquín Torres-García based on the curator’s own overly broad definition: “Fantastic art is characterized by the juxtaposition, distortion, or amalgamation of images and/or materials that extend experience formally by contradicting our normal expectations formally or iconographically... The fantastic may be an ingredient of any style, including geometric art.”⁵⁵ Likewise, Mari Carmen Ramírez, in her seminal essay “Beyond ‘the Fantastic’: Framing Identity in US Exhibitions of Latin American Art,” addressed the exhibition and its inherent curatorial flaws.⁵⁶ Despite its faulty premises, however, the exhibition did help to bring more visibility to participating artists, make

⁵⁵ As quoted in Goldman (1988, 144). The original text appears in Day and Sturges (1986, 38).

⁵⁶ Ramírez also addressed the exhibitions *Images of Mexico: The Contribution of Mexico to Twentieth-Century Art*, organized by the Frankfurt Kunsthalle in 1988, and *Hispanic Art of the United States: Thirty Contemporary Painters and Sculptors*, organized by the Museum of Fine Arts, Houston in 1988. See Ramírez (1992).



Cover of the *Art of the Fantastic: Latin America, 1920–1987* exhibition catalog, 1987, Indianapolis Museum of Art, Indiana. Cover art by Tarsila do Amaral, *The Forest (A floresta)*, 1929 (photograph courtesy of Indianapolis Museum of Art)

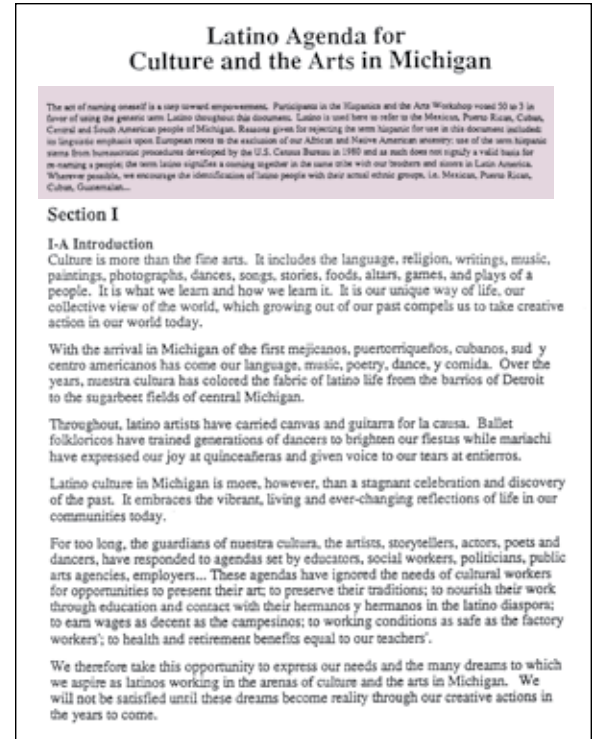
Latino Agenda for Culture and the Arts in Michigan, 1989. The George Vargas Papers, Bentley Memorial Library, University of Michigan, Ann Arbor. This document was developed and approved unanimously by participants in the "Hispanics and the Arts" workshop held in Ann Arbor, Michigan, on May 24, 1989. It was ratified as part of the Hispanic Agenda at the General Assembly of the Third Annual Hispanic Leadership Conference of the Michigan Coalition of Concerned Hispanics the same evening.

available color prints of their work featured in the exhibition through the full-color catalog, and contribute much needed biographical and bibliographical information.

MULTICULTURALISM

The exhibition of the Indianapolis Museum of Art reflected the mood of the times. 'Multiculturalism' became the buzzword of the late 1980s to denote a plurality in US society along the lines of race, ethnicity, and national origins and histories. Museums and galleries were, therefore, confronted with issues of multicultural diversity in the representation and interpretation of minority cultures in an attempt to be more inclusive and to provide a larger range of educational and public programming to audiences.

On May 24, 1989, participants in the workshop "Hispanics and the Arts" held in Ann Arbor, Michigan, drafted the "Latino Agenda for Culture and the Arts in Michigan," which was ratified as one of the items of the Hispanic Agenda at the General Assembly of the Third Annual Hispanic Leadership Conference of the Michigan Coalition of Concerned Hispanics. The Latino Agenda for Culture and the Arts rejected the term 'Hispanic' and adopted 'Latino' as more encompassing of African and Native American ancestries and roots and reflective of the linguistic richness in the many



languages spoken throughout the Americas. The Latino agenda claimed that 'Hispanic' was a bureaucratic term initially used by the US government in the US Census of 1980 as a category to subsume difference and, by contrast, emphasized that "the act of naming oneself is a step towards empowerment" (Vargas 1989).

The document called for the formulation of public policy to support bridges of interaction between the Americas; leadership development

for Latinos in cultural arts, art history, and arts management; measures to correct institutions' neglect of accomplished Latino artists; more inclusionary criteria and categories for grants; more funding at the grassroots level for community-based cultural organizations; and, most importantly, the establishment of cultural democracy. The agenda announced that Latinos in Michigan would join the Latino Caucus of the

Association of American Cultures in solidarity with American Indian efforts to counter the 1992 quincentennial celebration of Columbus's arrival in the Americas, on the grounds that for indigenous people and those of African descent the quincentennial commemorated "violent and genocidal encounters which tyrannized and transformed our peoples" (Vargas 1989, Section II, 2.10).

The 1990s: Asserting a Pan-Latino Identity

THE CHICAGO SHOW VS. IN THE HEART OF THE COUNTRY

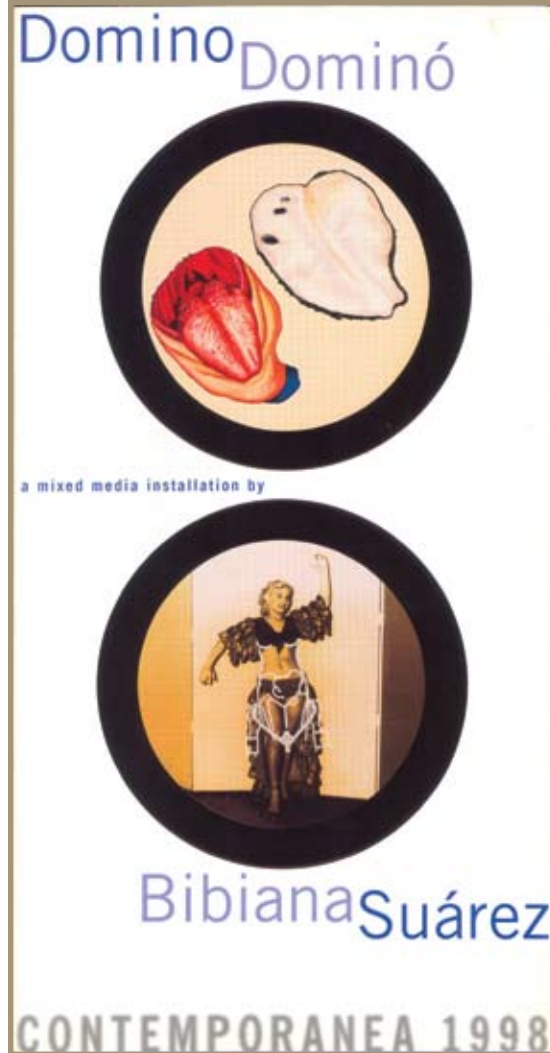
The multicultural diversity discourse of the late 1980s continued well into the early 1990s. In Chicago the Department of Cultural Affairs, in conjunction with the Art Institute of Chicago and the Museum of Contemporary Art, proposed for the year 1990 the juried exhibition the Chicago Show to "showcase the talent and cultural diversity of artists residing in Chicago and environs." However, in January 1990 the final "blind" jury (composed of Neil Benezra, Kenneth C. Burkhart, Marva Pitchford Jolly, Paul Sierra, and Lynne Warren) selected 90 winners, among whom there were only three African Americans, two Asians, and one Latino. To live up to the exhibition's purpose, the Department of Cultural Affairs proceeded in February 1990 to change the rules of the show

from juried to partial invitational and invited twenty minority artists from among those not previously selected.

The department's actions only served to infuriate all concerned. Invited artists felt that they had been selected for their ethnicity rather than their artistic merits. Further adding to the uproar, distinctions between juried (J) and invited (I) selections were added to all exhibition materials including labels. The Alliance for Cultural Equity (ACE) was formed in March 1990 to address the irregularities of the selection and invitation processes, and on April 2, 1990, the organization issued a press statement demanding the cancellation of the exhibition; the establishment of a dialogue to look for future ways to achieve proposed goals;

The multicultural diversity discourse continued...

Bibiana Suárez, cover of the *Domino/Dominó* exhibition catalog, 1998, El Museo del Barrio, New York, New York (photograph courtesy of Bibiana Suárez). Suárez, one of the Chicago Show invitees, participated in several follow-up public dialogues on identity, race, culture, and the arts.



and, in case the exhibition was not cancelled, a boycott by artists and the general public and the withdrawal of support by the main funder, Continental Bank (ACE 1990). ACE withdrew its call for a boycott after a six-hour meeting with organizers, who agreed to publish a statement of apology in the catalog in addition to statements by ACE and the Chicago Artist's Coalition. ACE also succeeded in convincing the main sponsor of the exhibition to reduce the promised sponsorship by half and to allocate the remainder to a second show to be held in 1991. The Chicago Show opened to the public on May 5 and ran to July 3, 1990.

One year later the City of Chicago's Department of Cultural Affairs organized the exhibition *In the Heart of the Country* in order to rectify the under-representation of Latino artists in the 'big picture' and to expose Midwestern audiences to Latino art development as represented in some of the bigger shows of the 1980s that had not been seen in the Midwest (see the statement of Director of Visual Arts Gregory G. Knight in Maldonado 1991, 3). *In the Heart of the Country* was curated by Edward Maldonado and brought together twelve Midwest artists who address issues of place: Héctor Duarte, Ed Fraga, Nereida Garcia-Ferraz, Silvia Malagrino, Iñigo Manglano-Ovalle, Marcos Raya, Luís Roldan, Mel Rosas, Arturo Alonzo Sandoval, Dan Smajo-Ramirez, Bibiana Suárez, and Rogelio Tijerina.



Vito Valdez and James Puntigam, *The Cornfield*, 1998, mural. La Jalisciense Tortilla Factory Warehouse, Detroit, Michigan (photograph by Marilyn Zimmerman, courtesy of Vito Valdez)

REACTIONS TO THE COLUMBUS QUINCENTENNIAL

In the early 1990s the quincentennial ‘celebrations’ of Columbus’s arrival in the Americas caught the imagination of art institutions and organizations. The anniversary of the encounter between the two cultures and two worlds increased attention to Latin American and Latino cultures and gave more fuel to the so-called Latino Boom. The *Art Journal*, published by the College Art Association, dedicated its winter 1992 issue to Latin America and featured Shifra Goldman and Luis Camnitzer as guest editors.

Among the wave of Midwestern exhibitions responding to the quincentennial were Centered Margins: Contemporary Art of the Americas toward a Postcolonial Future, at Bowling Green University; The Year of the White Bear, at the Walker Art Center and MFACM; 500 Years of Resistance/500 Años de Resistencia, at Prospectus Gallery in Chicago; and Los Encuentros/Los Encuentros/Encounters, at the School of the Art Institute of Chicago (SAIC). The latter highlighted the cultural and educational exchange

between Ibero-American countries and SAIC by tracing the artistic development of SAIC 1980s' alumni/ae such as Mariella Agois, Raul Cristancho, Rafael França, Mirentxu Ganzaraín, Nereida Garcia-Ferraz, Laura González, Iñigo Manglano-Ovalle, María Martínez-Cañas, Rodolfo Molina, Carlos Pasquetti, Arnaldo Roche-Rabell, Bibiana Suárez, and Ana Maria Tavares. Curated by Bob Loescher, the show explored former SAIC students' encounters with Chicago and the resulting syncretisms in their art (Loescher 1992, n.p.).

For some the quincentennial only served as a reminder of five hundred years of oppression, discrimination, and cultural obliteration of an indigenous past. Latinos took a critical look at the interaction between cultures and worlds to find commonalities in past experiences that would help to create a Pan-Latino identity. They rejected the term 'Hispanic' as a US Government-imposed signifier that erased traces of an indigenous past and an indigenous ancestry and adopted 'Latino' as more appropriate for a heterogeneous population with diverse origins and races, languages and cultures. (As noted earlier, terminological controversy was already raging in the late 1980s.)

Nonetheless the 1992 quincentennial of the Americas/Europe encounter undoubtedly created more awareness and encouraged re-evaluation and reinterpretation of Latino

cultures. The Midwest experienced a tremendous cultural growth with the establishment of such organizations as El Museo Latino in Omaha, Nebraska; CreArte: the Chicano Latino Cultural Center and Museum in Minneapolis, Minnesota; the Mattie Rhodes Art Gallery in Kansas City, Missouri; the newly reorganized Latino Arts, Inc., in Milwaukee, Wisconsin; the establishment of the Ohio Latino Arts Association in Cleveland, Ohio; and the Puerto Rican Arts Alliance, the Aldo Castillo Gallery, and La Llorona Gallery in Chicago; as well as artists collectives such as Taller Mexicano de Grabado, POLVO, and Soap del Corazón.

SEEKING VISIBILITY AND SPACE

The preoccupation with the need for additional permanent museum and gallery spaces for Latino arts and artists in the Midwest continued to dominate the first half of the 1990s. After the successful opening of the Mexican Fine Art Center Museum (now known as the National Museum of Mexican Art) in the 1980s, other Latino groups began to explore the idea of creating their own art spaces.

INSTITUTE OF HISPANIC CULTURES/MUSEUM AND THE LATIN AMERICAN MUSEUM OF ART

The Chicago Puerto Rican art community proposed the creation of a Puerto Rican Cultural Center for the Arts, which by 1991 evolved into

the proposed Institute of Hispanic Cultures/Museum.⁵⁷ The Institute was conceived and founded by Oscar L. and Luis A. Martínez in 1986 with the mission to provide “high quality exhibitions and educational programs which communicate the depth and diversity of the Hispanic cultures and enhance the quality of life in the community” (Martínez 1992).

In the interest of having an exhibition space for all Latin American and Latino artist groups and individuals active in Chicago, the Institute proposed to be “a multi-cultural, multi-ethnic museum and cultural center unlike any other in the metropolitan area of Chicago... [featuring] the cultural treasures and traditions of the many ethnic groups which comprise the Hispanic cultures” (Martínez 1992). In 1989 the Institute signed an agreement with the Chicago Park District to develop a Hispanic cultural center in the Administration Building located in Humboldt Park. The Institute became a nonprofit organization in March 1992.

Exhibition plans for the first year were to coincide with the 1992 celebration of the quincentennial. The inaugural exhibition

⁵⁷ Board members in 1990–91 included Oscar L. Martínez, Luis A. Martínez, Maritza Marrero, Osvaldo Rodriguez, Nelson Carlo, Betsy Reyes, Michele Tuohey, Maria Bechily-Hodes, David Fleener, Raul Ortiz, Rafael Rios-Rodriguez, Felix Rodriguez, David Sharpe, Jaime L. Torres, and Angelo Velasquez (names spelled as they appear in Institute of Hispanic Cultures/Museum 1992–1993).

called for a show of local Puerto Rican painters’ and sculptors’ works, which would be followed by several exhibitions throughout the year of the Arts of the Americas: an exhibition of local Mexican and Puerto Rican photographers; a Midwest Latino artists’ exhibition with the goal of showcasing “those artists living outside the metropolitan area of Chicago who typically have no access to museum and/or gallery representation”; a graphic arts historical survey in the Hispanic community; and a final event celebrating the visual, literary, and performing arts (Institute of Hispanic Cultures/Museum 1992–1993, n.p.). The institute had counted on the support of the city, but in the end the project did not materialize on the scale originally planned. However, the idea of a multiethnic, multidisciplinary space persisted in the form of the Latin American Museum of Art, which was later founded under Oscar Martínez’s leadership as a museum without walls.

EL MUSEO LATINO

El Museo Latino opened to the public on May 5, 1993, at the Livestock Exchange Building in Omaha, Nebraska, thus becoming the first space dedicated to US Latino art and history in the state. In 1997 the museum moved to a larger facility at an old school building where it is located today. In addition to presenting temporary and permanent art and historical

exhibitions in its galleries, it offers an active program of educational and public programs. El Museo Latino is home to the *Chomari* Ballet Folklórico Group.

CREARTE

In Minneapolis CreArte: Chicano Latino Cultural Center and Museum was founded by Douglas Padilla, Xavier Tavera, and Armando Gutierrez to support the work of and offer exhibition space to Mexican and Latino artists. During the 1990s CreArte sponsored and curated a number of exhibitions, including the juried exhibition series *Flor del Corazón* and others featuring work by artists Marcela Rodriguez, Eddie Dominguez, and artists of the collective *ArTrujillo*. CreArte also hosted several Day of the Dead celebrations and installations. In 1999 CreArte's *Día de los Muertos* was declared best exhibition by Best of the Twin Cities organized by CityPages.com.

THE MATTIE RHODES ART GALLERY

In Kansas City, Missouri, the Mattie Rhodes Art Gallery was established in February 1999 in the Mattie Rhodes Center, an organization that offers social, health, and community services to youth and families in the Kansas City area. The gallery's mission is to "provide a unique experience for Latino artists to display their

work, and for the community to view and gain understanding" (Mattie Rhodes Center Art Gallery 2007).

LATINO ARTS, INC.

In 1994, after years of growth, the Friends of the Hispanic Community (founded in 1985 in Milwaukee, Wisconsin) changed their name to Latino Arts, Inc., which became an independent entity with its own board of directors. With the mission to "strengthen the cultural heritage and identity of Latinos and...to enrich the cultural awareness of the greater Milwaukee community through the presentation of exhibits, performances and instruction," Latino Arts, Inc., positioned itself to become one of the most active organizations presenting both Latino and Latin American artists in the Midwest (Latino Arts, Inc. 1994).

THE OHIO LATINO ARTS ASSOCIATION

The Ohio Latino Arts Association (OLAA) was established in Cleveland on May 13, 1993, as a network of Latino art organizations and artists with the mission to "identify, preserve, promote and develop Latino cultural expression in Ohio, while encouraging the development of a 'first voice' for Latinos in the Arts" (OLAA 2007). In 1998 OLAA became a not-for-profit organization and in the same year published

the *OLAA Artists Reference Directory*, which included Latino visual, performing, and literary artists residing state-wide.

PUERTO RICAN ART ALLIANCE AND CHICAGO GALLERIES

The Puerto Rican Art Alliance was founded in Chicago in 1998 to promote Puerto Rican arts and culture. Commercial spaces also made their appearance in the 1990s. The Aldo Castillo Gallery opened its doors in 1993 with a mission to foster “an understanding and appreciation for all cultures and their history through lectures, presentations, live cultural performances, classes and other events, both inside and beyond the gallery walls” (Aldo Castillo Gallery 2007). Since its founding, the gallery has promoted emerging and established artists from Latin American countries. La Llorona Art Gallery was established in 1996 by Arturo Avendaño to “promote the art of Mexico and Latin America in Chicago” (La Llorona Gallery 2007).

THE TALLER MEXICANO DE GRABADO

Along with museums and organizations, new art collectives also emerged with a new generation of artists as members. The Taller Mexicano de Grabado (TMG) was founded in Chicago on December 15, 1990, as an artist-run cooperative with the mission “to promote the printmaking media among Mexican and other Latin American

artists interested in exploring, experimenting and producing prints.” (TMG brochure n.d., n.p.). Throughout the 1990s TMG produced print portfolios, held exhibitions of members’ work both in the United States and Mexico, and donated work to permanent collections of the Mexican Fine Arts Center Museum, the National Museum of Print, and the Museo Carrillo Gil in Mexico City. TMG also donated prints to benefit art auctions of several organizations such as the Peace Museum, the Agujon Theater, the Chicago Public Art Group, and the International Mayan League. Members at different times through the 1990s have included René H. Arceo, Tomás Bringas, Carlos Cortéz, Gerardo de la Barrera, Nicolás de Jesús, Héctor Duarte, Pablo Helguera, Marcelo Lima, Edgar López, Jesús Macarena Avila, Alfredo Martínez, Eduardo Martínez, Luis Montenegro, Maria Elena Navarro, Eufemio Pulido, Noel Rendón, Elvia Rodríguez-Ochoa, Maria Evangelina Soliz, Benjamín Varela, Carlos Villanueva, and Mires Zwierinzki.

POLVO

The POLVO art collective was established in Chicago in 1996 by artists Miguel Cortez, Jesús Macarena Avila, and Elvia Rodríguez-Ochoa. In its first years of existence the collective organized art-related events in collaboration with community spaces, published *POLVO Magazine*, a



Cover and panels of El Taller Mexicano de Grabado brochure. René Arceo Papers, Julian Samora Library, Institute for Latino Studies, University of Notre Dame



Advertisement for POLVO, 1998
(photograph courtesy of Miguel Cortez, Elvia Rodriguez-Ochoa, and Jesús Macarena Avila)

biannual publication, and initiated a website. In 1999 POLVO opened its own art space in the Pilsen neighborhood and expanded its activities to include an active exhibition program of contemporary art in different media, developed and curated by POLVO members, for emerging and established artists.

ARTRUJILLO

ArTrujillo Multicultural Art Studio and Gallery was founded in Minneapolis, Minnesota, in 1999 by Alejandro Trujillo, an artist from Guadalajara, Mexico. The purpose of the organization is to “share the beauty of art with the masses by providing a ‘house of culture’ for experienced and budding new artists, allowing them to grow and learn from each other, enabling them to share their talents with the community and helping them to realize their full creative potential” (ArTrujillo Gallery 1999).

ArTrujillo presents exhibitions of members’ and guest artists’ work and also provides workshops, educational programs for school-age children, and art classes. Since its founding, ArTrujillo has been home to the works of a number of artists including Luis Chamizo, Anselmo Cornejo, Flaviano Cortes, Salvador Espejo Benítez, Luis Fitch, Gustavo Lira, Jimmy Longoria, Américo Antonio Pantoja, Papo Valedon, Juan Zaragoza, and several artists from the United States and the Middle East such as

Melina Borton, James Grafsgaard, Lamonté Johnson, Rigel Sauri, and Erin Spruance.

GRUPO SOAP DEL CORAZÓN

Another Minneapolis, Minnesota, collective, Grupo Soap del Corazón, was founded in 2000 by artists Xavier Tavera and Douglas Padilla and Brian Sago, an art teacher at Highpoint Center for Printmaking. Members include Xavier Tavera as artistic director, Douglas Padilla as managing director, Britt Anderson, Billy Baca, Francisco Barajas, Anselmo Cornejo, Pete Driessen, Salvador Espejo, Luis Fitch, Edith Garcia, Alexa Horochowski, Gustavo Lira, Ana Lois-Borzi, Patricia Mendez, David Monson, Cristina Maria O’Brien, Hannah Padilla, Marcela Rodriguez, Bernadette Thomko, and Alejandro Trujillo (mnartists.org 2007).

TRAVELING SHOWS

Exhibitions organized by Midwest organizations soon entered national and international circuits of traveling shows. The MFACM-organized exhibition the Art of the Other Mexico traveled to Mexico City, Oaxaca, and Tijuana in 1993, followed by María Izquierdo 1902–1955 which traveled to the Museo de Arte Moderno in 1996. The TMG-organized El Canto del Papel portfolio exhibition was presented at the Autonomous University of Tlaxcala in Mexico and later entered its permanent collection. In

1995 the last of the so-called blockbuster Latin American art exhibitions, Latin American Women Artists 1915–1995, organized by the Milwaukee Art Museum, traveled to venues in Phoenix, Denver, Washington DC, and Miami.

PERMANENT COLLECTIONS

Midwestern Latino and Latin American artists also saw their artwork entering permanent collections. In 1991 the City of Chicago inaugurated the Harold Washington Library as its new central library and utilized the Percent for Art Program to invite and commission artists to create site-specific or portable artworks for its new facilities. Included were the mural *Comunidad Si (It Takes a Vision)*, by Héctor Duarte, Roberto Valadez, John Pittman Weber, and others, and works by J. Alex Galindo, Nereida Garcia-Ferraz, Rupert Garcia, Manuel Neri, Arnaldo Roche-Rabell, Alejandro Romero, Filemón Santiago, Paul Sierra, and Bibiana Suárez. Corporations, for example, Sprint (now Sprint Nextel), Anheuser Busch, AT&T Corporate Collection, and McDonald’s Corporation Fine Art Collection, also expanded their collecting practices to include Latino and Latin American artists, as did museums such as the Museum of Contemporary Art, the Mexican Fine Arts Center Museum, the Milwaukee Museum of Art, and a large number of university museums.



