

HANDOUT for “Aspects of Culture: Chicano and Transborder Art”

Title: “Aspects of Culture: Chicano and Transborder Art”

Date: Thursday, March 1, 2012

Time: 10:00 am – 10:50 am

Presenter: Bettyann Plishker

Contact: bpplish@verizon.net

Goals: Promote understanding and tolerance through the study of Chicano and Transborder Art

See one’s place in the world from an intercultural perspective

Discuss approaches to curriculum and instruction

Definition of Terms:

Culture: customary beliefs, social forms and material traits of a racial, religious or social group

Intercultural: exchanges between or among people of different cultures

Tolerance: willingness to recognize and respect the beliefs or practices of others

Key Understandings: 1

We are alike.

We are members of a cultural group.

We are social for we seek relationships.

We are unique.

We are conflicted between reason and emotion.

Reference: (David Brooks, NY Times, March 8, 2011)₁

Intercultural Concepts:

Beliefs	Immigration	Material Culture
Crossovers	Journey	Political protest
Duality	Lost history	Rasquache
Identities	Mapping	Social Justice
		Values

Timeline:

Pre-Chicano: after 1848

Chicano: 1960 – 2000

Post Chicano: 2000 - 2011

Artists - Titles:

Virgi Iniguez	“From the Beginning We Have Been Here” 1995
Julio Cesar Morales	“Undocumented Interventions” 2005
Margarita Cabrera	“Cactus Series” 2006
Yolanda Lopez	“Who’s The Illegal Alien Pilgrim?” & “Virgen de Guadalupe” 1978
Pedro Lasch	“Naturalization Masks” 2003
Dulce Pinzon	“La Verdadera Historia de los Superheroes” 2005
Guillermo Gomez Pena	“Loneliness of the Immigrant” 1979
Rolando Briseño	“Bi-cultural Table Setting” 1998
Esther Hernández	“La Virgen de las Calles” 2001 & “Sun Mad” 1981
Gilbert Magu Lujan	“Hot Dog Meets La Fufú con su Poochie” 1986
Neil Rivas	“A Digital Mural” 2012
Jacalyn Lopez Garcia	“California Dreaming” 1997
Alejandro Diaz	“Make Tacos not War” 2007
Asco	“Instant Mural” 1974
Cheech Marin	“Born in East L.A.” 1987
Malaquias Montoya	“An Immigrants Dream, the American Response” 2003
	“Una Familia” 1990
Christina Fernandez	“Going Back to Morelia” 1995

Promote understanding by challenging students to:

Inquire by asking questions about the art, the artist, the context, and the self.

Compare by studying each image to determine what each is about; by studying each image and list the similarities and differences; by making a connection between the two and by completing a statement – “A connecting idea might be...”

Interpret by considering who or what is powerful in the image, by determining what the artist believed or supported, by asking who would or would not like the image and why and by reading the cultural story told through the work.²

Reflect by listing facts (what you know) and opinions (what you think) and then by drawing a conclusion.

Promote by creating an artwork to foster cultural understanding from an intercultural perspective.

Engaging Visual Culture²

Karen Keifer-Boyd and Jane Maitland-Gholson

Davis Publications

Challenge students to:

- | | |
|--|---|
| <input type="checkbox"/> Construct a cultural timeline | <input type="checkbox"/> Re-contextualize a role. |
| <input type="checkbox"/> Map a personally meaningful history. | <input type="checkbox"/> Explore a bi-cultural crossover. |
| <input type="checkbox"/> Document a journey. | <input type="checkbox"/> Expose cultural undervaluation. |
| <input type="checkbox"/> Present a cultural concept in disguise. | <input type="checkbox"/> Question a belief. |
| <input type="checkbox"/> Provoke intercultural self-reflection. | <input type="checkbox"/> Poke fun at oneself in a cultural context. |
| <input type="checkbox"/> Negotiate identity. | <input type="checkbox"/> Support a social and cultural cause. |
| | <input type="checkbox"/> Make a political statement. |
| | <input type="checkbox"/> Reveal a dream or aspiration. |

Resources:

David Brooks, “*The New Humanism*”, the New York Times, March 8, 2011, p. A27.

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

Keifer-Boyd, Karen and Jane Maitland-Gholson. *Engaging Visual Culture*, (Art Education in Practice Series), Worcester, MA: Davis Publications, Inc., 2007. ISBN: 978-0-87192-775-0

Keller, Gary D. *Chicano Art for Our Millennium: Collected Works from the Arizona State University Community*. Tempe, Arizona: Bilingual Press, 2002.

Keller, Gary D., Mary Erickson, Katie Johnson, Joaquin Alvarado. *Contemporary Chicana and Chicano Art, Artists, Works, Culture, and Education, Vols. 1, 2*. Tempe, Arizona: Bilingual Press, 2004.

Lippard, Lucy R. *Mixed Blessings: New Art in a Multicultural America*. New York, New York: The New Press, 1990.

Malagamba-Ansotegui, Amelia. *Caras Vemos, Corazones No Sabemos: Faces Seen, Hearts Unknown, The Human Landscape of Mexican Migration*. Notre Dame, Indiana: Snite Museum, University of Notre Dame, 2006.

http://mati.eas.asu.edu/ChicanArte/html_pages/lopez11.html

<http://www.chicano.ucla.edu/research/documents/LopezGuide.pdf>