

**Staking Claim: Latinx Art and US American Experiences**  
**Wyeth Foundation for American Art Symposium**  
**Friday, January 20, 2023**

### **Session I: Latinx Art and Empire**

#### **Terezita Romo**

Adjunct Faculty, Chicana/Chicano Studies, University of California, Davis

“Xavier Martinez and Hernando Villa: Envisioning a Mexican-American Art in California”

Mexican-American art and art history began with the signing of the Treaty of Guadalupe Hidalgo in 1848, which ceded more than half of Mexico’s territory to the United States, including what would become California. The artistic careers of Xavier Martinez (1869–1943) in San Francisco and Hernando Villa (1881–1952) in Los Angeles serve as a prism for a discourse on how artists navigated their Mexican heritage within a racist Euro-American art canon during the late 19th and early 20th centuries. They are also examples of the prevalent dilemma of Mexican-American artists: attaining mainstream recognition during prolific careers only to be neglected by major museums and relegated to footnotes within American art history.

#### **Táina Caragol**

Curator of Painting and Sculpture and Latino Art and History, National Portrait Gallery, Smithsonian

“Echoes of 1898 in the Work of Latinx Artists”

As an artistic production born at the intersection of Latin America, the Caribbean, and the United States, Latinx art is partly grounded in the experience of US imperialism. After the War of 1898, the United States seized Puerto Rico and established a protectorate in Cuba. In 1904 President Theodore Roosevelt issued his corollary to the Monroe Doctrine, asserting the United States’ right to active military intervention throughout the Americas to restore internal stability and secure ideological alignment. This paper will explore artworks by Antonio Martorell, Miguel Luciano, and Jaime Permeth that address themes of non-sovereignty, US militarism, and the racialization of migrants. Through a close study of these works, this lecture will highlight the importance of 1898 and 1904 as foundational to Latinx art history.

#### **Kency Cornejo**

Associate Professor, Contemporary Latin American and Latinx Art, University of New Mexico

“Central America at Self Help Graphics: Camaraderie and Latinx Art in the Face of Empire”

When Self Help Graphics emerged in Los Angeles amid a strong Chicana/o community and history, the city was also becoming home for hundreds of thousands of Central American refugees. How did the art community respond to this convergence in demographics and historical migratory moment produced by US intervention in Central America? And where do we see this in Chicana/o and Latinx art? This presentation explores a Central American presence at an iconic space for Chicana/o and Latinx art to uncover a chronicle of networks, reciprocal influence, and radical art-making united in the fight against US imperialism, revealing overlooked histories of US Central American artists and Latinx camaraderie.

## Session II: Intersections and Collaborations

### Yasmin Ramirez

Independent Curator

“Mapping the Harlem Renaissance West to East”

This talk takes a macroscopic view of Harlem as a Black and brown cultural empowerment zone still in the making. In addition to discussing the studios and cultural centers that artists maintained in the 1920s and '30s, this paper examines the unique and unifying role that Afro–Puerto Rican collector Arturo Schomburg assumed during the Harlem Renaissance, and considers Bob Blackburn’s printmaking studio in Chelsea as another landmark institution that united Black and Puerto Rican artists. The paper concludes with a call to reconceptualize the history of art in Harlem as an ebb and flow between the West and East Sides, highlighting those crucial spaces and instances where artists crossed the boundaries imposed by racism and xenophobia in pursuit of new partnerships and aesthetic breakthroughs.

### Susanna V. Temkin

Curator, El Museo del Barrio

“The Origins, Legacies, and Emancipatory Potential of Amalia Mesa-Bains’s *Domesticana*”

Circulated in text in the early 1990s though already present in her artistic production, the term *domesticana* was conceived by Amalia Mesa-Bains as an anti-patriarchal and anti-colonial provocation. A Chicana response to the earlier, male-dominated term *rasquache*, *domesticana* stands apart yet in relation to wider feminist networks within US art history. This paper explores these origins, as well as the ongoing legacy and evolution of *domesticana* among contemporary Latinx practitioners.

### Robb Hernández

Associate Professor, Fordham University

“Unfinished: The Queer Necropolitics of *Homombre LA*”

In 2008 artist Miguel Angel Reyes curated *Homombre LA*, the first gay male–themed atelier in the history of Self Help Graphics in Los Angeles. Never displayed in its entirety, the suite’s impact was dampened by a variety of competing factors: organizational insecurity, post-9/11 cultural upheaval, and financial instability. This talk will revisit an important episode in the organization’s history, retelling its search for queer Latinx visibility against a backdrop of antiretroviral drug therapy, Latinx transgender violence, and anti-immigrant police detention.

## Session III: Art of Necessity: Juan Sánchez in Dialogue with Adriana Zavala

**Juan Sánchez**, Visual Artist and Professor, Studio Art, Hunter College, CUNY

**Adriana Zavala**, Andrew W. Mellon Professor, Center for Advanced Study in the Visual Arts; Associate Professor, History of Art and Architecture and Studies in Race, Colonialism, and Diaspora, Tufts University

Juan Sánchez (b. 1954) is one of the most important Nuyorican cultural figures to emerge in the second half of the 20th century. An established figure in the art world since the 1980s, Sánchez is a painter, printmaker, photographer, and video artist. In conversation, the artist will discuss his creative approach through collage, expressionistic abstraction, and color to a politics of coalition; his career-long exploration of ethnic, racial, and national identity; and the social and political oppression that marginalized communities in the United States, and globally, confront. Sánchez has long engaged with themes explored in this year’s symposium. As an Afro–Puerto Rican artist, curator, and educator, his experience and his art express an intersectional approach to political resistance, aesthetics, and art-making.