Paul Sierra, exhibition announcement, Paul Sierra Papers, Julian Samora Library, Institute for Latino Studies, University of Notre Dame (photograph courtesy of Paul Sierra). Cover art from *Two Rooms*, oil on canvas

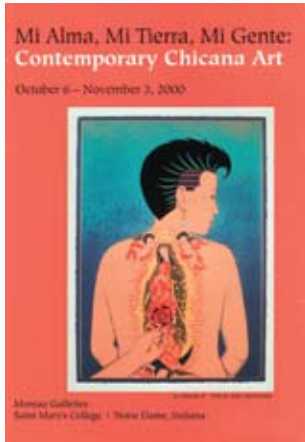
INDIVIDUAL RECOGNITION

The 1990s also saw the beginning of more individual recognition of Midwestern Latino artists. Nora Chapa Mendoza was named “Michigan Artist of the Year” in November 1999 and received the Governor’s Art Award. Chapa Mendoza was then completing her tenth year as a member of the Michigan Council for the Arts and Cultural Affairs.



Nora Chapa Mendoza, exhibition card for the *Trabajo de la Tierra (Work of the Earth)* exhibition at José Galvez Gallery, Tucson, Arizona, 1997 (photograph courtesy of Nora Chapa Mendoza) Detail from *Grapes*, acrylic, 10 x 13

Globalization and the New Millennium



Ester Hernández, cover of the *Mi Alma, Mi Tierra, Mi Gente: Contemporary Chicana Art* exhibition catalog, 2000, Saint Mary's College, Notre Dame, Indiana (photograph courtesy of Ester Hernández). Cover art from *La Ofrenda II*

In general the 1990s were characterized by advances in communication and transportation technologies which made possible an increasingly integrated world through processes of globalization. The exploration of issues of gender, race, class, and themes of borders, migration and diaspora, place and space, cultural nationalism and transnationalism, hybridity and *mestizaje*, urban change, decay, and community soon began to appear in the work and visual vocabulary of Midwestern artists. Exhibitions of this decade addressing issues of gender include Latin American Women Artists 1915–1995 organized by the Milwaukee Art Museum; *Mujeres de Pelo en Pecho* at the Evanston Hall Gallery; and *Mujeres de Cuatro Siglos* by Esperanza Gama at the MFACM. A marked interest in addressing and involving the community was shown, for example, in the exhibitions *Cul de Sac: A Street-Level Video Installation* featuring the work of Iñigo Manglano-Ovalle at the Museum of Contemporary Art and *Pilsen/Little Village: Our Home, Our Struggle* at the MFACM.

The increasing number of solo exhibitions held in galleries and museums provided a higher visibility and more name recognition to the work of Latin American and Midwestern Latino artists. Among solo exhibitions of Latin American masters were those featuring Fernando Botero, Jean Charlot, Graciela Iturbide, Maria Izquierdo, Gabriel

Orozco, Doris Salcedo, Lasar Segall, Juan Soriano, Rufino Tamayo, Remedios Varo, and Mariana Yampolski. Midwest Latino artists featured in solo exhibitions in the 1990s included René Arceo, Tania Bruguera, Mario Castillo, Nora Chapa Mendoza, Carlos Cortéz, José Gamaliel González, Nereida Garcia-Ferraz, Iñigo Manglano-Ovalle, María Martínez-Cañas, Tony Mendoza, Angelica Pozo, Michael Quintero, Marcos Raya, Arnaldo Roche-Rabell, Ramiro Rodríguez, Alejandro Romero, Theresa Rosado, Paul Sierra, Bibiana Suárez, Maria Tomasula, and Maria Zanetta, to name just a few.

After 1995, with the advent of electronic media, the first public browser, and the World Wide Web, Latino and Latin American artists began to utilize new technology tools and to experiment with new themes and perspectives that addressed the social issues of globalization. Computer graphics and imaging and video expanded the available visual vocabulary. Artists and collectives entered the global circuit of production and consumption of culture, going from the local to the global and back, creating partnerships in different world locales and addressing universal issues—such as migration, war and conflict, gentrification and community, urban chaos and poverty, and environmental concerns—that would have a larger resonance in the new millennium.

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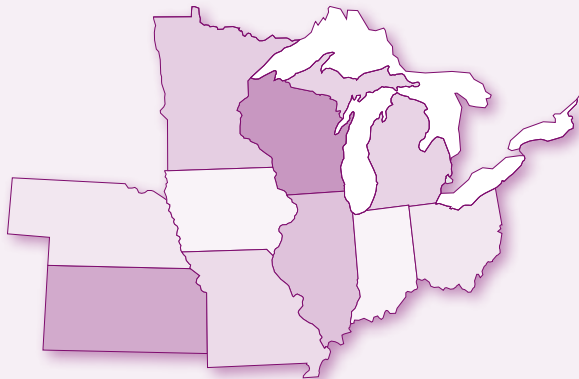
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Toward the Preservation of a Heritage:

Latin American and Latino Art in the Midwestern United States

Exhibition Lists



INSTITUTE *for*



Latino Studies

Latin American Artists

Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1893	Art of Brazil	Belmiro de Almeida, J. P. de Almeida Jr., Rodolfo Amoedo, Henrique Bernardelli, Rodolpho Bernardelli, Caron H. Boaventura, M. Brocos, Baptista Castagneto, J. Baptista da Costa, J. Zeferino da Costa, Nicolan Facchinetti, Raphael Frederico, A. Girardet, José Fiuza Guimaraes, Firmino Monteiro, Agostinho da Motta, Eliseu d'Angelo Visconti, Pedro Weingartner	Alcove 140–142, Palace of Fine Arts	Chicago, IL	World's Columbian Exposition
1893	Art of Brazil	Belmiro de Almeida, Pedro Américo, Adolpho Amoedo, J. Zeferino da Costa, Aurelio de Figueredo, Victor Meirelles, Antonio Parreiras, Pedro Peres	Brazil Pavilion	Chicago, IL Mount Vernon, IA	World's Columbian Exposition
1893	Art of Costa Rica	Ciriaco Garcillan, P. Gonzalez, G. Langenbert, F. Mur, Ms. Talia Pacheco, Ruddy Paynter, Francisco Valiente	Costa Rica Edifice Gallery	Chicago, IL	World's Columbian Exposition
1893	Art of Mexico	Ygnacio Alcerreca, Cleofas Almanza, Jesús María Balvanera, Rosalio Balvanera, Valerio Balvanera, Andrés Belmont, Alberto Bribiesca, Felipe Bustamante, Luis Campa, Gonzalo Carrasco, José María Centurion, Luis Cisneros, Jesús Contreras, Luis Coto, Antonio H. Galaviz, Miguel Gómez, Gabriel Guerra, Rodrigo Gutiérrez, José D. Hernández, Alberto L. Herrera, José Jara, Agustín Jiménez, Ysidro Martínez, Francisco Mendoza, Luis Monroy, J. G. Montenegro, José Obregón, Felipe Ocadiz, Felipe Pantoja, Félix Parra, Guillermo Pastrana, Manuel Pastrana, Natal Pesado, José Pina, Miguel Portillo, Manuel Ramírez, Andrés Ríos, Carlos Rivera, José Sánchez, Ramón Sánchez Lima, Manuel S. Secilia, Adolfo Tenorio, José Tovilla, Adrian Unsueta, Pablo Valdez, José María Velasco, José María Ybarraran, Leandro Yzaguirre	Alcove 116–119, Palace of Fine Arts	Chicago, IL	World's Columbian Exposition
1893	Art of Mexico	Gertrudis García Teruel	Women's Building	Chicago, IL	World's Columbian Exposition
1893	Art of Venezuela	Arturo Michelena, Cristóbal Rojas	Venezuela Pavilion	Chicago, IL	World's Columbian Exposition
1904	Argentina	Emilio Artigue, Augusto Ballerini, Ernesto de la Carcova, Emilio Caraffa, Julian Castilla, Diana Cid De Dampt, Pio Collivadino, Lucio Correa Morales, Arturo Dresco, Juan B. Durand, Eduardo F. Fabre, Ricardo García, Reynaldo Giudici, Ventura Marco del Pont, Alonso Mateo, Graciano Mendilaharsu, Cesareo B. De Quiros, Carlos P. Ripamonte y Toledo, Severo Rodríguez Etchart, Eduardo Schiaffino, Eduardo Sivori, Julia Wernicke, Rogelio Yrurtia	West Pavilion, Galleries 95–96, Palace of Fine Art	St. Louis, MO	St. Louis Louisiana Purchase Exposition

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1904	Brazil	Bento Barbosa, Modesto Brocos, B. Calixto, A. Delpino, V. Dubugras, H. Esteves, Mariano del Favero & Bros., A. Figueiredo, Dr. A. G. Figueiredo, Raphael Frederico, A. G. Girardet, M. Mee, A. Musi, Insley Pacheco, E. Papf, A. C. Rangel, L. Ribeiro, Fernando Schlatter, Oscar P. da Silva, F. A. Steckel, E. Visconti, Elysée Visconti, Henry Walder, Pedro Weingartner, Amadeu Zani	West Pavilion, Galleries 100–101, Palace of Fine Art	St. Louis, MO	St. Louis Louisiana Purchase Exposition
1904	Costa Rica Photography		Costa Rica Section, Palace of Agriculture	St. Louis, MO	St. Louis Louisiana Purchase Exposition
1904	Cuba	Luis de Arrarte, Adriana Billini, Paulo Campo Castellano, Cortaeta y Rodríguez, Daniel Díaz Gil, Juana Guerrero de Aldabó, A. Guridi, M. Guridi, F. F. Martínez, Aurelio Melero, Elvira M. de Melero, Concepción Mercier, Manuel B. Posada, Leopoldo Romañach, J. J. Tejada	West Pavilion, Gallery 7, Palace of Fine Art	St. Louis, MO	St. Louis Louisiana Purchase Exposition
1904	Mexico	José Escudoro y Espronceda, Antonio Fabres, Jesús García Coromina, Agapito Hernández, Miguel Huerta, José Lupercia, Concepción Mena, Manuel Pastrana, L. Prieto, Antonio Urbina y Ortíz, A. Vasquez Huacuja	West Pavilion, Gallery 94, Palace of Fine Art	St. Louis, MO	St. Louis Louisiana Purchase Exposition
1904	Nicaragua	Frutos Alegría, Leon F. Aragón, Pedro P. Arguello, Juan B. Cuadra, Andrea L. García, Juan Gregorio García, Leopoldo Larios, Joaquín de Orejuela, Pastor Penalva, Romualdo Roa, Ciriaco Vargas	Nicaraguan National Pavilion	St. Louis, MO	St. Louis Louisiana Purchase Exposition
1904	Peru (International Section)	Amalia I. Franco, A. F. Schenk	Group 9, Palace of Fine Art	St. Louis, MO	St. Louis Louisiana Purchase Exposition
1919	Adolfo Best-Maugard: Painting Mexican in Character	Adolfo Best-Maugard		Chicago, IL	
1929, June 15–29	Drawings and Paintings by José Clemente Orozco	José Clemente Orozco	Chicago Arts Club	Chicago, IL	
1929, Dec. 19– 1930, Jan. 19	Drawings by José Clemente Orozco	José Clemente Orozco	Art Institute of Chicago	Chicago, IL	
1930	Lithographs and Drawings by José Clemente Orozco	José Clemente Orozco	Layton Art Gallery/Milwaukee Art Institute	Milwaukee, WI	
1930	Leopoldo Méndez	Leopoldo Méndez	Milwaukee Art Institute	Milwaukee, WI	
1930, Mar.	José Clemente Orozco	José Clemente Orozco	Detroit Institute of Arts	Detroit, MI	
1931, Feb. 17– Mar. 16	Diego Rivera	Diego Rivera	Detroit Institute of Arts	Detroit, MI	

Latin American Artists

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1931, Feb. 18– Mar. 11	Mexican Arts		Cleveland Museum of Art	Cleveland, OH	Organized by the Metropolitan Museum of Art; circulated by the American Federation of Arts
1931, May 13–June 3	Mexican Arts		Layton Art Gallery/Milwaukee Art Institute	Milwaukee, WI	Organized by the Metropolitan Museum of Art; circulated by the American Federation of Arts
1931, Dec. 22– 1932, Jan. 17	Mexican Arts		Art Institute of Chicago	Chicago, IL	Organized by the Metropolitan Museum of Art; circulated by the American Federation of Arts
1932, Feb. 4–24	Mexican Arts		St. Louis City Art Museum	St. Louis, MO	
1932, Oct. 19– Nov. 12	Diego Rivera	Diego Rivera	Society of Arts and Crafts	Detroit, MI	
1932, Dec. 7	Mexican Exhibition		Kalamazoo Institute of Arts	Kalamazoo, MI	
1933	Diego Rivera	Diego Rivera	Layton Art Gallery/Milwaukee Art Institute		Circulated by the Museum of Modern Art
1933, Sept. 1–30	Color Reproductions of Mexican Frescoes by Rivera	Diego Rivera	Milwaukee Art Institute	Milwaukee, WI	Organized by the Museum of Modern Art
1933, Oct. 18–Nov. 4	Color Reproductions of Mexican Frescoes by Rivera	Diego Rivera	Wisconsin Union, University of Wisconsin	Madison, WI	Organized by the Museum of Modern Art
1934, Jan. 15–31	Color Reproductions of Mexican Frescoes by Rivera	Diego Rivera	The Principia	St. Louis, MO	Organized by the Museum of Modern Art
1934, Apr. 6–29	Exhibition of Lithographs, Mural Studies, Photographs of Frescoes, Paintings, Drawings by José Clemente Orozco	José Clemente Orozco	Civic Auditorium	La Porte, IN	
1934, May–June	José Clemente Orozco: Catalog, Paintings, Drawings, Lithographs	José Clemente Orozco	Arts Club of Chicago	Chicago, IL	
1934, Oct. 1–29	Color Reproductions of Mexican Frescoes by Rivera	Diego Rivera	J. L. Hudson Company	Detroit, MI	Organized by the Museum of Modern Art
1935	Carlos Mérida	Carlos Mérida	Katherine Kuh Gallery	Chicago, IL	
1935, Mar. 2	An Exhibition of Mexican Arts		Cincinnati Art Museum	Cincinnati, OH	

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1935, June 15– Aug. 15	Prints by Contemporary Mexican Artists		Art Institute of Chicago	Chicago, IL	
1935, Dec.– 1936, Jan.	The Florence Dibell Bartlett Collection (Mexican Arts and Crafts)		Art Institute of Chicago	Chicago, IL	
1936	Tamayo	Rufino Tamayo	Layton Art Gallery/Milwaukee Art Institute	Milwaukee, WI	
1936	Mexican Arts and Crafts		Art Institute of Chicago	Chicago, IL	
1937, Aug. 2–31	Color Reproductions of Mexican Frescoes by Rivera	Diego Rivera	Fox Theater	St. Louis, MO	Organized by the Museum of Modern Art
1937, Nov. 9–27	Exhibition of Paintings Loaned by Galería de Arte Mexicano		Arts Club of Chicago	Chicago, IL	
1938	15 Contemporary Mexican Painters			St. Paul, MN	
1938	Rufino Tamayo	Rufino Tamayo	Katherine Kuh Gallery	Chicago, IL	
1938, Feb. 1–Mar. 1	Color Reproductions of Mexican Frescoes by Rivera	Diego Rivera	Kent University	Kent, OH	Organized by the Museum of Modern Art
1938, Spring	L.E.A.R. Exhibition (Liga de Escritores y Artistas Revolucionarios)		Gallery of the Artists Union and Chicago Graphics Group	Chicago, IL	
1939	Carlos Mérida	Carlos Mérida	Katherine Kuh Gallery	Chicago, IL	
1939, July 7–25	Latin American and Pre-Columbian Art		Horace H. Rackman School of Graduate Studies, University of Michigan	Ann Arbor, MI	
1941	Modern Mexican Painters		Cleveland Museum of Art	Cleveland, OH	Organized by MacKinley Helms
1941	Antonio Sotomayor	Antonio Sotomayor	University of Chicago	Chicago, IL	
1941, Jan. 26– Feb. 23	Modern Mexican Art		William Rockhill Nelson Gallery of Art	Kansas City, MO	Organized and circulated by the Museum of Modern Art
1941, Feb. 5–26	Popular Arts of Mexico		Milwaukee Art Institute	Milwaukee, WI	Organized and circulated by the Museum of Modern Art
1941, Feb. 23– Mar. 31	Murals by Portinari	Cândido Portinari	City Art Museum of St. Louis	St. Louis, MO	Organized and circulated by the Museum of Modern Art

Latin American Artists

Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1941, Mar. 7–28	Mexican Popular Art		Flint Institute of Art	Flint, MI	Organized and circulated by the Museum of Modern Art
1941, Apr. 7–28	Mexican Popular Art		Fort Wayne Art School	Fort Wayne, IN	Organized and circulated by the Museum of Modern Art
1941, Oct. 24– 1942, Jan. 1	Costumes of Mexico by Carlos Mérida	Carlos Mérida	Art Institute of Chicago	Chicago, IL	
1941, Nov. 1–22	The Popular Arts of Mexico		Society of Fine Arts and History	Evansville, IN	Organized and circulated by the Museum of Modern Art
1942	Festival of Latin American Art—The Americas South of the US		Layton Art Gallery/Milwaukee Art Institute	Milwaukee, WI	
1942	Emilio Amero	Emilio Amero	Art Institute of Chicago	Chicago, IL	
1942	Adolfo Halty Dubé	Adolfo Halty Dubé	Public Library	Champaign, IL	
1942, Feb. 9–15	Symphony and Art: Chávez Program, Orozco's Women on Rocks	José Clemente Orozco	Art Institute of Chicago	Chicago, IL	
1942, Mar. 8–25	Contemporary Latin American Art		Women's City Club	Detroit, MI	Organized by the San Francisco Museum of Art; circulated by the Museum of Modern Art
1942, Mar. 26– Apr. 10	Pre-Columbian Art		Stix, Baer & Fuller Department Store	St. Louis, MO	Organized and circulated by the Museum of Modern Art
1942, Mar. 26– Apr. 10	Colonial Latin American Art		Stix, Baer & Fuller Department Store	St. Louis, MO	Organized and circulated by the Museum of Modern Art
1942, Apr. 12–19	Latin-American Art in Celebration of Pan-American Week	Jean Charlot, Leopoldo Méndez, José Clemente Orozco, Diego Rivera, David Alfaro Siqueiros, Rufino Tamayo	Art Institute of Chicago	Chicago, IL	Also included Mexican prints from the Weyhe Gallery
1942, Apr. 27–May 7	Latin American Art (Exhibition #3, Section A)		Olivet College	Olivet, MI	Organized by the San Francisco Museum of Art; circulated by the Museum of Modern Art
1942, July 12–Aug. 8	Contemporary Latin American Art (Exhibition #3, Section C)		University of Wisconsin	Madison, WI	Organized by the San Francisco Museum of Art; circulated by the Museum of Modern Art

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1942, Sept. 16–?	Contemporary Latin American Art (Exhibition #3, Section C)		Milwaukee Art Institute	Milwaukee, WI	Organized by the San Francisco Museum of Art; circulated by the Museum of Modern Art
1942, Oct. 5–19	Contemporary Latin American Art		Saginaw Junior League	Saginaw, MI	
1943	Marina Nuñez del Prado	Marina Nuñez del Prado	Art Institute of Zanesville	Zanesville, OH	
1943	Emilio Pettoruti	Emilio Pettoruti	City Art Museum of St. Louis	St. Louis, MO	
1943	Emilio Pettoruti	Emilio Pettoruti	Nelson Gallery	Kansas City, MO	
1943	Diego Rivera	Diego Rivera	Hackley Art Gallery	Muskegon, MI	
1943, Nov. 6–27	Rivera, Orozco, Siqueiros	José Clemente Orozco, Diego Rivera, David Alfaro Siqueiros	Hamline University	St. Paul, MN	Organized and circulated by the Museum of Modern Art
1943, Dec. 1–29	Paintings from Latin America (Museum of Modern Art Collection)		William Rockhill Nelson Gallery of Art	Kansas City, MO	Organized and circulated by the Museum of Modern Art
1943, Dec. 11–1944, Jan. 1	Rivera, Orozco, Siqueiros	José Clemente Orozco, Diego Rivera, David Alfaro Siqueiros	University of Minnesota	Minneapolis, MN	Organized and circulated by the Museum of Modern Art
1944, Jan. 3–24	Brazil Builds		City Art Museum of St. Louis	St. Louis, MO	Organized and circulated by the Museum of Modern Art
1944, Jan. 7–28	Colonial Latin American Art		Cornell College	Mount Vernon, IA	Organized and circulated by the Museum of Modern Art
1944, Jan. 7–31	Pre-Columbian Latin American Art		Fort Wayne Art School and Museum	Fort Wayne, IN	Organized and circulated by the Museum of Modern Art
1944, Feb.	Diego Rivera	Diego Rivera	Chicago Arts Club	Chicago, IL	Organized by Walter Pach
1944, Feb. 1–22	Modern Painters of Brazil		Dayton Art Institute	Dayton, OH	Organized and circulated by the Museum of Modern Art
1944, Feb. 6–27	Brazil Builds		Toledo Museum of Art	Toledo, OH	Organized and circulated by the Museum of Modern Art
1944, Feb. 7–28	United Hemisphere Poster Designs		Davenport Municipal Art Gallery	Davenport, IA	Organized and circulated by the Museum of Modern Art
1944, Apr. 13–May 14	The Art of José Guadalupe Posada	José Guadalupe Posada	Art Institute of Chicago	Chicago, IL	On loan from the Department of Fine Arts of Mexico
1944, Apr. 13–May 14	Gallery of Art Interpretation: Who Is Posada?	José Guadalupe Posada	Art Institute of Chicago	Chicago, IL	

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1945	Rufino Tamayo	Rufino Tamayo	Chicago Arts Club	Chicago, IL	
1945, Jan. 13–Apr. 22	Prints and Drawings of Leopoldo Méndez	Leopoldo Méndez	Art Institute of Chicago	Chicago, IL	
1945, Nov. 8–1946, Jan. 6	Art of the Americas		Cleveland Museum of Art	Cleveland, OH	
1946, Sept. 13–Dec. 15	Taller de Gráfica Popular: Mexican Prints		Art Institute of Chicago	Chicago, IL	
1947	Painters of Latin America		Layton Art Gallery/Milwaukee Art Institute	Milwaukee, WI	
1947	Rufino Tamayo	Rufino Tamayo	Cincinnati Art Museum	Cincinnati, OH	
1951	Adolfo Halty Dubé	Adolfo Halty Dubé	Ohio State University	Columbus, OH	
1951, Apr.	Orozco Memorial Exhibit	José Clemente Orozco	Godspeed Hall, University of Chicago	Chicago, IL	Renaissance Society Exhibition
1953	Rufino Tamayo	Rufino Tamayo	Arts Club of Chicago	Chicago, IL	
1956	Hugo de Soto	Hugo de Soto	Detroit Artists' Market	Detroit, MI	
1956	Rufino Tamayo and Enrique Riverón	Enrique Riverón, Rufino Tamayo	Wichita Art Association	Wichita, KS	
1958	Pan American Exhibition	Rodolfo Abularach	Milwaukee Art Center	Milwaukee, WI	
1959	The United States Collects Pan American Art	Mauricio Aguilar, Paul-Emile Borduas, Jorge Camacho, Mario Carreño, Julio Castellanos, Hugo Consuegra, Graham Coughtry, José Luis Cuevas, Prefete Duffaut, Alberto Dutary, Augustín Fernandez, José Antonio Fernandez Muro, Sarah Grilo, Jesús Guerrero Galván, Robert Hedrick, Angel Hurtado, Hector Hyppolite, Jasmin Joseph, Humberto Jaimes Sanchez, Georges Liautaud, John Korner, Wilfredo Lam, Marisol, Aloisio Magalhaes, Maria Luisa Pacheco, Ricardo Martínez, Roberto Matta Echaurren, Carlos Mérida, Guillermo Mesa, Armando Morales, Alejandro Obregon, José Clemente Orozco, Alejandro Otero, Amelia Peláez, Radimes Pera, Fidelio Ponce de León, Cândido Portinari, Jean Paul-Riopelle, Eduardo Ramírez, Manuel Rendón, Diego Rivera, David Alfaro Siqueiros, Fernando de Szyszlo, Rufino Tamayo, Joaquín Torres García, Jose Antonio Velásquez, Oswald Vigas, Armando Villegas, Enrique Zañartu	Art Institute of Chicago	Chicago, IL	
1959	Mexican Art: Pre-Columbian to Modern Times		University of Michigan	Ann Arbor, MI	

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1959	Marcelo Bonevardi	Marcelo Bonevardi	Gallery 4	Detroit, MI	
1960	Manuel Carrillo: Mi Pueblo	Manuel Carrillo	Chicago Public Library	Chicago, IL	
1960	Rufino Tamayo	Rufino Tamayo	Feingarten Galleries	Chicago, IL	
1960, Aug.	Exhibition of Contemporary Paintings from Latin America		Rochester Art Center	Rochester, MN	Organized by the Visual Arts Section, Pan American Union, Washington DC
1960, Oct. 6–Nov. 6	Indiana Collects: A Loan Exhibition of European and Latin American paintings Owned by Collectors in the State of Indiana		John Herron Art Museum	Indianapolis, IN	
1961	Contemporary Artists of South America		Milwaukee Art Center	Milwaukee, WI	
1961, Jan. 8–29	Wilfredo Lam	Wilfredo Lam	University of Notre Dame Art Gallery	Notre Dame, IN	
1962	Fernando Botero	Fernando Botero	Gres Gallery	Chicago, IL	
1962	Alicia Peñalba	Alicia Peñalba	Devorah Sherman Gallery	Chicago, IL	
1962	New Art of Brazil		Walker Art Center	Minneapolis, MN	
1963	Roberto Matta	Roberto Matta	University of Chicago	Chicago, IL	
1963	Gego	Gego	St. Paul Art Center	Minneapolis/St. Paul, MN	
1964	New Art of Argentina		Walker Art Center	Minneapolis, MN	
1965	Marisol	Marisol	Arts Club of Chicago	Chicago, IL	
1966	Fernando Botero: Recent Works	Fernando Botero	Milwaukee Art Center	Milwaukee, WI	
1966	Marcelo Bonevardi	Marcelo Bonevardi	J. L. Hudson Gallery	Detroit, MI	
1967	Fernando Botero	Fernando Botero	Milwaukee Art Center	Milwaukee, WI	
1967	Roberto Matta	Roberto Matta	Walker Art Center	Minneapolis, MN	
1967–1968	Contemporary Peruvian Paintings and Sculptures/ Pinturas y Esculturas Contemporáneas del Perú		Des Moines Art Center	Des Moines, IA	
1968	Marcelo Bonevardi	Marcelo Bonevardi	Arts Club of Chicago	Chicago, IL	
1971	Jesús Rafael Soto	Jesús Rafael Soto	Museum of Contemporary Art	Chicago, IL	

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1971, Sept. 21-?	Arte Pre-Colombino		Detroit Institute of Arts	Detroit, MI	
1972	Edgar Negret	Edgar Negret	Arts Club of Chicago	Chicago, IL	
1975, Apr. 4-11	Leopoldo Méndez	Leopoldo Méndez	Chicago State University	Chicago, IL	Organized by MARCH
1975, Apr. 28-May 9	Mexposición: Twentieth-Century Mexican Painting: An Exhibition of Works from the INBA	Hector Martínez Arteche, Dr. Atl, Adolfo Best-Maugard, Celia Calderón, Jorge González Camarena, Ramon Cano, Alberto Garduno, Francisco Goitia, Xavier Guerrero, María Izquierdo, Manuel Rodríguez Lozano, Alfonso Michel, Roberto Montenegro, Aaron Pina Mora, José Chávez Moreno, Nícolos Moreno, Ezequiel Negrete, Luís Nishizawa, José Clemente Orozco, Angel Pichardo, Diego Rivera, Carlos Orozco Romero, Alfredo Serrano, Rufino Tamayo, Alfredo Zalce	University of Illinois at Chicago Circle	Chicago, IL	Organized by the Mexican Institute of Fine Arts; presented by MARCH. Curator: Adrian Villagomez
1976, Nov. 8-24	Mexposición 2: Images of the Revolution: A Photo Exhibit by Agustín V. Casasola	Agustín Víctor Casasola	Montgomery Ward Gallery, University of Illinois at Chicago Circle	Chicago, IL	Organized by MARCH
1976, Nov. 8-30	Expressive Images: Germany, Mexico; Prints and Drawings		Union Gallery, Purdue University	West Lafayette, IN	
1977, June	Mexposición 3: La Mujer (Women): A Visual Dialogue		Chicago Public Library Cultural Center	Chicago, IL	Organized by MARCH
1978	Frida Kahlo	Frida Kahlo	Museum of Contemporary Art	Chicago, IL	
1978, Oct. 7	Mexico: Its Culture and Contributions		International Institute	Detroit, MI	Organized by Nuestras Artes de Michigan
1980	Arte Dominicana		Union Gallery, University of Michigan	Ann Arbor, MI	
1980, June-July	Chilean Arpilleras: Tapestries Woven with the Fabric of Human Rights		Chicago State University	Chicago, IL	Curator: Víctor Sorell
1981	Fernando Botero	Fernando Botero	Betsy Rosenfield Gallery	Chicago, IL	
1981	Alfredo Zalce: A Retrospective	Alfredo Zalce	Mexican Fine Arts Center Museum	Chicago, IL	
1981, Sept. 27-Nov. 8	Marius de Zayas, Conjurer of Souls	Marius de Zayas	Spencer Museum of Art, University of Kansas	Lawrence, KS	
1984	Fernando Botero	Fernando Botero	International Art Expo	Chicago, IL	
1984, May-June	Art of Mexico		Hope College	Holland, MI	

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1984, July 13–31	Homage to Orozco	José Clemente Orozco, Marcos Raya, Alejandro Romero, Roberto Valadez, Salvador Vega	Ruiz Art Gallery	Chicago, IL	Organized by the Mexican Fine Arts Center Museum. Curator: Juana Guzmán
1984, Oct. 5–27	A Celebration of Mexican Masks from Chicago Collections		School of the Art Institute of Chicago	Chicago, IL	Organized by the Mexican Fine Arts Center Museum. Curator: Robert W. Anderson
1984, Nov. 2–17	Día de los Muertos/Day of the Dead: Engravings by José Guadalupe Posada, Altar by Felipe Erhrenberg	Felipe Erhrenberg, José Guadalupe Posada	Objects Gallery	Chicago, IL	
1985, Mar. 5–May 26	People of the Forest/La Cultura de la Selva: Photographs of the Maya by Gertrude Blom	Gertrude Blom	Chicago Academy of Sciences	Chicago, IL	Co-sponsored by the Mexican Fine Arts Center Museum
1985, Aug. 17–Sept. 11	Mexico as Seen by Her Children		Pontiac Art Center	Pontiac, MI	
1985, Sept. 12–?	The World of Agustín Víctor Casasola: Mexico 1900–1938	Agustín Víctor Casasola	Field Museum	Chicago, IL	
1985, Oct. 30–Dec. 20	Panamanian Molas		Beelke Gallery, Purdue University	West Lafayette, IN	
1986, Oct. 20–Nov. 7	Guatemalan Textiles		Beelke Gallery, Purdue University	West Lafayette, IN	
1987	Art of the Fantastic: Latin America 1920–1987		Indianapolis Museum of Art	Indianapolis, IN	
1987	60 Obras de Jacobo Borges	Jacobo Borges	Indianapolis Museum of Art	Indianapolis, IN	
1987	Pablo O'Higgins	Pablo O'Higgins	Mexican Fine Arts Center Museum	Chicago, IL	
1987	Antonio Segui	Antonio Segui	Elisabeth Franck Gallery	Chicago, IL	
1987, Mar. 1–Apr. 5	Pre-Columbian Art: Spirit in Clay Part II		Meadow Brook Art Gallery, Oakland University	Rochester, MI	
1987, Mar. 27–May 13	Images of Faith: Religious Art of Mexico, 18th & 19th Centuries		Mexican Fine Arts Center Museum	Chicago, IL	Curator: Antonio V. García
1987, July 18–Sept. 27	Recent Developments in Latin American Drawings	Cundo Bermúdez, Arnaldo Roche-Rabell, Alejandro Romero	Art Institute of Chicago	Chicago, IL	
1987, Sept. 11–Oct. 22	Prints of the Mexican Masters		Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo

Latin American Artists

Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1987, Oct. 29– Nov. 22	The Modernists of Mexico: Paintings from the Akeley Collection		Stewart Center Gallery, Purdue University	West Lafayette, IN	
1987, Oct. 30– 1988, Jan. 24	Alfredo Zalce: A Retrospective	Alfredo Zalce	Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1987, Nov.	Frida y Diego: Una Pareja	Frida Kahlo, Diego Rivera	Artemisia and Prairie Avenues Galleries	Chicago, IL	Organized by MIRA
1987, Nov. 21– 1988, Jan. 31	El Arte Popular: Twentieth-Century Mexican Folk Art from the Collection of Linda and Michael Margolin		Muskegon Museum of Art	Muskegon, MI	
1987, Dec. 11– 1988, Jan. 24	Diverse Images of Mexico/ Imágenes Diversas de México		Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1988	Marcelo Bonevardi	Marcelo Bonevardi	Chicago International Art Exposition	Chicago, IL	
1988, Feb. 5–Apr. 10	The Living Maya: The Art of Ancient Dreams		Mexican Fine Arts Center Museum	Chicago, IL	Curator: Walter F. Morris, Jr.
1988, June 17– July 20	Mexican & Guatemalan Textiles		Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1988, July 22–Oct. 9	Francisco Toledo: A Retrospective of His Graphic Works	Francisco Toledo	Mexican Fine Arts Center Museum	Chicago, IL	Curator: Ramón López Quiroga
1988, Aug. 22–Oct. 2	David and Bonnie Ross Precolumbian Collection		Union Gallery, Purdue University	West Lafayette, IN	
1988, Dec. 16– 1989, Feb. 19	José Guadalupe Posada Aguilar	José Guadalupe Posada	Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1989	Gonzalo Fonseca	Gonzalo Fonseca	Arts Club of Chicago	Chicago, IL	
1989, Mar. 21– May 21	The Art of Mexican Papier-Mâché		Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1989, June 2–Oct. 8	Navari Cora: Images of a Community of the Mexican Sierra: Photographs by Rafael Doniz	Rafael Doniz	Mexican Fine Arts Center Museum	Chicago, IL	
1989, June 8– Sept. 16	Vestidos con el Sol: Textiles from Mexico, Guatemala, and Panama		Mexican Fine Arts Center Museum	Chicago, IL	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1989, Sept.–Oct. 1	Artistas Invitados de Venezuela	Rubén Calvo, Elsa Morales, Boris Ramírez, Harry Schuster	Scarab Club of Detroit	Detroit, MI	
1989, Sept. 15–Dec. 31	Traditional Games of Mexico		Fort Wayne Museum of Art	Fort Wayne, IN	
1989, Sept. 16–Nov. 5	Mexico Nueve	Alfredo Castaneda, Alberto Castro Leñero, Olga Costa, José Luís Cuevas, Gunther Gerzso, Luís Lopez Loza, Gabriel Macotella, Vicente Rojo, Roger von Gunten	Fort Wayne Museum of Art	Fort Wayne, IN	
1989, Sept. 16–Nov. 5	José Guadalupe Posada	José Guadalupe Posada	Fort Wayne Museum of Art	Fort Wayne, IN	Organized by the Mexican Fine Arts Center Museum
1989, Sept. 16–Nov. 5	Mexican Works on Paper from the Phoenix Art Museum	Alfredo Ramos Martínez, Diego Rivera, David Alfaro Siqueiros, Rufino Tamayo	Fort Wayne Museum of Art	Fort Wayne, IN	
1989, Dec. 15–1990, Mar. 11	Fifteen Contemporary Mexican Painters	Miguel Angel Alamillo, Francisco Castro Leñero, Miguel Castro Leñero, Anita Checci, Renato González, Carmina Hernández, Sergio Hernández, Lagali Lara, Gabriel Macotella, Rubén Ortiz, Roberto Padori, Rubén Rosas, Pablo Rulfo, Roberto Turnbull, Boris Viskin	Mexican Fine Arts Center Museum	Chicago, IL	Curator: Armando Saenz Carrillo
1990	Brazil: Crossroads of Modern Art		Chicago Public Library Cultural Center	Chicago, IL	
1990, Mar. 23–May 27	Que Lindo es Michoacán		Mexican Fine Arts Center Museum	Chicago, IL	Curators: William S. Goldman, René H. Arceo
1990, Oct. 19–Dec. 30	Contemporary Art from the State of Zacatecas		Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1990, Dec. 14–1991, Feb. 3	Rufino Tamayo: Sculptures and Mixographs	Rufino Tamayo	Mexican Fine Arts Center Museum	Chicago, IL	
1991, Jan. 21–Mar. 17	Myth, Memory and Fantasy: Paintings by Francisco X. Mora	Francisco X. Mora	Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1991, Mar. 1–June 9	Popular Toys of Mexico		Mexican Fine Arts Center Museum	Chicago, IL	
1991, June 28–Aug. 20	Prints from the Permanent Collection		Mexican Fine Arts Center Museum	Chicago, IL	
1991, June 28–Sept. 15	The Modern Maya: A Culture in Transition, Photographs by Macdurrff Everton	Macdurrff Everton	Mexican Fine Arts Center Museum	Chicago, IL	Curator: Phyllis Plous
1991, July 19–Oct. 27	Archives Casasola: Photographs from the Mexican Revolution		Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1992–1993	Rufino Tamayo: Poetic Mysticism	Rufino Tamayo	Haggerty Museum of Art, Marquette University	Milwaukee, WI	
1992, Jan. 31– May 31	Mexico: La Visión de Cosmos, Three Thousand Years of Creativity		Mexican Fine Arts Center Museum	Chicago, IL	Curators: Donald McVicker, PhD, Laurene Lambertino
1992, June 26– Sept. 13	Four Decades after the Muralists	Manuel Álvarez Bravo, Gilberto Aceves Navarro, Laura Anderson, Javier Arévalo, Feliciano Bejár, Antonio Castellanos, Miguel Castro Leñero, José Chávez Morado, Arnaldo Coen, Olga Costa, Aarón Cruz, José Luís Cuevas, Xavier Esqueda, Gunther Gerzso, Serio Hernández, Joy Laville, Guillermo Meza, Gustavo Montoya, Rodolfo Morales, Luís Nishizawa, Roberto Parodi, Vicente Rojo, Raymundo Sesma, Francisco Toledo, Cordelia Urueta, Roger von Gunten	Mexican Fine Arts Center Museum	Chicago, IL	Organized by Kimberly Gallery, Washington DC Curator: Antonio Espinoza
1992, Oct. 10– 1993, Jan. 3	The Ancient Americas: Art from Sacred Landscapes		Art Institute of Chicago	Chicago, IL	
1992, Nov. 16– 1993, Jan. 24	Pre–Columbian Textiles from the Permanent Collection		Union Gallery, Purdue University	West Lafayette, IN	
1992, Dec. 18– 1993, Mar. 7	Tehuanas in Mexican Art		Mexican Fine Arts Center Museum	Chicago, IL	Curator: Luís Martín Lozano
1993	Graciela Iturbide	Graciela Iturbide	Chicago Cultural Center	Chicago, IL	
1993, May	Exposición de Arte Latinoamericano		Gail Borden Public Library	Elgin, IL	
1994	Gabriel Orozco	Gabriel Orozco	Museum of Contemporary Art	Chicago, IL	
1994, Jan. 21– May 29	El Quinto Sol: Tenochtitlan Tlatelolco Recent Findings		Mexican Fine Arts Center Museum	Chicago, IL	Curator: Eduardo Matos Moctezuma
1994, Feb. 4– Mar. 13	Tenochtitlan as Seen by the Children of Kanoon		Mexican Fine Arts Center Museum	Chicago, IL	
1994, Apr. 9– May 6	¡Zapata Vive! Taller de Gráfica Popular, Mexico City		Taller Mexicano de Grabado Gallery	Chicago, IL	
1994, Apr. 29– Aug. 14	Botero in Chicago (Outdoor Sculpture Exhibition)	Fernando Botero	A. Montgomery Ward Garden, Grant Park	Chicago, IL	Curator: Ed Maldonado
1994, Apr. 29– Aug. 14	Botero Drawings, 1980–1993	Fernando Botero	Chicago Cultural Center	Chicago, IL	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1994, June 24–Sept. 4	Juan Soriano Sculptures	Juan Soriano	Mexican Fine Arts Center Museum	Chicago, IL	Organized by Consejo Nacional para la Cultura y las Artes, Mexico
1994, Nov. 27–1995, Jan. 28	A Gift to the Community: The Edward Stowe Akeley Bequest		Union Gallery, Purdue University	West Lafayette, IN	Included Mexican modernist prints, drawings, and paintings
1995	About Place: Recent Art of the Americas		Art Institute of Chicago	Chicago, IL	Curators: Madeleine Grynszlejn, Dave Hickey
1995, Jan. 27–May 28	The Amate Tradition: Innovation and Dissent in Mexican Art		Mexican Fine Arts Center Museum	Chicago, IL	Curator: Jonathan D. Smith
1995, Mar. 3–May 28	Latin American Women Artists 1915–1995/Artistas Latinoamericanas		Milwaukee Art Museum	Milwaukee, WI	Curator: Geraldine P. Biller
1995, June 16–Sept. 10	Perspectiva Popular: Mexican Folk Painting from the Collection of the San Antonio Museum of Art		Mexican Fine Arts Center Museum	Chicago, IL	Curator: Marion Oettinger, Jr.
1995, Aug. 12–Sept. 22	Ana María Calzada: Guatemalan Embroidery	Ana María Calzada	Casa de Unidad	Detroit, MI	
1996	Doris Salcedo: Atrabilarios	Doris Salcedo	Edwin A. Ulrich Museum of Art	Wichita, KS	
1996, Jan. 19–May 19	Myth & Magic: Oaxaca Past and Present		Mexican Fine Arts Center Museum	Chicago, IL	Curators: Mary Jane Gagnier de Mendoza, Linda Craighead
1996, Jan. 27–Mar. 31	Mexican Masks of the 20th Century: A Living Tradition		Eiteljorg Museum	Indianapolis, IN	
1996, Feb. 24–Apr. 12	Puntos de Vista: Exhibición de Fotografía by Students of Western International High School, SW Detroit		Casa de Unidad Cultural Arts & Media Center	Detroit, MI	
1996, June 14–Sept. 8	María Izquierdo, 1902–1955	María Izquierdo	Mexican Fine Arts Center Museum	Chicago, IL	Curator: Luis Martín Lozano
1996, June 14–Sept. 29	Lazos y Nexos: The Legacy of María Izquierdo	María Izquierdo	Mexican Fine Arts Center Museum	Chicago, IL	Curator: Tere Romo
1997	Regina Silveira: To Be Continued...	Regina Silveira	Northern Illinois University	Chicago, IL	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1997	Latin American Masters		Aurora Public Art Commission	Aurora, IL	
1997, Jan. 10–May 11	La Reina de las Américas: Works of Art from the Museum of the Basilica of Guadalupe		Mexican Fine Arts Center Museum	Chicago, IL	Curator: Jaime Cuadrillo
1997, Jan. 25–Apr. 5	México Ahora: Punto de Partida/Mexico Now: Point of Departure		Ohio Art Council's Riffe Gallery	Columbus, OH	Curators: Robert Stearns, Agustín Arteaga
1997, Apr.	Birds and Beasts of Ancient Latin America		Eiteljorg Museum	Indianapolis, IN	
1997, Sept. 19–Nov. 30	Matta: Surrealism and Beyond		Haggerty Museum of Art, Marquette University	Milwaukee, WI	
1997, Oct. 16–1998, Jan. 4	Lasar Segall: Nouveaux Mondes/New Worlds	Lasar Segall	Museum of Art, University of Chicago	Chicago, IL	
1997, Oct. 17–1998, Jan. 11	On the Edge of Time: Photographs by Mariana Yampolski	Mariana Yampolski	Mexican Fine Arts Center Museum	Chicago, IL	Toured by ExhibitsUSA
1998	Gabriel Orozco	Gabriel Orozco	St. Louis Museum of Art	St. Louis, MO	
1998, June 16–Sept. 6	Arte Contemporáneo Jalisciense		Mexican Fine Arts Center Museum	Chicago, IL	Curator: Carlos Ashida
1998, Sept. 18–Nov. 16	William S. Goldman: Private Collection of Mexican Fine Art		La Llorona Art Gallery	Chicago, IL	
1998, Oct. 2–Dec. 6	Toltec Tula: Imagen y Mito		Mexican Fine Arts Center Museum	Chicago, IL	Curators: Rebecca D. Meyers, René H. Arceo
1999	Vik Muniz: Seeing Is Believing	Vik Muniz	Museum of Contemporary Photography, Columbia College	Chicago, IL	
1999, Aug.–Dec.	Chemin de la Croix: Prints by Jean Charlot	Jean Charlot	Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	
1999, Jan. 15–Apr. 25	La Patria Portátil: 100 Years of Mexican Chromo Art Calendars		Mexican Fine Arts Center Museum	Chicago, IL	Curator: Alfonso Morales
1999, May 21–Aug. 29	Imágenes del espíritu: Photographs by Graciela Iturbide	Graciela Iturbide	Mexican Fine Arts Center Museum	Chicago, IL	Organized by Alfred Stieglitz Center of the Philadelphia Museum

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1999, June	Rocio Caballero	Rocio Caballero	Galería Arte de México, Instituto Mexicano de Cultura y Educación de Chicago	Chicago, IL	
1999, July	Martín Rojas	Martín Rojas	Galería Arte de México, Instituto Mexicano de Cultura y Educación de Chicago	Chicago, IL	
1999, Oct. 11– Dec. 24	Tres Generaciones de Grandes Maestros de la Pintura Mexicana		Galería Arte de México, Instituto Mexicano de Cultura y Educación de Chicago	Chicago, IL	
2000, June 16– Aug. 20	The Magic of Remedios Varo	Remedios Varo	Mexican Fine Arts Center Museum	Chicago, IL	Curator: Luis Martín Lozano
2000, Oct. 16– Dec. 10	Mexican Modernists from the Purdue University Permanent Collections		Stewart Center Gallery, Purdue University	West Lafayette, IN	Concurrent with the "Keeping Tradition Alive" Carlos Cortéz exhibit
2000, Oct. 23–2001, Mar. 19	Paul Strand: The Mexican Portfolio	Paul Strand	Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	
2001	Matta in America: Paintings and Drawings of the 1940s		Museum of Contemporary Art	Chicago, IL	
2001, Jan. 8–Feb. 18	Indigenous Hands: Pre-Columbian Textiles and Objects from the Purdue University Collections		Robert L. Ringel Gallery, Purdue University	West Lafayette, IN	
2001, Mar.	Latin American Realities/ International Solutions		Sheldon Memorial Gallery, University of Iowa	Ames, IA	
2001, Apr. 27– June 10	Leopoldo Méndez: Hacedor de Imágenes de un Pueblo	Leopoldo Méndez	Mexican Fine Arts Center Museum	Chicago, IL	Curator: Ana Elena Mallet
2001, Apr. 28–Oct. 7	Frida Kahlo Unmasked	Frida Kahlo	Mexican Fine Arts Center Museum	Chicago, IL	Organized by the San Antonio Museum of Art in conjunction with Throckmorton Fine Arts, Inc.
2001, May 3–June 22	Isla de Sueños/Island of Dreams: Photographs of Cuba	Jane Devine	Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	
2001, June 29– Sept. 2	El Favor de los Santos: The Retablo Collection of New Mexico State University		Mexican Fine Arts Center Museum	Chicago, IL	Curators: Charles Lovell, Elizabeth Zarur
2002	Helio Oiticica	Helio Oiticica	Walker Art Center	Minneapolis, MN	

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2002, Jan. 19– Mar. 10	¡Fiesta! El Arte Popular de México from the collection of Linda and Michael Margolin		Port Huron Museum	Port Huron, MI	
2002, Feb. 15– May 26	Grandes Maestros del Arte Popular Mexicano		Mexican Fine Arts Center Museum	Chicago, IL	Organized by Fomento Cultural Banamex
2002, Mar.	Rodolfo Morales	Rodolfo Morales	Galería América, Instituto Mexicano de Cultura y Educación de Chicago	Chicago, IL	
2002, Mar.	Frida and Diego #2	Frida Kahlo, Diego Rivera	La Llorona Art Gallery	Chicago, IL	
2002, June 28– Sept. 1	Diego Rivera, David Alfaro Siqueiros, José Clemente Orozco: Public Lives, Private Work	José Clemente Orozco, Diego Rivera, David Alfaro Siqueiros	Mexican Fine Arts Center Museum	Chicago, IL	Curator: Armando Saenz
2002, July 13–Oct. 20	Matta in America	Roberto Matta	Museum of Contemporary Art	Chicago, IL	
2003	Diego Rivera: The Brilliance before the Brush	Diego Rivera	El Museo Latino	Omaha, NE	
2003	Diego and Frida	Frida Kahlo, Diego Rivera	El Museo Latino	Omaha, NE	
2003	Paintings by Rafael Coronel	Rafael Coronel	El Museo Latino	Omaha, NE	
2003	Ana Tavares: Layers of Brazilian Art	Ana Tavares	Grinnell College	Grinnell, IA	
2003, Jan. 24–Apr. 27	Frida Kahlo, Diego Rivera and 20th-Century Mexican Art: The Jacques and Natasha Gelman Collection	Frida Kahlo, Diego Rivera	Mexican Fine Arts Center Museum	Chicago, IL	Curator: Robert Littman
2003, Mar. 21–June 1	Graciela Iturbide: Images of the Spirit	Graciela Iturbide	Milwaukee Art Museum	Milwaukee, WI	
2003, May 1–Aug. 10	Hecho en México/Made in Mexico: Mexican Artwork from the Permanent Collection		Stewart Center Gallery, Purdue University	West Lafayette, IN	
2003, June 5–Nov. 5	El Ojo Fino/The Exquisite Eye		Mexican Fine Arts Center Museum	Chicago, IL	Organized by Wittliff Gallery; toured by ExhibitsUSA
2003, Sept. 8– Dec. 19	Southern Darkness, Southern Light: Photographs of Latin America	Steve Moriarty	Galería América, Institute for Latino Studies University of Notre Dame	Notre Dame, IN	
2003, Sept. 29– Oct. 24	José Guadalupe Posada, 1852–1917	José Guadalupe Posada	Art Gallery, Grand Valley State University	Allendale, MI	

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2004	Zalce: Tiempo y Testimonio		Casa Michoacán	Chicago, IL	
2004	Frida Kahlo, Diego Rivera and 20th-Century Mexican Art	Frida Kahlo, Diego Rivera	Mexican Fine Arts Center Museum	Chicago, IL	
2004, Jan. 26–Mar. 28	La Vida Mexicana: The Graphic Art of Leopoldo Méndez	Leopoldo Méndez	Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	
2004, Feb. 26–Apr. 28	Witness: Contemporary Mexican Photography		Museum of Contemporary Photography, Columbia College	Chicago, IL	
2004, Mar. 19–June 27	Risking the Abstract: Mexican Modernism and the Art of Gunther Gerzso	Gunther Gerzso	Mexican Fine Arts Center Museum	Chicago, IL	Organized by the Santa Barbara Museum of Art
2004, Mar. 20–May 1	Gunther Gerzso: The European Influence	Gunther Gerzso	Aldo Castillo Gallery	Chicago, IL	
2004, Apr. 1–June 20	Miguel Rio Branco: Beauty, the Beast	Miguel Rio Branco	Haggerty Museum of Art, Marquette University	Milwaukee, WI	
2004, June 18–July 17	Maribel Portela	Maribel Portela	Aldo Castillo Gallery	Chicago, IL	
2004, Aug. 5–31	3 + 3 = 6: Prominent Artists from Latin America		Aldo Castillo Gallery	Chicago, IL	
2004, Sept. 15–Dec. 12	Contemporary Art and Latin America: Selections from the Diane and Bruce Halle Collection		Peeler Art Center, DePauw University	Greencastle, IN	Curator: Kaytie Johnson
2004, Oct. 22–Nov. 27	David Alfaro Siqueiros	David Alfaro Siqueiros	Aldo Castillo Gallery	Chicago, IL	
2004, Oct. 25–Dec. 5	José Guadalupe Posada: My Mexico	José Guadalupe Posada	Robert L. Ringel Gallery and Stewart Center Gallery, Purdue University	West Lafayette, IN	
2005	Land of Latitudes: Contemporary Art of Chile		Ohio Art Council's Riffe Gallery	Columbus, OH	Curators: Sara Johnson, Betty Talbott
2005, Feb. 15–Mar. 26	Wilfredo Lam & Eladio González	Eladio González, Wilfredo Lam	Aldo Castillo Gallery	Chicago, IL	
2005, Feb. 25–Apr. 1	Magie Image: Latin American Artists Living and Working in Paris	Carlos Aresti, Herberto Cogollo, Saul Kaminer, Roberto Matta, Eduardo Zamora	Latino Arts, Inc.	Milwaukee, WI	

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2005, Mar. 7–Apr. 24	Gonper Museum: Works in Progress	Fabiano Gonper	Stewart Center Gallery, Purdue University	West Lafayette, IN	Installation and drawings by Brazilian artist Fabiano Gonper
2005, Apr. 15–May 13	Francisco X. Mora: 25 Estampas Mexicanas	Francisco X. Mora	Latino Arts, Inc.	Milwaukee, WI	
2005, May 20–June 24	Huichol Heritage: The Art of Modesto Rivera Lemus	Modesto Rivera Lemus	Latino Arts, Inc.	Milwaukee, WI	
2005, Aug. 28–Nov. 20	Photographs by Sebastião Salgado	Sebastião Salgado	O'Shaughnessy East Gallery 1 & 2, Snite Museum of Art, University of Notre Dame	Notre Dame, IN	
2005, Sept.	Mnemonic: To Aid the Memory/Mnemónico: Ayudar a la Memoria		Crossman Gallery, University of Wisconsin–Whitewater	Whitewater, WI	
2005, Sept. 22–2006, Jan. 8	Mexico: Art and Civilization		Saginaw Art Museum	Saginaw, MI	
2005, Sept. 22–Oct. 31	Cuba Oriente: Contemporary Painting from Eastern Cuba		Riffe Gallery, Ohio Arts Council	Columbus, OH	
2005, Sept. 23–Oct. 21	Leonardo Nierman	Leonardo Nierman	Latino Arts, Inc.	Milwaukee, WI	
2005, Oct. 20–	Tropicalia		Museum of Contemporary Art	Chicago, IL	Curator: Carlos Basualdo
2005, Nov. 18–Dec. 30	Tres Historias Made in Paraguay: Photographs by Martín Morante	Martín Morante	Latino Arts, Inc.	Milwaukee, WI	
2006	Crowned Latin America: Photographs of Verónica Ridel	Verónica Ridel	Aldo Castillo Gallery	Chicago, IL	
2006	Pre-Colombinos: Paintings by Mónica Sarmiento	Mónica Sarmiento	Aldo Castillo Gallery	Chicago, IL	
2006	Spain and the Americas: Face to Face		Aldo Castillo Gallery	Chicago, IL	
2006, Feb. 11–Sept. 3	The African Presence in Mexico: From Yanga to the Present		Mexican Fine Arts Center Museum	Chicago, IL	Curators: Cesáreo Moreno, Sagrario Cruz Carretero
2006, May 5–June 2	Eugenia Pérez del Toro	Eugenia Pérez del Toro	Latino Arts, Inc.	Milwaukee, WI	
2006, June 16–Sept. 1	Angel Callanaupa	Angel Callanaupa	Latino Arts, Inc.	Milwaukee, WI	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
2006, Aug. 4–Sept. 2	3 Men 3 Women 6 Countries: Prominent Artists of Latin America		Aldo Castillo Gallery	Chicago, IL	
2006, Aug. 28–Sept. 25	Ibero–American: Juxtaposing Spanish and Latin American Art		John P. Weatherheas Gallery, University of Saint Francis	Fort Wayne, IN	
2006, Sept. 11–Nov. 4	Tamayo, Toledo, R. Morales, F. Santiago, M. Alvarado	M. Alvarado, R. Morales, F. Santiago, Tamayo, Toledo	Aldo Castillo Gallery	Chicago, IL	
2006, Oct. 6–27	Pablo Schugurensky	Pablo Schugurensky	Latino Arts, Inc.	Milwaukee, WI	
2007, Mar. 16–Apr. 13	Luces de Raíz Negra by Manuela de la Parra González	Manuela de la Parra González	Latino Arts, Inc.	Milwaukee, WI	
2007, Apr. 27–May 26	Nuevo Arte: Colección Tequila Don Julio		Aldo Castillo Gallery	Chicago, IL	
2007, June 1–July 29	The Women of the Taller de Gráfica Popular: Selections from the Charles S. Hayes Collection		Milly and Fritz Kaeser Mestrovic Studio Gallery, Snite Museum of Art, University of Notre Dame	Notre Dame, IN	Curator: Gina Costa
2007, June 22–Sept. 2	Women Artists of Modern Mexico: Frida's Contemporaries		National Museum of Mexican Art	Chicago, IL	
2007, June 22–Sept. 2	Nahui Olin: A Woman beyond Her Time/Una mujer fuera del tiempo	Nahui Olin	National Museum of Mexican Art	Chicago, IL	
2007, July 15–Aug. 19	Two Eyes on Mexico: Photographs by Paul Strand and Manuel Álvarez Bravo	Manuel Álvarez Bravo, Paul Strand	Scholtz Family Works on Paper Gallery, Snite Museum of Art, University of Notre Dame	Notre Dame, IN	
2007, Oct. 11–2008, Jan. 20	Wilfredo Lam in North America	Wilfredo Lam	Haggerty Museum of Art, Marquette University	Milwaukee, WI	
2007, Oct. 27–2008, Jan. 20	Frida Kahlo	Frida Kahlo	Walker Art Center	Minneapolis, MN	
2007, Dec. 7–2008, Feb.	Mecánica Lúcida: Escenas de Contemplación, Cinco Jugueteros de Venezuela		Latino Arts, Inc.	Milwaukee, WI	

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1931	Jesús Torres, Miguel Juárez, José Ruiz (Hull House potters and ceramic artists)	Miguel Juárez, José Ruiz, Jesús Torres	Renaissance Society of the University of Chicago's Exhibition of Religious Art	Chicago, IL	
1933	Hull House Potters, Mexican Village			Chicago, IL	Century of Progress Exposition
1934	Enrique Riverón	Enrique Riverón	Wichita Art Association	Wichita, KS	
1941, May 2-?	Paintings by Carlos Lopez	Carlos Lopez	Scarab Club	Detroit, MI	
1944	Enrique Riverón	Enrique Riverón	Kansas City Women's Club	Kansas City, MO	
1944, Feb.	Carlos Lopez, Illustrated Letters and Carvings	Carlos Lopez	Royal Oak Public Library	Royal Oak, IL	
1946	Decorative Arts: Riverón Jewelry	Enrique Riverón	Wichita Art Association	Wichita, KS	
1946, July	Carlos Lopez	Carlos Lopez	Memorial Union Art Galleries, University of Wisconsin	Madison, WI	
1947, May 5-June 8	Prints by Mauricio Lasansky and His Students	Mauricio Lasansky	Art Institute of Chicago	Chicago, IL	Other artists included his students
1949	Mauricio Lasansky	Mauricio Lasansky	Beloit College	Beloit, WI	
1949	Mauricio Lasansky	Mauricio Lasansky	Bowling Green State University	Bowling Green, OH	
1949	Mauricio Lasansky	Mauricio Lasansky	Carleton College	Northfield, MN	
1949	Mauricio Lasansky	Mauricio Lasansky	Cranbrook Academy of Fine Arts	Bloomfield Hills, MI	
1949	Mauricio Lasansky	Mauricio Lasansky	Des Moines Art Center	Des Moines, IA	
1949, Jan. 30-Mar. 13	A New Direction in Intaglio	Mauricio Lasansky	Walker Art Center	Minneapolis, MN	
1949, Feb. 6-26	Enrique Riverón	Enrique Riverón	Wichita Art Association Galleries	Wichita, KS	
1949, Mar.	Enrique Riverón	Enrique Riverón	Women's City Club	Wichita, KS	
1949, Mar.	Carlos Lopez	Carlos Lopez	Detroit Artists Market Gallery	Detroit, MI	
1950, Dec. 3-18	Enrique Riverón	Enrique Riverón	Morrison Hall, University of Wichita	Wichita, KS	
1951, Apr.	Octavio Medellín	Octavio Medellín	American Airlines Office, Monroe & Wabash Ave.	Chicago, IL	
1952	Rufino Silva	Rufino Silva	Riccardo Restaurant Gallery	Chicago, IL	
1952, Apr. 5-30	Rufino Silva: Open Studio	Rufino Silva	404 East Wisconsin	Milwaukee, WI	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1952, Apr. 18– May 18	Etchings by Rufino Silva	Rufino Silva	Art Institute of Chicago	Chicago, IL	
1952, Nov. 12– 1953, Jan. 4	Antonio Frasconi Retrospective: The Work of Antonio Frasconi	Antonio Frasconi	Cleveland Museum of Art	Cleveland, OH	
1952, Dec.	Carlos Lopez	Carlos Lopez	Forsythe Gallery	Ann Arbor, MI	
1953, Nov. 17– Dec. 20	Carlos Lopez 1908–1953: A Memorial Exhibition	Carlos Lopez	Detroit Institute of Arts	Detroit, MI	
1957	Edward Chavez	Edward Chavez		Detroit, MI	
1957	José de Rivera Retrospective Exhibition	José de Rivera	Walker Art Center	Minneapolis, MN	
1958	Dora de Larios	Dora de Larios	Little Gallery	Birmingham, MI	
1958	Lilia Carrillo	Lilia Carrillo	Martin Schwerg Gallery	St. Louis, MO	
1958, May 25– June 15	Enrique Riverón Retrospective	Enrique Riverón	Wichita Art Museum	Wichita, KS	
1960	Rufino Silva	Rufino Silva	Hyde Park Art Center	Chicago, IL	
1960, Mar. 2–3	Mauricio Lasansky Retrospective	Mauricio Lasansky	Art Institute of Chicago	Chicago, IL	
1961	Rufino Silva	Rufino Silva	Paul Theobald Bookshop Gallery	Chicago, IL	
1961–1962	José de Rivera Traveling Retrospective Exhibition	José de Rivera	Sioux City Art Center	Sioux City, IA	
1961–1962	José de Rivera Traveling Retrospective Exhibition	José de Rivera	Art Association of Richmond	Richmond, IN	
1963	Jaime Davidovich	Jaime Davidovich	Canton Art Institute	Canton, OH	
1964	Enrique Riverón	Enrique Riverón	Birgen Sandzen Memorial Gallery	Lindsborg, KS	
1966	Mario Castillo: Castillo Paintings	Mario Castillo	Private Studio	Chicago, IL	
1967	Leandro Katz	Leandro Katz	Center for Cybernetic Research	Detroit, MI	
1967	Rufino Silva	Rufino Silva	Illinois Institute of Technology	Chicago, IL	
1968	Enrique Castro-Cid: Anamorphosis and Mapping	Enrique Castro-Cid	Krannert Art Museum, University of Illinois	Urbana, IL	
1968	Mario Castillo	Mario Castillo	Scholarship & Guidance Association	Chicago, IL	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1968, Feb. 5–29	Rufino Silva: Puerto Rican Figurative Painter	Rufino Silva	University of Wisconsin-Madison	Madison, WI	
1968, May 31–July 7	Mauricio Lasansky: The Nazi Drawings	Mauricio Lasansky	Museum of Contemporary Art	Chicago, IL	
1969	Rufino Silva: Ideas & Studies for Paintings and Prints	Rufino Silva	Lewis Towers Library, Loyola University	Chicago, IL	
1970, Sept. 10–Oct. 2	An Exhibition of Paintings and Drawings by Rufino Silva	Rufino Silva	College Union, Elmhurst College	Elmhurst, IL	
1971	The Chicanos Have Arrived		University of Notre Dame	Notre Dame, IN	Organized by José G. González
1971	Ana Mendieta	Ana Mendieta	Iowa Memorial Union, University of Iowa	Iowa City, IA	
1971	Luis Medina and José López	Luis Medina, José López	Light Fall Gallery, Evanston Art Center	Evanston, IL	
1971, Mar. 21–Apr. 18	Leonardo Lasansky	Leonardo Lasansky	Davenport Municipal Art Gallery	Davenport, IA	
1972	Los Boricuas: Arte de la Gente		Club Socio Cívico Puertorriqueño	Detroit, MI	
1972, Apr. 5–6	Con Safo: Pintores Chicanos de San Antonio, Tejas		Old Library Gallery, Central Michigan University, Mt. Pleasant	Mt. Pleasant, MI	
1972, Apr. 8–10	Con Safo: Pintores Chicanos de San Antonio, Tejas		University of Michigan, Flint	Flint, MI	
1972, Apr. 12–13	Con Safo: Pintores Chicanos de San Antonio, Tejas		Delta College and University Center	MI	
1972, Apr. 14	Con Safo: Pintores Chicanos de San Antonio, Tejas		Michigan State University	East Lansing, MI	
1972, Aug. 10	La Raza in the Midwest and Great Lakes States and La Raza Unida		Centro de Estudios Chicanos e Investigaciones Sociales, University of Notre Dame	Notre Dame, IN	Curators: Gilberto Cárdenas, Ricardo Cervantes
1973	Rafael Ferrer	Rafael Ferrer	Contemporary Art Center	Cincinnati, OH	
1973	Mel Ramos	Mel Ramos	Madison Art Center	Madison, WI	
1973	Martin Ramirez	Martin Ramirez	Phyllis Kind Gallery	Chicago, IL	
1973, Sept. 29–Nov. 25	Photographs by Luis Medina and José López	José López, Luis Medina	Art Institute of Chicago	Chicago, IL	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1974	Latino through the Eye of the Artist: Nora Mendoza	Nora Mendoza	Mercy College	Detroit, MI	
1974	Luis Medina and José López: An Architectural Heritage, Quincy and Adams County	José López, Luis Medina	Quincy Art Center	Quincy, IL	
1974	Hispanic Art Exhibition		Union Gallery, University of Michigan	Ann Arbor, MI	
1974, Jan. 16–Feb. 3	Mexican-American Art Fiesta		Museum of Science and Industry	Chicago, IL	Organized by José Gamaliel González
1974, Oct. 8–Nov. 1	Con Safo		Fred Jones Memorial Art Gallery, University of Oklahoma, Norman	Norman, OK	
1975	Chicano Exhibition		Northeastern Illinois University	Chicago, IL	Organized by MARCH
1975	Despierta		Central YMCA Library	Chicago, IL	Presented by ALBA (Association of Latin Brotherhood of Artists)
1975	Nora Chapa Mendoza	Nora Chapa Mendoza	Michigan Education and Latino Conference	Lansing, MI	
1975	Michigan Chicano Arts Festival	Martin Moreno	Lansing Art Center	Lansing, MI	
1975	Felipe Reyes: Paintings and Drawings	Felipe Reyes	Repartee Gallery	Ann Arbor, MI	
1975, May 22–June 1	La Época del Quinto Sol: Second Annual Mexican American Art Fiesta		Museum of Science and Industry	Chicago, IL	Organized by the Mexican American Advisory Committee of the Museum of Science and Industry
1975, Fall	Chicano and Raza Art	Roberto Flores, Santos Martínez, Julio Perazza, Felipe Reyes, Leroy Segura, George Vargas	Union Gallery, University of Michigan	Ann Arbor, MI	Organized by RAMC
1976	Castillo's Photographs	Mario Castillo	Latino Cultural House, University of Illinois	Champaign, IL	
1976	Felipe Reyes	Felipe Reyes	Kresge Art Center, University Museum of Michigan State University	Lansing, MI	
1976, Feb.	Latino Graphics Exhibition		University of Illinois at Urbana Champaign	Urbana, IL	Organized by MARCH
1976, Feb. 8–Mar. 15	Nora Mendoza	Nora Mendoza	Objects Unlimited	Detroit, MI	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1976, Fall	The Lansing Latino Art Exhibition	Bruno Andrade, Roberto Flores, Jesse Gonzalez, Martin Moreno, José Narezo, Juan Ortega, Hector Perez, David Torres, George Vargas	Lansing Art Gallery	Lansing, MI	
1976–1977	Hispanic Festival of the Arts	Martin Moreno	Museum of Science and Industry	Chicago, IL	
1977	Rafael Ferrer	Rafael Ferrer	Marianne Deson Gallery	Chicago, IL	
1977	Mel Ramos	Mel Ramos	Morgan Gallery	Shawnee Mission, MO	
1977	Ana Mendieta: Corroboree	Ana Mendieta	Gallery of New Concepts, University of Iowa	Iowa City, IA	
1977	Latina Arts Expo '77		Alba King-Kong Studios	Chicago, IL	
1977	Rubén Trejo	Rubén Trejo	Gallery I, University of Minnesota–Minneapolis	Minneapolis, MN	
1977	Anisenbi Wake Aztlan		Truman College	Chicago, IL	
1977	Raza Art		Lansing Art Center	Lansing, MI	
1977, Mar. 7–12	Arts and Crafts by Maria E. Allen	Maria Enriquez de Allen	Theater Lobby, School of the Art Institute of Chicago	Chicago, IL	
1978	Fanny Sanin	Fanny Sanin	University of Illinois	Urbana, IL	
1978	Rafael Ferrer	Rafael Ferrer	The New Gallery	Cleveland, OH	
1978	Luis Cruz-Azaceta	Luis Cruz-Azaceta	Allan Frumkin Gallery	Chicago, IL	
1978	Arte Chicano de Carlos Rosas	Carlos Rosas	Forest Home Library	Milwaukee, WI	Sponsored by El Taller Obrero Cultural de Milwaukee
1978	Alejandro Romero	Alejandro Romero	Centro Cultural Rafael Cintrón Ortiz, University of Illinois, Chicago	Chicago, IL	
1978	Gordon Matta-Clark Installation	Gordon Matta-Clark	Museum of Contemporary Art	Chicago, IL	
1978	Nora Mendoza, Hector Perez, George Vargas	Nora Mendoza, Hector Perez, George Vargas	Capitol Art Gallery	Lansing, MI	
1978	Ana Mendieta	Ana Mendieta	Intermedia Gallery of New Concepts, School of Art and Art History, University of Iowa	Iowa City, IA	
1978, Mar. 19–25	Razartes	Roberto Flores, Harry Gamboa, Jesse Gonzalez, Gronk & Dreva, Zaneta S. Kosiba-Vargas, Martin Moreno, Julio Perazza, Hector Perez, Felipe Reyes, George Vargas	The Trotter House, University of Michigan	Ann Arbor, MI	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1978, Apr. 12–23	Hispanic Festival of the Arts		Museum of Science and Industry	Chicago, IL	Organized by the Hispanic Advisory Committee of the Museum of Science and Industry
1978, Apr. 14–18	Chicano Art		Moraine Valley College	Palos Hills, IL	Organized by MARCH
1978, June 15–July 19	La Mujer: A Visual Dialogue		Chicago Public Library Cultural Center	Chicago, IL	Organized by MARCH
1978, Sept. 6–?	The Poster in Puerto Rico		Michigan National Guard, Headquarters Armory	Lansing, MI	Sponsored by the Latino Outreach and Community Services of Detroit
1978, Sept. 26–Oct. 1	Raza Fine Arts Exhibition	Nora Mendoza, Martin Moreno, José Narezo, Juan Ortega, Hector Perez, George Vargas	Center for the Arts Common	Lansing, MI	
1978, Dec.	Mauricio Lasansky Retrospective	Mauricio Lasansky	Indianapolis Museum of Art	Indianapolis, IN	
1979	Luis Jiménez	Luis Jiménez	Plains Art Museum	Moorehead, MN	
1979	Luis Jiménez	Luis Jiménez	Landfall Press Gallery	Chicago, IL	
1979	Capitol Art Gallery Exhibition	Nora Mendoza, Martin Moreno, Hector Perez, George Vargas	Capitol Art Gallery	Lansing, MI	Organized by Nuestras Artes de Michigan
1979	Raíces Antiguas/Visiones Nuevas		Museum of Contemporary Art	Chicago, IL	
1979	Raza Art		Kresge Gallery, Michigan State University	East Lansing, MI	
1979	José Narezo	José Narezo	Grand Rapids Museum of Art	Grand Rapids, MI	
1979, Mar.	The Mural Art of Alejandro Romero	Alejandro Romero	William H. Robinson Student Center, Chicago State University	Chicago, IL	
1979, Apr. 14–23	Hispanic Festival of the Arts		Museum of Science and Industry	Chicago, IL	
1979, Oct. 2–Nov. 20	Michigan Latino Children's Art		Children's Museum	Detroit, MI	Sponsored by Nuestras Artes de Michigan
1980	Luis Jiménez	Luis Jiménez	Joslyn Art Museum	Omaha, NE	
1980	Poster and Silverscreen Art of Rupert Garcia	Rupert Garcia	Coffman Gallery, University of Minnesota	Minneapolis, MN	
1980	Rafael Ferrer	Rafael Ferrer	Frumkin Struve Gallery	Chicago, IL	
1980	Luis Medina	Luis Medina	Art Institute of Chicago	Chicago, IL	
1980, June 1–?	Nora Chapa Mendoza	Nora Chapa Mendoza	Heritage Art Gallery	Ypsilanti, MI	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1980, June	The Mexican Artistic Presence in Chicago: Paintings by Renato Esquivel and Alejandro Romero	Renato Esquivel, Alejandro Romero	Beverly Art Center	Chicago, IL	
1980, June 11–July 16	Hispanic American Art in Chicago	José A. Aguirre Lopez, John Asencio, Carlos Cortéz, Gloria de los Santos, Maria Enriquez de Allen, Renato Esquivel, Edmon Fernandez van den Bussch, Luciano Franchi de Alfaro, Emma Yolanda Galvan, Eladio González, José Gamaliel Gonzalez, Oscar Martínez, Francisco Gerardo Mendoza, Marcos Raya, Elizabeth Rivera, Richard Michael Rivera, Arnaldo Roche-Rabell, Alejandro Romero, Pablo Sierra, Inca Zabala	Chicago State University	Chicago, IL	Curator: Víctor Sorell
1980, Aug.	Arte "Cósmico" de la Raza	Jesse Gonzalez, Nora Chapa Mendoza, Martin Moreno, José Narezo, Michael Selly, George Vargas	Michigan State University	East Lansing, MI	
1980, Oct. 12	El Día de la Raza: Encuentros en Arte	Ana Cardona, Jesse Gonzalez, Nora Mendoza, José Narezo, Juan C. Ortega, Julio Perazza, Michael Selz	Michigan State University	East Lansing, MI	
1980, Oct. 10–31	José Narezo	José Narezo	Gallery 154	Grand Rapids, MI	
1981	Luis Jiménez	Luis Jiménez	Franklin Struve Gallery	Chicago, IL	
1981	National Chicano Art Exhibition			Holland, MI	
1981	Nora Mendoza: An Exhibition of Abstract Impressionism	Nora Mendoza		Pontiac, MI	
1981, Apr. 25–May 6	Rubén Trejo: Visiting Chicano Artist	Rubén Trejo	Coffman Gallery I, University of Minnesota	Minneapolis, MN	
1981, July 21–Aug. 20	Alejandro Romero: New Works	Alejandro Romero	Dittmar Memorial Gallery, Northwestern University	Evanston, IL	
1981, Sept. 11–Oct. 3	Midwest Mexican American Art Exhibit: Mexico and Its Artists	Stephen Capiz, Aurelio Diaz, José Gonzalez, Cesar A. Martinez, Ada Medina, Nora Chapa Mendoza, René David Michel-Trápaga, David Muñoz, José Luis Narezo, Benny Ordóñez, Roman Villarreal, Alejandro Romero, Simon Ybarra	59th Street Gallery	St. Louis, MO	Sponsored by Sociedad Mexicana Benito Juárez and the International Institute of St. Louis
1981, Sept. 13–Nov. 8	Robert Graham, Statues	Robert Graham	Walker Art Center	Minneapolis, MN	
1982	Robert Graham	Robert Graham	Joslyn Art Museum	Omaha, NE	
1982	Pedro Luján	Pedro Luján	University of Northern Iowa	Cedar Falls, IA	
1982	Emilio Sanchez	Emilio Sanchez	Images Gallery	Toledo, OH	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1982	Rafael Ferrer	Rafael Ferrer	Frumkin & Struve Gallery	Chicago, IL	
1982	Paul Sierra	Paul Sierra	MoMing Dance and Arts Center	Chicago, IL	
1982	Mauricio Lasansky: A Retrospective Exhibition	Mauricio Lasansky	Cedar Rapids Museum of Art	Cedar Rapids, IA	
1982, Apr. 15–May 14	Silkscreen Posters by the Royal Chicano Air Force	RCAF Collective	MoMing Dance and Arts Center Galleries	Chicago, IL	
1982, July 9–Aug. 9	El Barrio: Pilsen through the Eyes of Four Photographers		La Galería de Fotografía, Casa Aztlán	Chicago, IL	
1982, Oct. 22–Nov. 21	Paul Sierra	Paul Sierra	MoMing Gallery	Chicago, IL	
1983	Arnaldo Roche-Rabell	Arnaldo Roche-Rabell	James Varchmin Gallery	Chicago, IL	
1983	Arnaldo Roche-Rabell	Arnaldo Roche-Rabell	Contemporary Art Workshop	Chicago, IL	
1983	Amado Peña	Amado Peña	American West Gallery	Chicago, IL	
1983	Martin Ramirez	Martin Ramirez	Phyllis Kind Gallery	Chicago, IL	
1983	Student Art Show '83		Ford Gallery, Eastern Michigan University	Ypsilanti, MI	
1983, Feb. 15–Mar. 11	Paul Sierra	Paul Sierra	Art Gallery 2240-A, Illinois Central College	East Peoria, IL	
1983, Mar. 28–Apr. 22	National Chicano Art Exhibition	Guillermo Acevedo, José Antonio Aguirre, Teresa Archuleta-Sagel, Carlos Cortéz, Rubén Francisco Flores, Harry Gamboa Jr., José Gonzalez, Lourdes S. Guerrero, Mary Louise Lopez, César Augusto Martínez, Nora Chapa Mendoza, Juan Ortega, Alejandro Romero, Patricia Rodríguez, Stephen Sarinara Torero	Ford Gallery, Eastern Michigan University	Ypsilanti, MI	Coincided with the 11th Annual Conference of the National Association of Chicano Studies
1983, June 10–July 10	Los Guardianes del Pueblo (Older Generation Chicano Artists in Chicago)		Kalpulli Casa de Arte y Cultura	Chicago, IL	
1984	Luis Camnitzer	Luis Camnitzer	Isis Gallery, University of Notre Dame	Notre Dame, IN	
1984	Manuel García Fonteboa	Manuel García Fonteboa	Washington University	St. Louis, MO	
1984	Recent Paintings: Alejandro Romero	Alejandro Romero	Chicago Cultural Center	Chicago, IL	
1984	Lydia Buzio	Lydia Buzio	Greenberg Gallery	St. Louis, MO	
1984	Roberto Juarez	Roberto Juarez	Betsy Rosenfield Gallery	Chicago, IL	
1984, Sept. 13–23	Hispanic Artists of Michigan		First United Methodist Church	Holland, MI	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1985	Rafael Ferrer	Rafael Ferrer	Minneapolis College of Art & Design	Minneapolis, MN	
1985	Nuestro Pasado, Nuestro Presente		Galería Ink Works	Chicago, IL	
1985	Paul Sierra	Paul Sierra	Halstead Gallery	Chicago, IL	
1985	Gordon Matta-Clark Retrospective	Gordon Matta-Clark	Museum of Contemporary Art	Chicago, IL	
1985, July 13–Aug. 10	Contemporary Latino Art Show	Rosa María Arenas, José Garza, Alvaro Jurado, Diana Kamulski, Nora Chapa Mendoza, William Mora, Veronica Paiz, Julio Perazza, Vito Valdez, George Vargas	Pontiac Art Center	Pontiac, MI	
1985, Nov. 1–30	El Día de los Muertos		Casa Aztlán	Chicago, IL	
1986	Nora Chapa Mendoza	Nora Chapa Mendoza	Kresge Art Museum, Michigan State University	Lansing, MI	
1986	Picture Cuba: Four Contemporary Cuban Photographers		Chicago Cultural Center	Chicago, IL	
1986	Paul Sierra	Paul Sierra	Countryside Art Center	Arlington Heights, IL	
1986	Paul Sierra	Paul Sierra	Artemisia Gallery	Chicago, IL	
1986	Martin Ramirez	Martin Ramirez	Milwaukee Art Museum	Milwaukee, WI	
1986	Mel Ramos	Mel Ramos	Hokin Gallery	Chicago, IL	
1986	Our Past/Our Present		Galería Ink Works	Chicago, IL	Curator: René H. Arceo
1986	Diógenes Ballester	Diógenes Ballester	University of Wisconsin	Madison, WI	
1986	Hispanic Exhibition	Nereida Ferraz, Eladio González, Alejandro Romero, Paul Sierra	Harris Bank	Chicago, IL	Curator: Oscar Martinez
1986, Jan. 31–Feb. 28	José L. Garza	José L. Garza	Galería Casa de Unidad	Detroit, MI	
1986, Feb.	Nora Chapa Mendoza	Nora Chapa Mendoza	pARTner's Gallery	Okenos, MI	
1986, Feb.	Alejandro Romero: Recent Paintings	Alejandro Romero	De Graaf Fine Art	Chicago, IL	
1986, Feb. 1–14	Mel Rosas	Mel Rosas	Community Art Gallery, Wayne State University	Chicago, IL	
1986, Feb. 7	Julio Perazza	Julio Perazza	Detroit Artists Market	Detroit, MI	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1986, Feb.–Mar.	Chicano/Mexicano Art in the Midwest		Kresge Museum, Michigan State University	East Lansing, MI	Co-curator: Víctor Sorell
1986, Mar. 3–31	Tribute: A Juried Fine Arts Exhibit of Michigan Hispanic Artists		County Gallery, Oakland County Cultural Council	Oakland, MI	
1986, Mar. 10–May 4	¡Mira Chicago!: Seven Hispanic Artists/Siete Artistas Hispanos	José Aguilar, Oscar Martínez, Marcos Raya, Alejandro Romero, Rafael Ruiz, Paul Sierra, Bibiana Suárez	Noyes Cultural Arts Center	Evanston, IL	
1986, Mar. 16–Apr. 26	¡Mira!: The Canadian Club Hispanic Art Tour	Julio Alpuy, Francisco Alvarado-Juarez, Luis Cruz Azaceta, Martha Chavez, Felix Cordero, Ramon Delgadillo, Marcos Dimas, Jorge Drosten, Liliana Duran, East Los Streetcapers, Diane Gamboa, Carmen Lomas Garza, Nivia Gonzalez, Julio Larraz, Louis Leroy, Benito Herta Lozano, Eduardo Lozano, Cesar Martínez, Yolanda Mesa, Alberto Mijangos, Anthony Ortega, Gamaliel Ramirez, Pico Reinoso, Tony Rio, Arnaldo Roche-Rabell, Gilberto Ruiz, Juan Sánchez, Martha Sánchez, Fanny Sanin, Jesse Treviño, Federico Vigil	Hyde Park Art Center	Chicago, IL	Cosponsored by the Association of Hispanic Arts (NY) and MI Raza Arts Consortium (MIRA) Chicago
1986, May 3–12	¡Maternidad y Lucha! (Motherhood and Struggle)		Galeria Ink Works	Chicago, IL	
1986, Sept.	The American Experience: Contemporary Immigrant Artists		Lakeview Museum	Peoria, IL	
1986, Sept. 12–21	Hispanic Art Exhibition	Rosa María Arenas, Oswaldo Baez, Guadalupe Blan, José Briones, Juan Manuel Cruz, Andres Fierro, Graciela Juarez, Alvaro Jurado, Andrea Lozano, Nora Mendoza, Ezequiel Morales, Sam Morales, José Luis Narezo, Vito Valdez, Jesse Villegas	First United Methodist Church	Holland, MI	
1986, Sept. 15–20	María Enriquez de Allen: Chicana Folk Artist	María Enriquez de Allen	Lobby Case (Display for Hispanic Heritage Week), United States Railroad Retirement Board	Chicago, IL	
1987	Latino Moderno		Pontiac Art Gallery	Pontiac, MI	
1987	Fantastic Color: Group 12 Exhibition	Eladio González, María Martínez-Cañas, Marcos Raya, Arnaldo Roche-Rabell, Alejandro Romero, Paul Sierra, Bibiana Suárez	Navy Pier	Chicago, IL	Curator: Oscar Martínez
1987, Mar.–Apr.	Nuestras Imágenes/Our Images		Community Gallery of Art, College of Lake County	Grayslake, IL	Guest co-curator: Víctor Sorell

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1987, May 12–June 21	Diana M. Solis	Diana M. Solis	Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1987, May 25–July 12	Latina Art Showcase '87	Juana Alicia, Candida Alvarez, Santa Barraza, Barbara Carrasco, Yreina Cervantes, Marta Chavez, Maritza Davila, Lillian Duran, Nereyda García Ferraz, Dolores Guerrero Cruz, Mariana Gutierrez, Ester Hernandez, Beatriz Ledesma, Silvia A. Malagrino, Lillian Maldonado, Paula P. Martinez, Rosalyn Mesquita, Maru Moncada, Gloria Rodríguez, Marta Sanchez, Bibiana Suárez, Mirtes de Magalhaes Zwierzynski	Mexican Fine Arts Center Museum	Chicago, IL	Curator: Juana Guzmán
1987, July 21–Sept. 1	The Barrio Murals	Carlos (Moth) Barrera, Maria E. Castillo, Carlos Cortéz, Mario Castillo, Hector Duarte, José Guerrero, Juanita Jaramillo Lavadie, Jaime R. Longoria, Francisco G. Mendoza, Vincente Mendoza, Benny Ordonez, Ray Patlán, Dulce Pulido, Marcos Raya, Alejandro Romero, Aurelio Diaz Tekpankalli, Roberto Valadez, Rey Vasquez, Salvador Vega, Roman Villareal	Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1987, Sept. 5–Nov. 7	In the Hands of the Beholder: An Exhibition of Drawings and Paintings by Arnaldo Roche-Rabell	Arnaldo Roche-Rabell	Chicago Cultural Center	Chicago, IL	
1987, Sept. 25–Nov. 4	¡Celebración!		Aquinas College	Grand Rapids, MI	
1987, Oct. 27–Nov. 29	Day of the Dead Celebration: Paintings by Hector Duarte and Installation by Clay Morrison	Hector Duarte, Clay Morrison	Mexican Fine Arts Center Museum	Chicago, IL	
1987, Oct. 16–Dec. 20	Outside Cuba/Fuera de Cuba		Miami University Art Museum	Oxford, OH	
1987, Dec. 11–20	La Guadalupeña: El Milagro de las Américas		Thala Hall	Chicago, IL	
1988	Latin Expressions		Illinois Bell Gallery	Chicago, IL	
1988	Juan González	Juan González	Cleveland Center for Contemporary Art	Cleveland, OH	
1988	René H. Arceo: Recent Drawings and Prints	René H. Arceo	El Rebozo	Oak Park, IL	
1988	María Martínez-Cañas	María Martínez-Cañas	Marianne Deson Gallery	Chicago, IL	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1988	Íñigo Manglano-Ovalle: Desapariciones	Íñigo Manglano-Ovalle	Public Outdoor Projection	Chicago, IL	
1988	Wenceslao Martínez	Wenceslao Martínez	Topeka Gallery	Chicago, IL	
1988, Apr. 4–June 5	Graphic Work of Emmanuel C. Montoya	Emmanuel C. Montoya	Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1988, Apr. 22–July 10	¡Adivina! Latina Chicago Expressions	José Andreu, Henry Cisneros, Hector Duarte, Alejandro Galindo, Mirentxu Ganzarin, Nereyda García Ferraz, Paula Pia Martínez, Rodolfo Molina, José Moreno, Dan Ramirez, Marcos Raya, Arnaldo Roche-Rabell, Alejandro Romero, Filemon Santiago, Paul Sierra, Bibiana Suárez, Luis Vargas, Roman Villareal	Mexican Fine Arts Center Museum	Chicago, IL	Curators: Debora Donato, Antonio V. García
1988, May 7–June 5	Hispanic Artists of Michigan Invitational	Bertha Cohen, Carlos Diaz, Dolores Gonzalez, Nora Chapa Mendoza, José Narezo, Mel Rosas, George Vargas	Saginaw Art Museum	Saginaw, MI	
1988, Oct. 2–Nov. 4	¡Celebración!	Andrea Lozano, José Narezo, Vito Valdez, George Vargas	AMC Gallery, Aquinas College	Grand Rapids, MI	
1988, Oct. 28–Dec. 4	Day of the Dead '88 Día de los Muertos		Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1988, Nov. 15–24	Our Past, Our Present	José Luis Aguirre, Esperanza Alvarez, Roberto Alvarez, Carlos Cortéz, J. Alex Galindo, Rosa Elena Hernandez, Alfredo Martínez, Antonio Martínez, Francisco Mendoza, Dulce Pulido, Carlos Rosas, Rafael Ruiz, Roberto Valadez, Victor J. Vallejo, Salvador Vega	Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1988, Dec.–1989, Jan.	¡Mira! The Canadian Club Hispanic Art Tour III		Terra Museum of American Art	Chicago, IL	
1988, Dec. 16–1989, Feb. 19	The Graphic Works of Carlos Cortéz	Carlos Cortéz	Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1989	Folk Art Carvings from Northern New Mexico	Felipe and Leroy Archuleta, Marco Oviedo, Enrique Rendon	University of Wisconsin-Milwaukee	Milwaukee, WI	
1989	Contemporary Puerto Rican Artists				Traveling exhibition organized by the State of Illinois
1989	Juana Alicia	Juana Alicia	Mexican Fine Arts Center Museum	Chicago, IL	
1989	Gronk: King Zombie	Gronk	Deson-Saunders Gallery	Chicago, IL	
1989	Nueva Presencia: Latin American Art in Chicago		Loyola University	Chicago, IL	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1989	Day of the Dead		Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1989	Arnaldo Roche-Rabell	Arnaldo Roche-Rabell	Loyola University	Chicago, IL	
1989	Arnaldo Roche-Rabell	Arnaldo Roche-Rabell	Struve Gallery	Chicago, IL	
1989	Arnaldo Roche-Rabell	Arnaldo Roche-Rabell	Gallery of Contemporary Art	St. Louis, MO	
1989	Alejandro Romero: Myths	Alejandro Romero	Cicero and Berwyn Cultural Center	Chicago, IL	
1989	Hispanos Unidos		Truman College	Chicago, IL	
1989, Feb. 3–Mar. 26	Prints by the Altier Group of Self-Help Graphics		Mexican Fine Arts Center Museum	Chicago, IL	
1989, Mar. 31–Apr. 20	Roberto Ferreyra: Solo Exhibition	Roberto Ferreyra	Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1989, May 22–July 7	Visionary Metaphors: Contemporary Puerto Rican Artists		State of Illinois Art Gallery	Chicago, IL	Curator: Susana Torruella Leval
1989, Sept. 5–Oct. 1	Contemporary Hispanic Artists of Michigan	Erike G. Ayala, Graciela Bustos, Bertha Cohen, Lana Douglas, Rafael Duran, Evel Garrido, Ricardo J. Gonzalez, Ramon Hill Alvarado Jurado, Diana Alva Kamulski, Rick Lieder, Nora Mendoza, José Luis Narezo, Camilo Pardo, Julio Perazza, José Romero, Linda Romero, Robulo A. Sanchez, Vito J. Valdez, George Vargas, Erika von Mayerberger	Scarab Club of Detroit	Detroit, MI	
1989, Sept. 7–24	Hispanic Festival 1989		Museum of Science and Industry	Chicago, IL	
1989, Sept. 9–Oct. 20	Seis Artistas Latinos		Pontiac Art Center	Pontiac, MI	Curator: Nora Chapa Mendoza
1989, Sept. 10–28	Mauricio Lasansky: The Nazi Drawings	Mauricio Lasansky	Fine Arts Gallery, Indiana University	Bloomington, IN	
1989, Sept. 16–Nov. 5	¡Celebración! A Century of Mexican Art		Fort Wayne Museum of Art	Fort Wayne, IN	
1989, Oct. 12–Nov. 25	El Encuentro, los Muertos y la Revolución		Rudy Lozano Branch, Chicago Public Library	Chicago, IL	
1989, Oct. 13–Nov. 10	Ethnicity: A Multicultural Exhibit		Artsource Gallery	Flint, MI	
1989, Oct. 20–Dec. 3	Day of the Dead '89: Charlie Carrillo/El Día de los Muertos	Charlie Carrillo	Mexican Fine Arts Center Museum	Chicago, IL	
1990	Paul Sierra	Paul Sierra	Evanston Art Center	Evanston, IL	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1990	Fanny Sanin	Fanny Sanin	Greater Lafayette Museum of Art	Lafayette, IN	
1990	Bernadette Vigil	Bernadette Vigil	Jan Cicero Gallery	Chicago, IL	
1990	Pasajes de Ida y Vuelta: Paintings by Nereida Garcia-Ferraz	Nereida Garcia-Ferraz	Deson Saunders Gallery	Chicago, IL	
1990	Agustín Cárdenas: Marbles, Woods, Bronzes	Agustín Cárdenas	International Gallery	Chicago, IL	
1990	Roberto Juarez	Roberto Juarez	Betsy Rosenfield Gallery	Chicago, IL	
1990	Alfredo Arreguin: Designs of Magic	Alfredo Arreguin	Mexican Fine Arts Center Museum	Chicago, IL	
1990	Tenth Annual Exhibition of Michigan Latino Artists		Bowen Branch Library	Detroit, MI	
1990	Marcos Raya: A Little Retrospective	Marcos Raya	Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1990	Raul Ferrera-Balanquet, Port of Entry: Transmigrant Departure	Raul Ferrera-Balanquet	Randolph Street Gallery	Chicago, IL	
1990	René H. Arceo: Prints and Drawings	René H. Arceo	North Lakeside Cultural Center	Chicago, IL	
1990	New Expressions	Alex Flemming, Pilar Insertis, Maria Santiago Junilla, Paula Pia Martínez, José Moreno, Len Paschoal, Nicholas Rodriguez, Alejandro Romero, Oscar Romero	AES Gallery	Chicago, IL	
1990	Alejandro Romero: Myths	Alejandro Romero	Loyola University	Chicago, IL	
1990, Apr.	¡La Experiencia! Selected Works by Contemporary Hispanic Artists in Michigan		Engine Company #4	Detroit, MI	
1990, Apr. 16–May 12	Michigan Hispanic Art Competition		Holland Area Arts Center	Holland, MI	
1990, Apr. 17–May 13	Indignity and Anger: Prints by Mexican Artists		University of Michigan Museum of Art	Ann Arbor, MI	
1990, May 4–June 4	Latino Artists Invitational Exhibition		Saginaw Art Museum	Saginaw, MI	
1990, May 25–July 15	Portraits: Recent Works by Francisco G. Mendoza	Francisco G. Mendoza	Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo

Latino Artists

Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1990, July 20–Oct. 7	Designs of Magic: Solo Exhibition by Alfredo Arreguin	Alfredo Arreguin	Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1990, Sept. 28–Oct. 14	Hispanic Festival: A Juried Exhibition of Hispanic Artwork		Museum of Science and Industry	Chicago, IL	
1990, Oct. 5–Nov. 25	Día de los Muertos '90		Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1990, Oct. 20–Dec. 2	Days of Saints and Souls: A Celebration of the Days of the Dead	Arcesio Vanegas Arroyo, Enrique Canales, Carlomagno, Mr. & Mrs. Antonio Garcia, Luis Jiménez, José Guadalupe Posada, Teresa Serrano, Humberto Spindola, Francisco Toledo, Nahum B. Zenil, Installations by Carmen Lomas Garza	DePree Art Center & Gallery, Hope College	Holland, MI	
1990, Nov. 23–1991, Jan. 13	Paintings by Roberto Valadez	Roberto Valadez	Courtyard Gallery, Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1991	Bibiana Suárez: In Search of an Island	Bibiana Suárez	Sazama Gallery	Chicago, IL	
1991	Esperanza Gama: The Fantasy People	Esperanza Gama	Old Town Triangle Art Association	Chicago, IL	
1991	Mario Castillo	Mario Castillo	Atwood Art Center, St. Cloud University	St. Cloud, MN	
1991	Mario Castillo	Mario Castillo	MacMurray College	Jacksonville, IL	
1991	Angelica Pozo	Angelica Pozo	Cleveland Center for Contemporary Art	Cleveland, OH	
1991	¡Hispania!		McFall Center Gallery, Bowling Green State University	Bowling Green, OH	
1991	Mario Castillo	Mario Castillo	Latino Cultural House, University of Illinois at Urbana Champaign	Champaign, IL	
1991	Armando Rascon: The Multicultural Reading Room	Armando Rascon	Center for Research and Information, Randolph Street Gallery	Chicago, IL	
1991	Nereida Garcia-Ferraz	Nereida Garcia-Ferraz	Forms of Contemporary Illinois (FOCI), State of Illinois Museum	Springfield, IL	
1991	José de Rivera, 1904–1985	José de Rivera	Richard Gray Gallery	Chicago, IL	
1991	Latino Art		Governor's Office	Chicago, IL	
1991	María Martínez-Cañas: Fragmented Evidence	María Martínez-Cañas	Catherine Edelman Gallery	Chicago, IL	
1991, Jan.–Mar.	Cuba/USA: The First Generation		Museum of Contemporary Art	Chicago, IL	Organized by Fondo del Sol Visual Arts, Washington DC

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1991, Mar.–Apr.	The Multicultural Reading Room		Randolph Street Gallery	Chicago, IL	
1991, Apr. 19–July 7	Myths: Recent Paintings by Alejandro Romero	Alejandro Romero	Mexican Fine Arts Center Museum	Chicago, IL	
1991, Apr. 20–June 22	In the Heart of the Country/ En el Corazon del País	Hector Duarte, Ed Fraga, Nereida Garcia-Ferraz, Iñigo Manglano-Ovalle, Marcos Raya, Arturo Alonzo Sandoval, Dan Smajo-Ramírez, Bibiana Suárez, Rogelio Tijerina, Luis Roldan, Mel Rosas	Chicago Public Library Cultural Center	Chicago, IL	Curator: Edward Maldonado
1991, June 7–July 9	Ramiro Rodriguez: Myth, Metaphor & Ritual	Ramiro Rodriguez	Shibuli Gallery	Grand Rapids, MI	
1991, Sept. 14–?	Taller Mexicano de Grabado Member Exhibition		Truman College Gallery	Chicago, IL	
1991, Oct. 4–Dec. 1	Día de los Muertos '91		Mexican Fine Arts Center Museum	Chicago, IL	
1991, Oct. 15–?	Taller Mexicano de Grabado Group Exhibition		Ameritech Research and Development Center	Leslie, IL	
1991, Oct. 25–1992, Jan. 19	Patron Saints: Photographs by Jesse Herrera	Jesse Herrera	Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1991, Nov. 2–Dec. 2	Mihkatonahli Día de los Muertos: Portfolio Prints, Nicolas de Jesus	Nicolás de Jesús	Rudy Lozano Branch, Chicago Public Library	Chicago, IL	
1991, Nov. 1–Dec. 22	Mario Castillo: Layers of the Subconscious/Laminas de subconsciente	Mario Castillo	Prospectus Gallery	Chicago, IL	
1992	María Martínez-Cañas: Nuevos Rumbos	María Martínez-Cañas	Catherine Edelman Gallery	Chicago, IL	
1992	Iñigo Manglano-Ovalle: Aliens Who...	Iñigo Manglano-Ovalle	University of Illinois	Chicago, IL	
1992	Arnaldo Roche-Rabell	Arnaldo Roche-Rabell	Chicago International Art Exposition	Chicago, IL	
1992	Manuel Neri	Manuel Neri	Morgan Gallery	Kansas City, MO	
1992	Alfredo Quiroz: Ventanas: Visiones Culturales	Alfredo Quiroz	Plains Art Museum	Moorhead, MN	
1992	Nereida Garcia-Ferraz: Dedicado a Quien Sabe Esperar	Nereida Garcia-Ferraz	Deson Saunder Gallery	Chicago, IL	
1992	The Year of the White Bear	Coco Fusco, Guillermo Gomez-Peña	Walker Art Center	Minneapolis, MN	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1992	Angelica Pozo: Foliaceous Iconography	Angelica Pozo	Fine Arts Gallery, Mott Community College	Flint, MI	
1992	Mario Castillo	Mario Castillo	McHenry County College	Crystal Lake, IL	
1992	Carlos A. Cortéz	Carlos A. Cortéz	Taller Mexicano de Grabado	Chicago, IL	
1992	Hispanics and Their Faith: Photographs by Antonio Perez	Antonio Perez	President's Gallery, Chicago State University	Chicago, IL	
1992, Jan.	Cuba/USA: The First Generation		Minnesota Museum of Art	St. Paul, MN	Organized by Fondo del Sol Visual Arts, Washington DC
1992, Mar.	Paul Sierra	Paul Sierra	Valparaiso University	Valparaiso, IN	
1992, Mar.–Apr.	Alejandro Romero: Recent Work	Alejandro Romero	World Tattoo Gallery	Chicago, IL	
1992, Mar. 13–May 3	Nicolás de Jesús: A Nahua Artist in Chicago	Nicolás de Jesús	Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1992, Apr. 1–?	Taller Mexicano de Grabado Members Exhibition		Museum of Natural History, University of Illinois at Urbana-Champaign	Urbana, IL	
1992, Apr. 9–?	500 Years of Resistance/500 Años de Resistencia		Prospectus Art Gallery	Chicago, IL	
1992, Apr. 30–Aug. 2	Alfredo Jaar: Geography=War	Alfredo Jaar	Museum of Contemporary Art	Chicago, IL	
1992, May	Southeast Chicago: An Artistic Measure of Community Change		University Gallery, Chicago State University	Chicago, IL	Organized by LACEP. Co-curator: Víctor Sorell
1992, June	Alejandro Romero: Recent Work	Alejandro Romero	Lockpoint Gallery, Illinois State Museum	Chicago, IL	
1992, July 10–Oct. 4	Carmen Lomas Garza: Pedacito de mi corazón	Carmen Lomas Garza	Mexican Fine Arts Center Museum	Chicago, IL	Organized by Laguna Gloria Art Museum
1992, Aug. 21–Oct. 14	Los Encuentros/Los Encontros/Encounters	Mariella Agois, Raul Cristancho, Rafael França, Mirentxu Ganzarain, Nereida Garcia-Ferraz, Laura González, Iñigo Manglano-Ovalle, María Martínez-Cañas, Rodolfo Molina, Carlos Pasquetti, Arnaldo Roche-Rabell, Bibiana Suárez, Ana Maria Tavares	School of the Art Institute of Chicago	Chicago, IL	Curator: Bob Loescher
1992, Oct. 2–Nov. 29	Día de los Muertos '92		Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1992, Oct. 9–?	Innovations in Tradition: Taller Mexicano de Grabado Members Exhibition		South Shore Cultural Center	Chicago, IL	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1992, Nov. 1–29	Mihkachikahualiztli: La Sobrevivencia de Nuestros Muertos		Taller Mexicano de Grabado Gallery	Chicago, IL	
1992, Dec. 4–1993, Feb. 10	Guillermo Gómez-Peña and Coco Fusco: The Year of the White Bear	Coco Fusco, Guillermo Gómez-Peña	Mexican Fine Arts Center Museum	Chicago, IL	Organized by the Walker Art Center
1993	Santa Barraza	Santa Barraza	Kohler Arts Center	Sheboygan, WI	
1993	Carlos Cortéz	Carlos Cortéz	Teikyo-Eastman University	LeMars, IA	
1993	Bibiana Suárez: Beak to Beak/Face to Face	Bibiana Suárez	Sazama Gallery	Chicago, IL	
1993	Currents: Felix Gonzalez-Torres	Felix Gonzalez-Torres	Teweles Gallery, Milwaukee Art Museum	Milwaukee, WI	
1993	Daniel Martinez: 23 Blows of the Dagger	Daniel Martinez	Randolph Street Gallery	Chicago, IL	
1993	Iñigo Manglano-Ovalle: Cul-de-Sac: A Street Level Video Installation	Iñigo Manglano-Ovalle	Museum of Contemporary Art	Chicago, IL	
1993	Nora Chapa Mendoza	Nora Chapa Mendoza	Urban Park Gallery	Detroit, MI	
1993	Nora Chapa Mendoza	Nora Chapa Mendoza	Biegas Gallery	Detroit, MI	
1993	Nora Chapa Mendoza	Nora Chapa Mendoza	Michigan State University & Historical Museum	Lansing, MI	
1993	Mario Castillo: Ontological Dimensions	Mario Castillo	Northern Illinois University Art Gallery	Dekalb, IL	
1993	Michael Omichi Quintero: Drawings	Michael Omichi Quintero	Wartburg College Fine Art Gallery, Wartburg College	Waverly, IA	
1993	Michael Omichi Quintero: Drawings and Sculpture	Michael Omichi Quintero	Theatre Gallery, Kirkwood Community College	Cedar Rapids, IA	
1993	Puerto Rican Chicago Artists		Ruiz Belvis Cultural Center	Chicago, IL	
1993, Mar. 19–May 16	Border Baroque: An Exhibit of Works by María Evangelina Soliz	María Evangelina Soliz	Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1993, Mar. 26–May 30	From El Corazón de East L.A.		Mexican Fine Arts Center Museum	Chicago, IL	Curators: Sister Karen Boccasero, René H. Arceo

Latino Artists

Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1993, June 18–Sept. 12	Art of the Other Mexico: Sources and Meanings	Celia Alvarez-Muñoz, Judy Baca, Santa Barraza, Carlos A. Cortéz, Nicolás de Jesús, Margarita Garcia, Rupert Garcia, Adan Hernandez, Luis Jiménez, Carmen Lomas Garza, Frank Lopez Motnyk, Cesar Martínez, Marcos Raya, Meter Rodríguez, Patricia Rodríguez, David Samora Casas, Rubén Trejo, John Valadez, Patssi Valdez	Mexican Fine Arts Center Museum	Chicago, IL	Curators: René H. Arceo, Juana Guzmán, Amalia Mesa-Bains
1993, July 18–23	NCLR Art Exhibit	Diana Alva, Graciela Bustos, Carlos Diaz, Nora Mendoza, Martín Moreno, José Narezo, Marty Quiroz, Enrique H. Van der Tuin, George Vargas		Detroit, MI	
1993, July 30–Aug. 29	Luz entre Rejas: Paintings by Manuel Salazar	Manuel Salazar	Taller Mexicano de Grabado	Chicago, IL	
1993, Aug. 27–Oct. 3	Pepón Osorio: Scene of the Crime (Whose Crime?)	Pepón Osorio	Cleveland Institute of Art	Cleveland, OH	
1993, Sept.	Talento y Cultura: Five Latino Artists		E. Max Vonisser Gallery, Elgin Community College	Elgin, IL	
1993, Sept. 1–22	Nora Chapa Mendoza: Painting in Oil and Acrylic	Nora Chapa Mendoza	Rackham Center Galleries	Ann Arbor, MI	
1993, Sept. 17–Oct. 15	Chicago's Mexican Printmaking Workshop Group Show		Mexican Printmaking Workshop Gallery	Chicago, IL	
1993, Oct.–Nov.	Paul Sierra: Beyond Nature	Paul Sierra	Phyllis Kind Gallery	Chicago, IL	
1993, Oct. 1–Dec. 5	Día de los Muertos '93: ¡Muertos de Gusto! Days of the Dead, Memory and Ritual		Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1993, Oct. 22–Nov. 28	Mario Castillo: Dimensiones Ontológicas/Ontological Dimensions	Mario Castillo	Prospectus Art Gallery	Chicago, IL	
1993, Oct. 29–Dec. 12	The Linares Family, Manuel Jimenez, and Taller Mexicano de Grabado	Manuel Jimenez	University of Wisconsin-Milwaukee Art Museum, University of Wisconsin-Milwaukee	Milwaukee, WI	
1993, Nov.–1994, Jan.	Five Masters: Alejandro Romero, Antonio Bou, Tom Brand, Ares Troibo, Ramon Banus	Ramon Banus, Antonio Bou, Tom Brand, Alejandro Romero, Ares Troibo	Aldo Castillo Gallery	Chicago, IL	
1993, Nov. 6–1994, Jan. 19	Facts and Fables by Luis Medina, Photographer	Luis Medina	Art Institute of Chicago	Chicago, IL	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1993, Nov. 19– 1994, Jan. 9	Andres Serrano: Selected Works 1986–1992	Andres Serrano	Feigen Inc., Gallery	Chicago, IL	
1993–1994	Images of Penance, Images of Mercy: Southwestern Santos in the Late 19th Century		Haggerty Museum of Art, Marquette University	Milwaukee, WI	
1994	Ana Mendieta: The Late Works	Ana Mendieta	Cleveland Center for Contemporary Art	Cleveland, OH	
1994	Made in America: 50 Years of Printmaking by Mauricio Lasansky	Mauricio Lasansky	Springfield Art Museum	Springfield, MO	
1994	Jessie Amado	Jessie Amado	Bemis Center for Contemporary Art	Omaha, NE	
1994	Nora Chapa Mendoza	Nora Chapa Mendoza	University of Toledo Cultural Center	Toledo, OH	
1994	Nora Chapa Mendoza	Nora Chapa Mendoza	Mott College	Flint, MI	
1994	Nora Chapa Mendoza	Nora Chapa Mendoza	Lee Hall Gallery	Marquette, MI	
1994	Nora Chapa Mendoza	Nora Chapa Mendoza	Madonna University	Livonia, MI	
1994	Iñigo Manglano-Ovalle: Balseiro	Iñigo Manglano-Ovalle	Thomas Blackman Associates	Chicago, IL	
1994	Latino Artists of Michigan		Centro de la Comunidad Unida	Milwaukee, WI	
1994	Las Visiones del Viaje: Tres Pintores Puerorriqueños de Chicago		Dr. Pedro Albizu Campos Museum of Puerto Rican History and Culture	Chicago, IL	
1994, Jan.	Latino Art		Marquette University	Marquette, MI	
1994, May 3–12	Taller de Gráfica Mexicano		10th Floor Gallery, Columbia College	Chicago, IL	
1994, Sept. 30– Dec. 4	Day of the Dead '94: Calaveras Pa' Todos		Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1994, Oct. 7–Nov. 4	Ramiro Rodriguez: Shadows & Reflections	Ramiro Rodriguez	NCCA Gallery	Freemont, MI	
1994, Nov. 5–?	Mario Castillo: Nagualism	Mario Castillo	Mobil Art Gallery, MacMurray College	Jacksonville, IL	
1995	Santa Barraza	Santa Barraza	Catholic Theology College	Chicago, IL	
1995	Nereida Garcia-Ferraz: Single Voice	Nereida Garcia-Ferraz	Hausse Gallery, Bradley University	Peoria, IL	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1995	Josély Carvalho: In the Name of the Birds, the Fishes and the Holy Turtle	Josély Carvalho	Olin Gallery, Kenyon College	Gambier, OH	
1995	Carlos Capelan: Faade	Carlos Capelan	Museum of Contemporary Art	Chicago, IL	
1995	María Martínez-Cañas: Imagen Escrita	María Martínez-Cañas	Catherine Edelman Gallery	Chicago, IL	
1995	Juan Sánchez	Juan Sánchez	R. Duane Reed Gallery	St. Louis, MO	
1995	Alfredo Arreguin	Alfredo Arreguin	Kansas State University	Manhattan, KS	
1995	Alfredo Arreguin	Alfredo Arreguin	University of Kansas	Lawrence, KS	
1995	Vocabularios: Celia Alvarez Muñoz	Celia Alvarez Muñoz	Mexican Fine Arts Center Museum	Chicago, IL	Curator: Cesáreo Moreno
1995	Maria Tomasula: Devotion and Dominion	Maria Tomasula	Peter Miller Gallery	Chicago, IL	
1995	Maria Tomasula	Maria Tomasula	Vander Velde Gallery, Trinity College	Palo Heights, IL	
1995	Latino Artists in Chicago and the Calumet Region		William Bachman Gallery, Northern Indiana Arts Association	Munster, IN	
1995	Latino Diversity/Diversidad Latina		Columbia College Art Gallery	Chicago, IL	
1995, Feb. 10–May 17	Chicago Portraits		Mexican Fine Arts Center Museum	Chicago, IL	Curator: Joyce Fernandes
1995, Apr. 20–May 13	Valiente: 6 Puerto Rican Artists Working in Illinois	José Andreu, Raúl Ortiz Bonilla, Oscar Luis Martínez, Antonio Navia, Gamaliel Ramirez, Bibiana Suárez	Altgeld Hall, Northern Illinois University Art Museum	Dekalb, IL	Curator: Edward Maldonado
1995, Apr. 29–June 2	Palm Leaves Burning: Paintings by Theresa Rosado	Theresa Rosado	Casa de Unidad	Detroit, MI	
1995, June 18–Sept. 3	Landscapes of the Soul: Recent Paintings by Paul Sierra	Paul Sierra	Snite Museum of Art, University of Notre Dame	Notre Dame, IN	
1995, July 7–Aug. 12	Valiente: 6 Puerto Rican Artists Working in Illinois		Near Northwest Arts Council	Chicago, IL	
1995, Sept. 15–Oct. 6	187: With or without You: A Visual Art Exhibit Protesting Proposition 187 and Its Effect		Roberto Lopez Gallery	Chicago, IL	
1995, Sept. 15–Oct. 14	Valiente: 6 Puerto Rican Artists Working in Illinois		South Shore Cultural Center	Chicago, IL	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1995, Sept. 29– Dec. 10	Día de los Muertos '95		Mexican Fine Arts Center Museum	Chicago, IL	Curator: Cesáreo Moreno
1995, Oct. 28–Dec. 8	Día de los Muertos/Day of the Dead, Ofrenda a María Guadalupe Aguirre		Casa de Unidad	Detroit, MI	
1995, Nov.	Alejandro Romero: Contemplations	Alejandro Romero	Columbia College	Chicago, IL	
1995, Nov. 2–26	Día de los Muertos in Oak Park	José Aguilar, Harold Allen, José Andreu, René H. Arceo, Mario E. Castillo, Carlos Cortéz, María Enriquez de Allen, Guillermo Delgado, Lydia M. Huante, Tony Galigo, Esperanza Gama, Alfonso Lirani, Rita Marquez, Antonio Martínez, Francisco R. Oñate, Jesús Oviedo, Leopoldo M. Praxedis	Oak Park Art League	Oak Park, IL	
1995, Dec.	Imaging Aztlán: Thirty-Three Printmakers from the Chicago-Area Mexican Community		Betty Rymer Gallery, School of the Art Institute of Chicago	Chicago, IL	
1995, Oct. 28– 1996, Jan. 7	Hispanic American Art: A Sacred Tradition		Kalamazoo Institute of Arts	Kalamazoo, MI	Guest curator: Anita Vogelaar
1995, Dec.– 1996, Jan.	Alejandro Romero: Contemplations	Alejandro Romero	Prospectus Gallery	Chicago, IL	
1995–1996	Mujeres de pelo en pecho: 46 Latinamerican Artists	Santa Barraza, Nereida García-Ferraz, Taira Liceaga, Michele Touhey	Evanston Hall Gallery	Chicago, IL	Curator: Giselle Mercier
1996	Arnaldo Roche-Rabell	Arnaldo Roche-Rabell	Kranner Art Museum at the University of Illinois	Urbana, IL	
1996	Theresa Rosado	Theresa Rosado	General Motors Institute	Flint, MI	
1996	Esperanza Gama: Black Wings	Esperanza Gama	Casa Loca Gallery	Chicago, IL	
1996	Ester Hernandez: Day of the Dead	Ester Hernandez	CreArte Gallery	Minneapolis, MN	
1996	Delilah Montoya: Day of the Dead	Delilah Montoya	Mexican Fine Arts Center Museum	Chicago, IL	
1996	Nora Chapa Mendoza	Nora Chapa Mendoza	River's Edge Gallery	Wyandotte, MI	
1996	René H. Arceo: Recent Works	René H. Arceo	Randall Shapiro Art Gallery	Oak Park, IL	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1996	Esperanza Gama: The Fantasy People	Esperanza Gama	Old Town Triangle Art Association	Chicago, IL	
1996	The Tequila Show	René H. Arceo, Carlos Cortéz, Guillermo Delgado, Mark Ernst	Mi Casa es su Casa Restaurant	Chicago, IL	
1996	Marcos Raya	Marcos Raya	500 Nations Café	Chicago, IL	
1996	Fe y Esperanza		Calvin College	Grand Rapids, MI	
1996, Feb. 2–Apr. 29	Reclaiming Our Past: Pre-Cuauhtémoc Imagery from the Permanent Collection		Mexican Fine Arts Center Museum	Chicago, IL	
1996, Feb. 24–Apr. 12	Puntos de Vista: Exhibición de Fotografía by Students of Western International High School of SW Detroit		Casa de Unidad Cultural Arts & Media Center	Detroit, MI	
1996, Sept. 3–26	Mano a Mano: Abstraction vs. Figuration	René H. Arceo, José de Cienaga, Vicente Edgardo, Alfonso Lirani, Georgina Valverde, Mirtes Zwierzynski	Triton College	River Grove, IL	Curator: René H. Arceo
1996, Sept. 27–Oct. 22	Ramiro Rodriguez: PENUMBRA, Knock If the Shades Are Drawn	Ramiro Rodriguez	Gallery at Wellage & Buxton	Cincinnati, OH	
1996, Sept. 27–Dec. 8	Día de los Muertos: Where the Past & Present Meet	Jeff Abbey Maldonado, Guillermina Aguilar Alcantara, Calvin Barajas, Clemencia Calderón, Margarita Carrillo, Elizandro Carrington, Carlos Cortéz, Gerardo de la Barrera, Einar de la Torre, Jamex de la Torre, Maria Luisa de Villa, Sergio Dorantes, Sabrina Elias Felipe, Pilar Fosado Vasquez, Esperanza Gama, Silvia Garcia Aguilar, Maya Christina Gonzalez, Luis Guillermo Guerra, Elisa Jimenez, Luis Jiménez, Jr., Miriam Ladron de Guevara, Abelardo Lopez, Carlomagno Martinez, Delilah Montoya, Irene Ortega Castañeda, Eduardo Oropeza, José Dolores Prado, Heriberto Rodriguez, Jorge Rosario, Cecilio Sánchez, Filemon Santiago, Maruch Sántiz Gómez, Ricardo Santos Hernández, Maria Evangelina Soliz, Georgina Valverde	Mexican Fine Arts Center Museum	Chicago, IL	Curator: Cesáreo Moreno
1996, Nov. 2–Dec. 3	Maria Estela Arnaiz: Día de los Muertos Infinidad/Infinity	Maria Estela Arnaiz	Casa de Unidad Cultural Arts & Media Center	Detroit, MI	
1996, Dec.–1997, Jan.	Alejandro Romero: Recondite Myth	Alejandro Romero	Prospectus Gallery	Chicago, IL	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1997	Carmen Lomas Garza: Monitos	Carmen Lomas Garza	Kemper Museum of Contemporary Art & Design	Kansas City, MO	
1997	Nereida Garcia-Ferraz: Recent Paintings	Nereida Garcia-Ferraz	Chicago Cultural Center Gallery	Chicago, IL	
1997	Tania Bruguera: Anima	Tania Bruguera	Base Space, School of the Art Institute of Chicago	Chicago, IL	
1997	Maria Magdalena Campos-Pons	Maria Magdalena Campos-Pons	Schneider Gallery	Chicago, IL	
1997	Rolando Castellon: A Legacy of Mud, Post-Columbian Objects 1981–1997, A Retrospective	Rolando Castellon	Art Institute of Chicago	Chicago, IL	
1997	María Martínez-Cañas: Piedras	María Martínez-Cañas	Catherine Edelman Gallery	Chicago, IL	
1997	Shared Continents: Latin American Printmaking	Esperanza Gama	Chicago Cultural Center	Chicago, IL	
1997	Wish List: The Art of Collecting	Marcos Raya	Mexican Fine Arts Center Museum	Chicago, IL	
1997	El Koyote Kanta		Taller Mestizarte	Chicago, IL	
1997	Maria Magdalena Campos-Pons, New York	Maria Magdalena Campos-Pons	Martha Schneider Gallery	Chicago, IL	
1997	Maria Tomasula: Im/Mutable	Maria Tomasula	Peter Miller Gallery	Chicago, IL	
1997	Maria Tomasula: Convergence	Maria Tomasula	Snite Museum of Art, University of Notre Dame	Notre Dame, IN	
1997	Iñigo Manglano-Ovalle: Woofer	Iñigo Manglano-Ovalle	Contemporary Arts Center	Cincinnati, OH	
1997	Iñigo Manglano-Ovalle: Balsero	Iñigo Manglano-Ovalle	Museum of Contemporary Art	Chicago, IL	
1997	Julio Larraz	Julio Larraz	Atrium Gallery	St. Louis, MO	
1997	Roberto Juarez: They Entered the Road	Roberto Juarez	Kemper Museum of Contemporary Art	Kansas City, MO	
1997	Latino Artists Invitational Exhibition		Saginaw Art Museum	Saginaw, MI	
1997	Iñigo Manglano-Ovalle: Flora y Fauna	Iñigo Manglano-Ovalle	Rhona Hoffman Gallery	Chicago, IL	

Latino Artists

Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1997, Apr. 18–May 30	Alvaro Jurado: Collages	Alvaro Jurado	Casa de Unidad Cultural Arts & Media Center	Detroit, MI	
1997, May 8–June 8	Latino Artists Invitational		Saginaw Museum of Art	Saginaw, MI	
1997, May 8–June 8	1997 Latino Artists Juried Show		Saginaw Museum of Art	Saginaw, MI	
1997, May 30–Aug. 31	Fanning the Flame: The Art of Carlos Cortéz from the Museum's Permanent Collection	Carlos Cortéz	Mexican Fine Arts Center Museum	Chicago, IL	Curator: Tere Romo
1997, July 2–Sept. 14	Pilsen/Little Village: Our Home, Our Struggle		Mexican Fine Arts Center Museum	Chicago, IL	
1997, Aug.	Luis Jiménez: Working-Class Heroes, Images from the Popular Culture	Luis Jiménez	Eiteljorg Museum	Indianapolis, IN	
1997, Aug. 15–Oct. 10	Faces of the Barrio: A Photographic Exhibit		Casa de Unidad Cultural Arts & Media Center	Detroit, MI	
1997, Sept.–Oct.	Marcos Raya: The Anguish of Being	Marcos Raya	Carl Hammer Gallery	Chicago, IL	
1997, Sept. 26–Dec. 7	Day of the Dead 1997: A Living Tradition		Mexican Fine Arts Center Museum	Chicago, IL	Curator: Cesáreo Moreno
1997, Oct.	Maria Zanetta: A Latin Woman's Perspective	Maria Zanetta	Evelyne Shaffer Gallery	Akron, OH	
1997, Oct.–Nov.	Paul Sierra: Beyond Nature	Paul Sierra	Lyons Wier Packer Gallery	Chicago, IL	
1997, Nov. 1–Dec. 2	Hector Perez Tapic: Día de los Muertos Ofrenda Exhibit	Hector Perez Tapic	Casa de Unidad Cultural Arts & Media Center	Detroit, MI	
1997, Nov.–1998, Feb. 15	Cuando Hablan Los Santos: Contemporary Santero Traditions from Northern New Mexico		Eiteljorg Museum	Indianapolis, IN	
1998	Trabajos Recientes de Esperanza Gama	Esperanza Gama	Center Gallery, St. Mary's University	Winona, MN	
1998	José Bedia: The Island, the Hunter, and the Prey	José Bedia	Edwin Ulrich Museum	Wichita, KS	
1998	Maria Tomasula: Recognitions	Maria Tomasula	South Bend Regional Museum of Art	South Bend, IN	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1998	20/21: José Bedía	José Bedía	Joslyn Art Museum	Omaha, NE	
1998	José Gamaliel González	José Gamaliel González	Taller Mestizarte	Chicago, IL	
1998	Michael Omichi Quintero	Michael Omichi Quintero	Southwestern Michigan Community College	Dowagiac, MI	
1998	Lotería	John Acosta, Al Clemente Saks, Lourde Cué, Armando Gutierrez, Renato Lombardi, Jimmy Longoria, Douglas Padilla	CreArte (Chicano Latino Arts Center & Museum)	Minneapolis, MN	
1998, Jan. 16–Apr. 12	Milagros en la Frontera: Folk Paintings of Mexican Migrants to the US		Mexican Fine Arts Center Museum	Chicago, IL	Curators: Jorge Durand, Douglas S. Massey
1998, Sept.	Emerging Latino Artists from Milwaukee		University Center Gallery, University of Wisconsin-Whitewater	Whitewater, WI	
1998, Sept. 1–Oct. 31	Bold Images: Carlos Cortéz, Artist & Poet	Carlos Cortéz	Elmhurst Artists' Guild Gallery, Elmhurst Art Museum	Elmhurst, IL	
1998, Sept. 22–Nov. 29	The Latino Spirit: Hispanic Icons and Images		Sheldon Memorial Art Gallery, University of Nebraska	Lincoln, NE	Curator: George Neubert
1998, Sept. 25–Dec. 6	Día de los Muertos: Celebrating Life		Mexican Fine Arts Center Museum	Chicago, IL	Curators: Cesáreo Moreno, Norma García
1998, Sept. 28–Nov. 20	Máscaras/Mas Caras	Mario Castillo, María Enriquez de Allen, Esperanza Gama, Michael Hernandez de Luna, Alfonso Linari, Jesus Macarena-Avila, Alfredo Martinez, Diana Solis, Santiago Vaca	Columbia College Art Gallery	Chicago, IL	
1998, Oct. 23–Nov. 28	Mario Castillo: Birth of Death	Mario Castillo	Prospectus Art Gallery	Chicago, IL	
1998, Oct. 9–1999, Jan. 24	Encanto: Contemporary Still-Lives by María Tomasula	María Tomasula	Mexican Fine Arts Center Museum	Chicago, IL	Curator: Cesáreo Moreno
1998, Oct. 30–1999, Jan. 8	Carlos Cortéz: A Celebration of Life	Carlos Cortéz	Almquist Gallery, North Shore County Day School	Winnetka, IL	
1999	La Lucha Continua: The Art of Carlos A. Cortéz	Carlos A. Cortéz	Mexican Fine Arts Center Museum	Chicago, IL	
1999	Alejandro Romero	Alejandro Romero	Mexican Fine Arts Center Museum	Chicago, IL	
1999	Latino Americano		Beachwood Center for the Arts	Beachwood, OH	
1999	María Tomasula: Corpus	María Tomasula	Indianapolis Museum of Art	Indianapolis, IN	
1999	María Martínez-Cañas: New Work	María Martínez-Cañas	Catherine Edelman Gallery	Chicago, IL	

Latino Artists

Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
1999	Íñigo Manglano-Ovalle: Le Baiser/The Kiss	Íñigo Manglano-Ovalle	Institute of Visual Arts, University of Wisconsin	Milwaukee, WI	
1999	Íñigo Manglano-Ovalle: Sonámbulo II (Blue)	Íñigo Manglano-Ovalle	Art Institute of Chicago	Chicago, IL	Semi-permanent site-specific installation
1999	Nora Chapa Mendoza: Between Two Cultures	Nora Chapa Mendoza	Plymouth Arts Center	Plymouth, MI	
1999	Artistic Observers in Latin America, the Cultural Vantage Point		Crossman Gallery, University of Wisconsin-Whitewater	Whitewater, WI	
1999, Feb.	Paul Sierra: Beyond Nature	Paul Sierra	University Club of Chicago	Chicago, IL	
1999, Apr. 5-26	Maria Alejandra Zanetta, featured artist: 21st Annual Hispanic Awareness Week	Maria Alejandra Zanetta	The Ohio State University	Columbus, OH	
1999, Apr. 24-June 20	The Art of Jack Delano	Jack Delano	Chicago Cultural Center	Chicago, IL	Traveling exhibition organized by the Smithsonian Institution Traveling Exhibition Service, Washington DC
1999, May 7-Aug. 29	¡Provecho! A Taste of the Permanent Collection		Mexican Fine Arts Center Museum	Chicago, IL	Curator: Rebecca D. Meyers
1999, July 23-Sept. 4	Son Seis: Seis Artistas Puertorriqueños	Candida Alvarez, Mara Ayala, Lucy Gomez, Yasmil Raymond, Edra Soto, Bibiana Suárez	Humboldt Park Horse Stables	Chicago, IL	
1999, Aug.	Alejandro Romero	Alejandro Romero	Galería Arte de México, Instituto Mexicano de Cultura y Educación de Chicago	Chicago, IL	
1999, Sept. 9-Oct. 9	The Art of Memory: 7 Prominent Chicago Latino-American Artists	Mario Castillo, Miguel Cortéz, Ricardo Manuel Diaz, Silvia Malagrino, Eufemio Pulido, Marcos Raya, Mirtes Zwierzynski	Aldo Castillo Gallery	Chicago, IL	Curator: Bertha Husband
1999, Sept. 24-Dec. 5	Al Paso del Tiempo: Day of the Dead		Mexican Fine Arts Center Museum	Chicago, IL	Curator: René H. Arceo
1999, Oct. 8-2000, Jan. 23	Esperanza Gama: Mujeres de cuatro siglos	Esperanza Gama	Mexican Fine Arts Center Museum	Chicago, IL	Curator: Cesáreo Moreno
1999, Nov. 8-2000, Jan. 16	Last Stand of the Millenium: An Exhibition of Paintings and Woodcut Prints by Carlos Cortéz	Carlos Cortéz	Heartland Café	Chicago, IL	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
2000	Abelardo Morell: Alice in Wonderland	Abelardo Morell	Locus Gallery	St. Louis, MO	
2000	María Martínez-Cañas	María Martínez-Cañas	Catherine Edelman Gallery	Chicago, IL	
2000	Liliana Porter	Liliana Porter	Emiso Art Center Gallery, DePauw University	Greencastle, IN	
2000	Esperanza Gama: Inner Self	Esperanza Gama	La Llorona Art Gallery	Chicago, IL	
2000	Maria Tomasula: Accretion	Maria Tomasula	Zolla/Lieberman Gallery	Chicago, IL	
2000	Images and Reflections: A Cuban Art Exhibition	Humberto Calzada, Ricardo Diaz, Eladio González, Baruj Salinas, Paul Sierra, Rafael Soriano, Michele Touhey	Illinois State Fair	Springfield, IL	Organized by the Latin American Museum of Art, Chicago, IL. Curator: Oscar Martinez
2000	Iñigo Manglano-Ovalle: Clock	Iñigo Manglano-Ovalle	Wexner Center for the Arts	Columbus, OH	
2000	Cuban Journal, Visión Latina: Latin Artists of the New Millenium		Grand Rapids Art Museum	Grand Rapids, MI	
2000, Jan. 14–May 28	Luis Jiménez: Working-Class Heroes: Imágenes de la Cultura Popular	Luis Jiménez	Mexican Fine Arts Center Museum	Chicago, IL	Organized by ExhibitsUSA. Curator: Benito Huerta
2000, Jan. 16–Mar. 12	Breaking Barriers: Selections from the Museum of Art Fort Lauderdale Contemporary Cuban Collection		Snite Museum of Art, University of Notre Dame	Notre Dame, IN	Curator: Jorge H. Santis
2000, Jan. 21–Apr. 16	Americanos: Latino Life in the United States		Eiteljorg Museum	Indianapolis, IN	
2000, Feb. 1–Apr. 16	Abelardo Morell and the Camera Eye	Abelardo Morell	Saint Louis Art Museum	St. Louis, MO	Curator: Diana Gaston
2000, Feb. 19–Apr. 30	Marcos Raya: The Machine and Other Personajes	Marcos Raya	Chicago Cultural Center	Chicago, IL	
2000, Feb. 25–Mar.	José Narezo: Cuba Journal	José Narezo	Grand Rapids Museum	Grand Rapids, MI	
2000, Mar.	Paul Sierra	Paul Sierra	Indiana University	Terre Haute, IN	
2000, Mar. 24–Apr. 22	Artistas Hispanos en el Nuevo Milenio	Maria Zanetta	Art at the Powerhouse	Cleveland, OH	Sponsored by Centro Cultural Hispano de Cleveland and Art at the Powerhouse

Latino Artists

Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
2000, Apr. 28– June 26	Isabela Basombrio: Los Petalos Esparcidos, Painting and Assemblages	Isabela Basombrio	Casa de Unidad Cultural Arts & Media Center	Detroit, MI	
2000, Spring	Malaquias Montoya and His Students	Malaquias Montoya	Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	
2000, May 5–June 4	Latino Artists Invitational Exhibition	Diana Alva, Graciela Bustos, Fernando Calderon, Alfredo Ceibal, Berta Cohen, Carlos Diaz, Nora Chapa Mendoza, Gretchen Minnhaar, Azucena Nava Moreno, Martin Moreno, José Narezo, Mel Rosas, Vito Valdez, George Vargas	Saginaw Museum of Art	Saginaw, MI	
2000, Summer	Ramiro Rodriguez	Ramiro Rodriguez	Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	
2000, June 9–July 16	Los Puertorriqueños en Chicago: Photographs by Carlos Flores	Carlos Flores	Humboldt Park Horse Stables	Chicago, IL	
2000, June 16–?	A Través del Horizonte		Cultural Arts Center	Columbus, OH	Organized by the Ohio Latino Arts Association.
2000, Sept. 22– Oct. 27	Pots of Promise: Mexicans, Reformers, and the Hull-House Kilns		A. Montgomery Ward Gallery	Chicago, IL	
2000, Sept. 22– Dec. 10	Puerta a la Eternidad: Día de los Muertos		Mexican Fine Arts Center Museum	Chicago, IL	Curators: Oscar Sanchez, Alejandro Garcia Nelo
2000, Sept. 28– Nov. 25	10th Annual Michigan Hispanic Artists Exhibition		Bowen Branch Library	Detroit, MI	
2000, Oct. 4–Dec. 15	Carlos Cortéz Koyokuikatl: Soapbox Artist & Poet	Carlos Cortéz Koyokuikatl	President's Gallery, Chicago State University	Chicago, IL	Curators: Robert Weitz, Victor Sorell
2000, Oct. 1–?	Nora Mendoza Paintings	Nora Mendoza	Creole Gallery	Lansing, MI	
2000, Oct. 6– Nov. 6	Mi Alma, Mi Tierra, Mi Gente: Contemporary Chicana Art	Micaela Amato, Esperanza Gama, Ester Hernandez, Amalia Mesa-Bains, Sandra Ortiz-Taylor	Moreau Art Galleries, Saint Mary's College	Notre Dame, IN	Curators: K. Johnson Bowles, Julie Tourtillotte
2000, Oct. 16– Dec. 10	Keeping Tradition Alive: The Political and Social Prints of Carlos Cortéz	Carlos Cortéz	Robert L. Ringel Gallery, Purdue University	West Lafayette, IN	
2000, Oct. 16– Dec. 10	Carlos Cortéz Mexican Modernist	Carlos Cortéz	Purdue University Gallery	West Lafayette, IN	
2000, Nov.1	Day of the Dead Altar Building: Cesáreo Moreno	Cesáreo Moreno	Snite Museum of Art, University of Notre Dame	Notre Dame, IN	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
2000, Nov. 1–Dec. 8	Nora Chapa Mendoza: “Che” Día de los Muertos	Nora Chapa Mendoza	Casa de Unidad Cultural Arts & Media Center	Detroit, MI	
2000, Dec. 2–2001, June 10	Multiplicity: Prints from the Permanent Collection		West Wing, Mexican Fine Arts Center Museum	Chicago, IL	Curator: Marilyn Cortéz-Lovato
2001	Angélica Pozo: Lazos Culturales	Angélica Pozo	B. K. Smith Gallery, Lake Erie College	Painesville, OH	
2001	Body/Culture/Spirit: Photographs by Maria Magdalena Campos-Pons	Maria Magdalena Campos-Pons	Cleveland Museum of Art	Cleveland, OH	
2001	Enrique Chagoya: Adventures of the Reverse Anthropologist	Enrique Chagoya	Forum for Contemporary Art	St. Louis, MO	
2001	René H. Arceo: Retrospectiva	René H. Arceo	La Llorona Gallery	Chicago, IL	
2001	René H. Arceo: Parangaricutirimicuaru Y2K	René H. Arceo	Jumping Bean Café, Pilsen	Chicago, IL	
2001	Carlos Cortéz Koyokuikatl: Soapbox Artist & Poet	Carlos Cortéz Koyokuikatl	Mexican Fine Arts Center Museum	Chicago, IL	
2001	René H. Arceo: Hilos del Espíritu	René H. Arceo	Expressions Graphics Gallery	Oak Park, IL	
2001	Michael Omichi Quintero	Michael Omichi Quintero	Acme Art Co.	Columbus, OH	
2001	Michael Quintero, Poetry in Notion: Images of Animism	Michael Quintero	Burke Gallery of Art, Denison University	Granville, OH	
2001	Padilla Solo	Douglas Padilla	CreArte (Chicano Latino Arts Center & Museum)	Minneapolis, MN	
2001, Jan.	Maria Alejandra Zanetta: A Woman’s Inner Journeys	Maria Alejandra Zanetta	Harris-Stanton Gallery	Akron, OH	
2001, Jan.–Feb.	Selected Works of Dr. Alfred Cisneros	Alejandro Colunga, Renato Esquivel, Nereida Garcia, Cesar Martinez, Paula Pia Martínez, Arnaldo Roche-Rabell, Alejandro Romero, Paul Sierra	Arte de Mexico Gallery	Chicago, IL	
2001, Mar. 23–May 18	Dulce Maria Tiznado	Dulce Maria Tiznado	Casa de Unidad Cultural Arts & Media Center	Detroit, MI	
2001, Apr.	Mexicanidad: Our Past Is Present		Mexican Fine Arts Center Museum	Chicago, IL	Curator: Cesáreo Moreno
2001, Apr. 12–July 22	Abelardo Morell and the Camera Eye		Albert and Peggy de Salle Gallery of Photography, Detroit Institute of Arts	Detroit, MI	Curator: Diana Gaston

Latino Artists

Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
2001, May	Paul Sierra	Paul Sierra	Oskar Friedl Gallery	Chicago, IL	
2001, May 1–31	Latino Horizons Juried Art Exhibition 2001		Museum of Science and Industry	Chicago, IL	
2001, June	Paul Sierra	Paul Sierra	Aldo Castillo Gallery	Chicago, IL	
2001, June 2–23	Installation Graciela Bustos, Bertha Cohen, and Fernando Calderon	Graciela Bustos, Fernando Calderon, Bertha Cohen	Bagley Housing Art Gallery, Hispanic Arts and Education Center	Detroit, MI	
2001, June 15–July 14	El Milenio Latino/The Latin Millenium	Angélica Pozo, Maria Zanetta	Cleveland State University Art Gallery	Cleveland, OH	Organized by the Ohio Latino Arts Association. Curator: Salvador González
2001, June–Aug.	Art with a Latin Flair	Maria Alejandra Zanetta	Promega BioPharmaceutical Technology Center	Madison, WI	
2001, July 20–2002, July 20	Mexican Chicago: Huellas fotográficas/Mexicano Chicago: Photographic Footprints		Mexican Fine Arts Center Museum	Chicago, IL	
2001, July 21–Aug. 11	Ramon A. Guadiana: Paintings and Drawings	Ramon A. Guadiana	Bagley Housing Art Gallery, Hispanic Arts and Education Center	Detroit, MI	
2001, Sept. 8–Nov. 11	Arte Latino: Treasures from the Smithsonian American Art Museum		Terra Museum of American Art	Chicago, IL	Organized by the Smithsonian American Art Museum
2001, Sept. 14–Nov. 11	MIRA: Chicago Artists of Hispanic Heritage	Mario Castillo, Juan Compean, Carlos Cortéz, Miguel Cortéz, Esperanza Gama, Jesus Macarena Avila, Dolores Mercado, Elvia Rodríguez Sanchez, Alejandro Romero, Oscar Romero, Ricardo Santos Hernandez, Paul Sierra	Chicago Athenaeum at Schaumburg	Chicago, IL	
2001, Sept. 14–Oct. 12	Artistas Hispanos del 2001		El Barrio (Hispanic Cultural Center of Ohio) and Art Metro Gallery	Cleveland, OH	
2001, Sept. 16–Nov. 25	Iñigo Manglano-Ovalle	Iñigo Manglano-Ovalle	Cranbrook Art Museum	Bloomfield Hills, MI	Curator: Irene Hoffman
2001, Sept. 28–Dec. 9	Día de los Muertos XV 2001		Mexican Fine Arts Center Museum	Chicago, IL	Curator: Raquel Aguiñaga-Martinez
2001, Oct. 6–Nov. 11	Alejandro Romero: Baroque Expressionism	Alejandro Romero	Chicago Athenaeum at Schaumburg	Chicago, IL	
2001, Oct. 15–Nov. 14	Roberto Ferreyra: Rastros del Sur	Roberto Ferreyra	Truman College	Chicago, IL	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
2001, Oct. 12–Dec. 2	Frontera Lake Street (Grupo Soap del Corazón)	Salvador Espejo Benitez, Luis Fitch, Alexa Horochowski, Douglas Padilla, Marcela Rodriguez, Xavier Tavera	Minnesota Artists Gallery, Minneapolis Institute of Arts	Minneapolis, MN	
2001, Nov. 1–Dec. 7	Recuerdos de Julio: Remembering Photographer Julio Perazza	Julio Perazza	Casa de Unidad Cultural Arts & Media Center	Detroit, MI	
2001, Nov. 2	Day of the Dead Altar Building: Alejandro Garcia Nelo	Alejandro Garcia Nelo	Snite Museum of Art, University of Notre Dame	Notre Dame, IN	
2001, Dec. 7–30	Summer in December: Photographs by Carlos Gonzalez	Carlos Gonzalez	Bagley Housing Art Gallery, Hispanic Arts and Education Center	Detroit, MI	
2002	Abelardo Morell: Through the Looking Glass	Abelardo Morell	Catherine Edelman Gallery	Chicago, IL	
2002	Mind Abstractions: A Latin American Art Exhibition	Mario Castillo, Javier Chavira, María Enriquez de Allen, Jorge Felix, Alfredo Martínez, Eladio González, Raul Ortiz, Paul Sierra, Michele Touhey	Bank One	Chicago, IL	
2002	Angelica Pozo: Florecimiento Labyrinthina	Angelica Pozo	Canton Museum of Art	Canton, OH	
2002	Energía Unilateral: Recent Works by René H. Arceo	René H. Arceo	Jumping Bean Café, Pilsen	Chicago, IL	
2002	René H. Arceo: Energía Unilateral 2	René H. Arceo	Indiana University Southeast	New Albany, IN	
2002	Michael Quintero: Recent Work	Michael Quintero	Administration Building, Indiana University–South Bend	South Bend, IN	
2002	Secret of Life: Sculptures by Michael Quintero	Michael Quintero	Krasl Art Center	St. Joseph, MI	
2002, Feb. 23–Mar. 16	Feliz Cumpleaños Tamayo: A Mexican Children's Art Exhibition		Casa de Unidad Cultural Arts & Media Center	Chicago, IL	
2002, Mar. 1–Apr. 7	Paul Sierra: Symbols and Myths	Paul Sierra	Robert T. Wright Community Gallery of Art, College of Lake County	Grayslake, IL	
2002, Mar. 1–May 31	Artemio Rodriguez	Artemio Rodriguez	Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	Curator: Brookes Ebetsch
2002, Mar. 9–30	Nora Venturelli: Paintings and Drawings	Nora Venturelli	Bagley Housing Art Gallery, Hispanic Arts and Education Center	Detroit, MI	

Latino Artists

Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
2002, ?–Apr. 29	Latino Artists of the Midwest	Nora Chapa Mendoza, Hugo Claudin, Efrain Sandoval, Vito Valdez	Rike Center Gallery, University of Dayton	Dayton, OH	Curator: Judith Huacuja
2002, Apr. 8–May 5	Vito Valdez: Recent Works	Vito Valdez	Bagley Housing Art Gallery, Hispanic Arts and Education Center	Detroit, MI	
2002, June 8–29	Nora Chapa Mendoza: Something Old, Something New	Nora Chapa Mendoza	Bagley Housing Art Gallery, Hispanic Arts and Education Center	Detroit, MI	
2002, June 7–Aug. 11	Iñigo Manglano-Ovalle	Iñigo Manglano-Ovalle	Cleveland Center for Contemporary Art	Cleveland, OH	
2002, June 21–July 21	Huellas en la Vida: Adolfo Mexiac	Adolfo Mexiac	Galería Arte de México, Instituto Mexicano de Cultura y Educación de Chicago	Chicago, IL	
2002, Aug. 3–24	Jorge E. Galvez: Angels among Us	Jorge E. Galvez	Bagley Housing Art Gallery, Hispanic Arts and Education Center	Detroit, MI	
2002, Sept. 27–Dec. 8	Día de los Muertos: A Feast for the Souls 2002		Mexican Fine Arts Center Museum	Chicago, IL	Curator: Cesáreo Moreno
2002, Oct. 31–Dec. 13	Monica Echeverri: To the Bone/Hasta los huesos	Monica Echeverri	Casa de Unidad Cultural Arts & Media Center	Detroit, MI	
2002, Nov. 1	Day of the Dead Altar Building: Margarita "Quica" Alarcón, artist and Claudia Mercado, filmmaker	Margarita "Quica" Alarcón, Claudia Mercado	Snite Museum of Art, University of Notre Dame	Notre Dame, IN	
2003	Carmen Lomas Garza: In My Family/En mi familia	Carmen Lomas Garza	Kalamazoo Valley Museum	Kalamazoo, MI	
2003	Symbols, Myth and Metaphor	Montserrat Alsina, Javier Chavira, Jorge Felix, Sergio Gomez, Alberto Gonzalez, Eladio González, Alfredo Martínez Galvan, Raul Ortiz, Paul Sierra, Michele Touhey, Santiago Vaca	A + D 11th Street Gallery, Columbia College	Chicago, IL	Curator: Oscar Martinez
2003	Angelica Pozo: Recent Works in Terra Cotta	Angelica Pozo	Heights Art Gallery	Cleveland Heights, OH	
2003	René H. Arceo: Aliento de la Tierra	René H. Arceo	Café Mestizo, Pilsen	Chicago, IL	
2003	María Martínez-Cañas: Natural Gardens	María Martínez-Cañas	Catherine Edelman Gallery	Chicago, IL	
2003	Michael Quintero; Ensouled	Michael Quintero	Colfax Campus Galleries	South Bend, IN	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
2003, Jan.–May	Tony Mendoza: Photographs, Words, Video—A Twenty-Year Retrospective Show	Tony Mendoza	Columbus Museum of Art	Columbus, OH	
2003, Jan.–May	Espíritu Digital: Works of Fernando Salicrup	Fernando Salicrup	Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	Curator: Brookes Ebetsch
2003, Feb. 17–Mar. 17	Nora Chapa Mendoza; Cosas de Mujer	Nora Chapa Mendoza	Café Cubano	Old Town Lansing, MI	
2003, Feb. 21–Mar. 29	Revisiting Frida, Recent Works by Esperanza Gama	Esperanza Gama	Aldo Castillo Gallery	Chicago, IL	
2003, Mar. 5–May 5	9 Latinas, One Spirit	Nora Chapa Mendoza, Mary Laredo Herbeck, Elsa Otero Kackley, Paloma, Darcel Portillo Deneau, Teresita Regal Parker, Andrea Rivera, Theresa Rosado, Nora Venturelli	Bagley Housing Art Gallery, Hispanic Arts and Education Center	Detroit, MI	
2003, May 8–June 23	6 Artists	Montserrat Alsina, Eduardo Angulo, René H. Arceo, Roberto Ferreyra, Esperanza Gama, Luis Valenzuela	Colibri Gallery	Chicago, IL	
2003, June–Sept.	Hecho en Austin: The Serie Project		Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	Curator: Brookes Ebetsch
2003, July 1–Dec. 11	Pieces from Permanence		Casa de Unidad Cultural Arts & Media Center	Detroit, MI	
2003, Aug.	Paul Sierra	Paul Sierra	Brauer Museum of Art, Valparaiso University Center for the Arts	Valparaiso, IN	
2003, Sept.	Paul Sierra	Paul Sierra	Center for Visual Arts	Munster, IN	
2003, Sept. 20–Nov. 3	Jorge E. Torres Manrique: Recuerdos–Memorias	Jorge E. Torres	Bagley Housing Art Gallery, Hispanic Arts and Education Center	Detroit, MI	
2003, Sept. 26–Dec. 14	Día de los Muertos: Reflections of the Soul		Mexican Fine Arts Center Museum	Chicago, IL	Curator: Cesáreo Moreno
2003, Oct. 4–Nov. 16	The Day of the Dead: A Celebration of Art and Culture		Fort Wayne Museum of Art	Fort Wayne, IN	
2003, Oct. 4–31	The Diversity of Nora Chapa Mendoza	Nora Chapa Mendoza	Creative Arts Center	Pontiac, MI	
2003, Oct. 30–2004, Jan.	Works of Carmen Lomas Garza	Carmen Lomas Garza	Crossroads Gallery, University of Notre Dame	South Bend, IN	Curator: Brookes Ebetsch
2003, Nov. 1	Day of the Dead Altar Building: Armando Vargas	Armando Vargas	Snite Museum of Art, University of Notre Dame	Notre Dame, IN	

Latino Artists

Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
2003, Nov. 1–Dec. 11	Veronica Paiz: Día de los Muertos, Mas Tiempo que Vida	Veronica Paiz	Casa de Unidad Cultural Arts & Media Center	Detroit, MI	
2003, Nov. 8–2004, Jan. 18	Heroes + Heroines	Ho Che Anderson, Anna Arnold, Kristen Baumler, Kevin Bradley, Frances McMahon Ward, Terry Waddell and works from the collection of Gilberto Cardenas	South Bend Regional Museum of Art	South Bend, IN	Curator: William Tourtillotte
2004	René H. Arceo: Prints & Paintings	René H. Arceo	Art Gallery, Oak Park River Forest High School	Oak Park, IL	
2004	René H. Arceo: Ritmo de la Naturaleza	René H. Arceo	Kristoffer's Café in Pilsen	Chicago, IL	
2004	Day of the Dead		Peninsula Art School & Guenzel Gallery	Fish Creek, WI	Organized by Wenceslao and Sandra Martinez
2004	Martinez Studio: Past and Present, Ten-Year Retrospective	Wenceslao Martinez	Latino Arts, Inc.	Milwaukee, WI	Ten-year retrospective of the studio work
2004, Jan. 11–Feb. 22	Premeditated: Meditations on Capital Punishment, New Works by Malaquias Montoya	Malaquias Montoya	Snite Museum of Art, University of Notre Dame	Notre Dame, IN	
2004, Mar. 15–May 31	Works of Carmen Lomas Garza	Carmen Lomas Garza	Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	Curator: Brookes Ebetsch
2004, Mar. 19–Apr. 10	Tu Casa Es Mi Casa: Artists Respond to Gentrification		Polvo Art Studio	Chicago, IL	
2004, Mar. 26–May 15	Miguel Luciano: La Mano Poderosa Horsetrack	Miguel Luciano	Institute for Puerto Rican Arts and Culture	Chicago, IL	
2004, Mar. 31–May 31	El Cuerpo de Vida/The Embodiment of Latina Spirituality: Works by Latina Artists from Self-Help Graphics, Inc.		Crossroads Gallery, University of Notre Dame	South Bend, IN	Curator: Brookes Ebetsch
2004, Apr. 18–Oct. 3	Mauricio Lasansky: The Nazi Drawings		Cedar Rapids Museum of Art	Cedar Rapids, IA	
2004, May 1–June 26	Like Windows through Time: The Photography of Julio Perazza	Julio Perazza	Bagley Housing Art Gallery, Hispanic Arts and Education Center	Detroit, MI	Curator: Ana Luisa Cardona

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
2004, May 15– June 27	Emerging Visions		Columbus Cultural Arts Center	Columbus, OH	Organized by the Ohio Latino Arts Association, presented by Chase Home Finance and Bank One. Curator: Bruno Casiano
2004, July 16–Sept. 5	Alejandro Romero: Historias	Alejandro Romero	Mexican Fine Arts Center Museum	Chicago, IL	Curator: Cesáreo Moreno
2004, July 16–Nov. 4	Mario Castillo: EGG-SIS-TEN-TIAL-ISM	Mario Castillo	Mexican Fine Arts Center Museum	Chicago, IL	Curator: Cesáreo Moreno
2004, July 16– Nov. 14	Marcos Raya: Fetishizing the Imaginary	Marcos Raya	Mexican Fine Arts Center Museum	Chicago, IL	Curator: Cesáreo Moreno
2004, Aug. 20– Nov. 14	Pre-meditated: Meditations on Capital Punishment, New Works by Malaquias Montoya	Malaquias Montoya	Mexican Fine Arts Center Museum	Chicago, IL	
2004, Sept.	Elizabeth Flores, Soul Eyes: Faces of the City	Elizabeth Flores	Crossman Gallery, University of Wisconsin–Whitewater	Whitewater, WI	
2004, Sept. 4–Oct. 23	Ramon Angel Guadiana: A New Direction	Ramon Angel Guadiana	Bagley Housing Art Gallery, Hispanic Arts and Education Center	Detroit, MI	
2004, Sept. 24– Dec. 12	Día de los Muertos: Tribute and Tradition		Mexican Fine Arts Center Museum	Chicago, IL	Curators: Cesáreo Moreno, Raquel Aguiñaga-Martinez
2004, Oct. 2–Nov. 28	Day of the Dead/Día de los Muertos 2004		Fort Wayne Museum of Art	Fort Wayne, IN	
2004, Oct. 2– 2005, Jan. 2	Chicano Visions: American Painters on the Verge		Frederick R. Weisman Art Museum	Minneapolis, MN	
2004, Oct. 7–Feb. 6	Treasures of Ancient Veracruz: Magia de la Risa y el Juego		Mexican Fine Arts Center Museum	Chicago, IL	
2004, Oct. 8–Nov. 19	Politics & Poetry: The Work of Nora Chapa Mendoza	Nora Chapa Mendoza	Ellen Kayrod Gallery, Hannan House	Detroit, MI	
2004, Nov. 5–30	Nora Chapa Mendoza	Nora Chapa Mendoza	Margot's Gallery & Frame	Oxford, MI	
2004, Oct. 25– 2005, Jan. 15	Myths, Symbols, and Colors: Silkscreen Prints by Calixto Robles	Calixto Robles	Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	Curator: Brookes Ebetsch
2004, Dec. 3–Jan. 15	Nuestra Madre, Nuestra Reina/Our Mother, Our Queen		Mattie Rhodes Art Gallery	Kansas City, MO	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
2004, Dec. 10– 2005, Jan. 29	Luis Fernando Uribe	Luis Fernando Uribe	Aldo Castillo Gallery	Chicago, IL	
2005	Relief Prints by René Hugo Arceo	René H. Arceo	Art Gallery, Rush Hospital	Oak Park, IL	
2005	José Narezo	José Narezo	Cascade Fine Arts Gallery	Grand Rapids, MI	
2005, Jan. 16– Feb. 27	Art from the Inside: Drawings by Chicano Prisoners		Snite Museum of Art, University of Notre Dame	Notre Dame, IN	Curators: Martha Henry, Peter David Joralemon
2005, Jan. 17– Mar. 19	Strengths and Struggles: Portraits of Women, Cristina Cárdenas	Cristina Cárdenas	Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	Curator: Brookes Ebetsch
2005, Jan. 18–?	Dave Manriquez: Current Works	Dave Manriquez	El Museo Latino	Omaha, NE	
2005, Jan. 24–Apr. 14	Inflating Color: Color Photography by Robert Buitron	Robert Buitron	College of DuPage	Glen Ellyn, IL	Library Exhibit Series
2005, Jan. 28– Feb. 18	Alicia Avila: Con Estas Manos/With These Hands	Alicia Avila	Latino Arts, Inc.	Milwaukee, WI	
2005, Jan. 29– Mar. 26	Douglas Padilla: Puerta de Angeles (Door of Angels), Paintings 2001–2004	Douglas Padilla	Gallery Co.	Minneapolis, MN	
2005, Feb. 17– May 14	Focus: Iñigo Manglano-Ovalle	Iñigo Manglano-Ovalle	Art Institute of Chicago	Chicago, IL	Curator: James Rondeau
2005, Feb. 25– Mar. 19	Aerial Landscapes and Other Observations about Everyday Life: New Works by Miguel Cortéz	Miguel Cortez	POLVO Art Gallery	Chicago, IL	
2005, Feb. 25– May 22	Ana Mendieta: Earth Body, Sculpture and Performance, 1972–1985	Ana Mendieta	Des Moines Art Center	Des Moines, IA	Curator: Olga Viso
2005, Mar. 2–May 31	Fabricating the Real: Two Artists from L.A.	Michael Amezcua, María Elena Castro	Crossroads Gallery, University of Notre Dame	South Bend, IN	Curator: Brookes Ebetsch
2005, Mar. 5–Apr. 17	Luis Jiménez: Sculpture and Works on Paper	Luis Jiménez	Kalamazoo Institute of Arts	Kalamazoo, MI	
2005, Mar. 11– May 29	Colecciones: Mexican Art from 50 Private Chicago Collections		Mexican Fine Arts Center Museum	Chicago, IL	Curator: Cesáreo Moreno

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
2005, Apr. 1–May 21	Research	Jessica Almy-Pagán, Paola Cabal, Dianna Frid, Gisela Insuaste, Edra Soto	Northern Illinois University Art Gallery	Chicago, IL	Curator: Edward Maldonado
2005, Apr. 1–May 21	Chicano Experience		Mattie Rhodes Cultural Center Art Gallery	Kansas City, MO	
2005, Apr. 14–May 12	Elements of Womanhood: Esperanza Gama	Esperanza Gama	Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	Curator: Brookes Ebetsch
2005, May 5–June 15	South Meets North: An All-Media Exhibit Featuring Mexican-American Artists		Bagley Housing Art Gallery, Hispanic Arts and Education Center	Detroit, MI	
2005, May 12–Aug. 31	Jesús Benitez: Pasatiempos de la Frontera	Jesús Benítez	Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	Curator: Brookes Ebetsch
2005, June	Paintings from Nature: Alfredo Arreguin	Alfredo Arreguin	Casa Michoacán	Chicago, IL	
2005, June 17–July 9	The Geography of War: Harold Mendez	Harold Mendez	POLVO Art Gallery	Chicago, IL	
2005, June 18–Sept. 4	Chicano Visions: American Painters on the Verge		Mexican Fine Arts Center Museum	Chicago, IL	Curator: René Yañez
2005, July 15–July 30	Art that Speaks for Itself—Works by Aldo Castillo	Aldo Castillo	Aldo Castillo Gallery	Chicago, IL	
2005, Sept. 1–Nov. 14	Interior Conversations: Ixrael	Ixrael	Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	Curator: Brookes Ebetsch
2005, Sept. 9–Oct. 15	Maria Tomasula: Meridian	Maria Tomasula	Zolla/Lieberman Gallery, Inc.	Chicago, IL	
2005, Sept. 10–Oct. 29	Pinturas: Jorge Torres Manrique	Jorge Torres Manrique	Bagley Housing Art Gallery, Hispanic Arts and Education Center	Detroit, MI	
2005, Sept. 10–Nov. 27	Works by Carmen Lomas Garza	Carmen Lomas Garza	Fort Wayne Museum of Art	Fort Wayne, IN	
2005, Sept. 11–Nov. 27	Zarco Guerrero: Caras y Máscaras	Zarco Guerrero	O'Shaughnessy Gallery West, North, Snite Museum of Art, University of Notre Dame	Notre Dame, IN	
2005, Sept. 11–Nov. 20	Vincent Valdez: Stations	Vincent Valdez	O'Shaughnessy Gallery West, South, Snite Museum of Art, University of Notre Dame	Notre Dame, IN	
2005, Sept. 15–?	Latino Artists: Gladys Gonzalez and Ian M. Arenas	Ian M. Arenas, Gladys Gonzalez	Roberto Hernandez Center, University of Wisconsin–Milwaukee	Milwaukee, WI	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
2005, Sept. 23– Dec. 11	Día de los Muertos: The Journey Home (Homage to Carlos Cortéz, Ed Pashke, Allen Stringfellow)		Mexican Fine Arts Center Museum	Chicago, IL	Curators: Césareo Moreno, Raquel Aguiñaga-Martinez
2005, Oct. 7–Oct. 25	Woven Threads: An Exhibition of Four Female Artists	Cyntia Caballero, Cristina Cardenas, Nora Chapa Mendoza, Esperanza Gama	La Llorona Art Gallery	Chicago, IL	
2005, Oct. 14	Vive la Hispanidad	Victoria Blanco (Argentina), Aldo Castillo (Nicaragua), Magdalena Castro (Colombia), Eladio González (Cuba), Clara Hernandez (Colombia), Oscar Martinez (Puerto Rico), Marcos Raya (Mexico)	Galleria Marchetti, International Latino Cultural Center of Chicago	Chicago, IL	
2005, Oct. 28– Nov. 11	Día de los Muertos/Day of the Dead: Exhibit of Ofrendas	Montserrat Alsima, Robert Cisneros, Raoul Deal, Luis de la Torre, Hector Duarte, Roberto Ferreyra, Debra Fifer, Juan Flores, Janice Mahlbery, Francisco Mora, Brad Neu, Eddie Villanueva, Jeanette Wright-Claus	Latino Arts, Inc.	Milwaukee, WI	
2005, Nov.	Esperanza Gama	Esperanza Gama	Union Club	Chicago, IL	
2005, Nov. 10– Dec. 31	El Pueblo Unido: Poster Art of Global Awareness		Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	Curator: Brookes Ebetsch
2005, ?–Dec. 24	Meditations on Urban Aesthetics	Jessica Aiken, Mike Genovese, Victor Lopez, Nino Rodriguez	POLVO Art Gallery	Chicago, IL	Curator: Jaime Mendoza
2005, Dec. 16–?	David Aguirre, Saul Aguirre, Ricardo Hernandez	David Aguirre, Saul Aguirre, Ricardo Hernandez	Efebos Café	Chicago, IL	
2005, Dec. 21– 2006, Jan. 31	The Art of Guayo: José Cuello	José Cuello	5500 Gallery	Detroit, MI	
2006	Michael Quintero: Landing	Michael Quintero	Hammes Gallery, St. Mary's College	Notre Dame, IN	
2006	Zapotec Weaving Meets Contemporary Design: The Art of Wence and Sandra Martinez	Sandra Martinez, Wence Martinez	SC Johnson & Son Company	Racine, WI	
2006, Jan.–Mar.	Poetas y Pintores: Artists Conversing with Verse		Moreau Galleries, Saint Mary's College	Notre Dame, IN	Curators: Brookes Ebetsch, Marianne Farina
2006, Jan. 19–Mar. 3	Nuyorican Realities: Works from Spanish Harlem		Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	Curator: Brookes Ebetsch
2006, Jan. 27– May 14	Chicano Visions: American Painters on the Verge		St. Louis Science Center	St. Louis, MO	

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
2006, Feb. 11–Sept. 3	Who Are We Now? Roots, Resistance and Recognition		Mexican Fine Arts Center Museum	Chicago, IL	Curator: Elena Gonzáles
2006, Feb. 21–Apr. 29	Paradise: Selected Pieces, Scherezade Garcia	Scherezade Garcia	Crossroads Gallery, University of Notre Dame	South Bend, IN	Curator: Brookes Ebetsch
2006, Mar. 1–31	Manny Vega	Manny Vega	Latino Arts, Inc.	Milwaukee, WI	
2006, Mar. 23–June 3	The Spirit of Memory/ El Espíritu del Recuerdo	Kathy Vargas	Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	Curator: Brookes Ebetsch
2006, Apr.	Paul Sierra	Paul Sierra	Cartage College	Kenosha, WI	
2006, Apr. 6–28	Hernan Henry Hirsh	Hernan Henry Hirsh	Latino Arts, Inc.	Milwaukee, WI	
2006, Apr. 7–May 5	Lo Romántico: Chicago's Latino/a Art		POLVO Art Gallery	Chicago, IL	
2006, May 20–Aug. 18	The Camera's Eye, Photographic Work by Javier Hernández	Javier Hernández	Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	Curator: Brookes Ebetsch
2006, May 27–June 22	Adonay Navarro	Adonay Navarro	Café Mestizo, Pilsen	Chicago, IL	
2006, Aug. 28–Sept. 22	Paul Sierra: Symbols and Myths	Paul Sierra	IUN Gallery for Contemporary Art, Indiana University Northwest	Gary, IN	
2006, Aug. 31–Oct. 13	Rubén Trejo: Aztlán y más allá	Rubén Trejo	Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	Curator: Brookes Ebetsch
2006, Sept. 3–Nov. 12	Caras Vemos, Corazones No Sabemos: The Human Landscape of Mexican Migration		O'Shaughnessy, Milly and Fritz Kaeser, Mestrovic Studio Galleries and Atrium, Snite Museum of Art, University of Notre Dame	Notre Dame, IN	Curator: Amelia Malagamba-Ansótegui
2006, Sept. 15–29	Latinos in Milwaukee		Latino Arts, Inc.	Milwaukee, WI	
2006, Sept. 22–Dec. 10	Día de los Muertos 2006: Rooted in Tradition	Jeff Abbey Maldonado, Jesús Barraza, Miguel Angel Cano, Castillo Orta family, Tony de Carlo, Nicolás de Jesús Luis de la Torre, Tony Dominguez, Armando Gomez de Alba, Ricardo González, Angel Hernandez Bucio, Victor Herrera, José Hugo Sanchez, Lúis Jiménez, Jr., Pedro Linares family, Ricardo Linares, Elsa Muñoz, Gabriel Navar, Eduardo Oropeza, Salvador Pizarro, Deborah M. Rael-Buckley, Antonio Ramirez, Israel Reza, Nino Rodríguez, Alejandro Romero, Juan Soriano, Consuelo Underwood, Jerry Vigil, Xavier Viramontes	Mexican Fine Arts Center Museum	Chicago, IL	Curators: Cesáreo Moreno, Raquel Aguiñaga-Martinez

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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
2006, Oct. 12– 2007, Jan. 7	¡Atención! Chicano Movement in Print from the Mexican Fine Arts Center Museum's Permanent Collection		Mexican Fine Arts Center Museum	Chicago, IL	Curator: Andrew Rebatta
2006, Oct. 12– 2007, Feb. 4	En Tus Manos		Mexican Fine Arts Center Museum	Chicago, IL	Sponsored by the Institute for Latino Studies, University of Notre Dame
2006, Oct. 26–Dec. 15	Del Corazón del Pueblo/From the Heart of the People		Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	Curator: Lauren Magnifico
2006, Nov. 18– 2007, Jan. 21	¡Arte Caliente! The Joe A. Diaz Collection	Connie Arizmendi, Alejandro Diaz, Ana Laura de la Garza, Ester Hernández, John Hernández, Benito Huerta, Luis Jiménez, César Martínez, Chuck Ramirez, Alex Rubio, John Valadez, Vincent Valdez, Kathy Vargas	Fort Wayne Museum of Art	Fort Wayne, IN	Organized by the South Texas Institute for the Arts
2006, Dec. 1– 2007, Jan. 9	Esperanza Gama and Luis de la Torre: Fragments of a Dream	Esperanza Gama, Luis de la Torre	La Llorona Art Gallery	Chicago, IL	
2007	René H. Arceo: Recent Prints 2007	René H. Arceo	Expressions Graphics	Oak Park, IL	
2007, Jan. 12–Feb. 3	Familiar Portraits: Photo Installation by Edra Soto	Edra Soto	POLVO Art Gallery	Chicago, IL	
2007, Jan. 25–Mar. 9	Creando Fuerza: Cambio y Permanencia, Consejo Nacional de Talleres		Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	Curator: Lauren Magnifico
2007, Feb. 1–23	Gronk: Re-imagining Visual Vocabularies	Gronk	Crossroads Gallery, University of Notre Dame	South Bend, IN	Curator: Lauren Magnifico
2007, Feb. 25–June 3	Afro-Cuba: Works on Paper, 1968–2003		Indianapolis Museum of Art	Indianapolis, IN	Organized by San Francisco University Art Gallery. Curator: Judith Bettelheim
2007, Feb. 25–June 3	María Magdalena Campos-Pons: Everything Is Separated by Water	María Magdalena Campos-Pons	Indianapolis Museum of Art	Indianapolis, IN	Curator: Lisa D. Freiman
2007, Mar. 1–31	Paul Sierra	Paul Sierra	Union League of Chicago	Chicago, IL	
2007, Mar. 1–Apr. 26	Rodríguez Calero: Evoke 2 Provoke	Rodríguez Calero	Crossroads Gallery, University of Notre Dame	South Bend, IN	Curator: Lauren Magnifico
2007, Mar. 12–May 4	Dialogues on the Americas		Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	Curator: Cyraina Johnson-Roullier

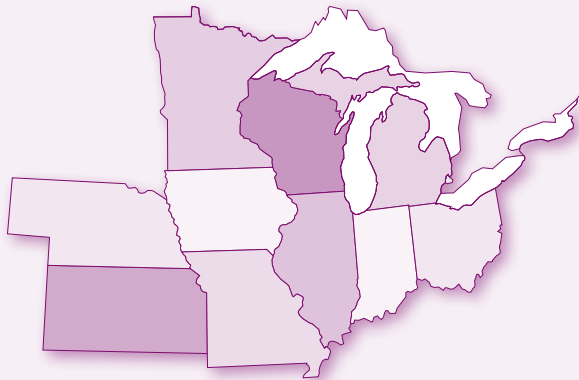
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Dates	Exhibition Title	Artist(s)	Venue	City, State	Notes
2007, Mar.31–Apr. 23	Poetas y Pintores: Artists Conversing with Verse		Lubeznik Center for the Arts	Michigan City, IN	In partnership with the ILS, UND curators: Brookes Ebetsch, Marianne Farina
2007, Mar. 31–June 3	Latino Impressions: Portraits of a Culture		Lubeznik Center for the Arts	Michigan City, IN	Co-sponsored by the Institute for Latino Studies, UND Curator: Carol Ann Brown
2007, Apr. 27–Aug. 31	Stations by Vincent Valdez	Vincent Valdez	Latino Arts, Inc.	Milwaukee, WI	
2007, May 31–Aug. 17	Martínez in Retrospect: Las Américas	César A. Martínez	Crossroads Gallery, University of Notre Dame	South Bend, IN	Curator: Lauren Magnifico
2007, July 27–Dec. 31	Diálogo: Installation by Maria Gaspar, Esmeralda Baltazar and Adriana Baltazar	Adriana Baltazar, Esmeralda Baltazar, Maria Gaspar	National Museum of Mexican Art	Chicago, IL	
2007, Aug.	Geografías transitables: Mizraim Cárdenas	Mizraim Cárdenas	Casa Michoacán	Chicago, IL	
2007, Aug. 20–Sept. 23	Rhythms of Nature: Works on Paper by René H. Arceo	René H. Arceo	Ferguson Art Gallery, Ktrezman Hall, Concordia University, Chicago	River Forest, IL	
2007, Sept. 7–Oct. 6	Urbane Recline: New Work by Adriana Baltazar and Miguel Cortéz	Adriana Baltazar, Miguel Cortez	POLVO Art Gallery	Chicago, IL	
2007, Sept. 14–Oct. 19	Substituting Emptiness by Rafael Francisco Salas	Rafael Francisco Salas	Latino Arts, Inc.	Milwaukee, WI	
2007, Sept. 28–Dec. 16	Día de los muertos: A New Beginning		National Museum of Mexican Art	Chicago, IL	
2007, Oct. 1–24	Images of Immigrant Communities: A Photographic Exhibition		Galería América, Institute for Latino Studies, University of Notre Dame	Notre Dame, IN	Curator: Lauren Magnifico

Toward the Preservation of a Heritage:

Latin American and Latino Art in the Midwestern United States

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Latino Studies

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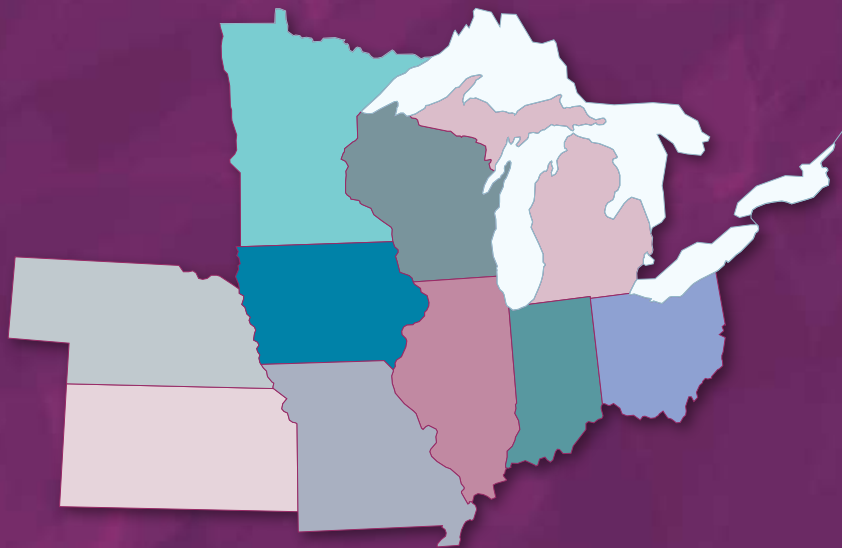
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