

Annotated Bibliography

Primary Sources

"¡Printing the Revolution! Exhibition Preview" *YouTube*, uploaded by Smithsonian American Art Museum, 23 Nov. 2020, <https://youtu.be/ze8EJsvfFeU>.

This video was a preview to an exhibit of the Smithsonian American Art Museum called ¡Printing the Revolution!. This exhibition contained many silkscreen and lithograph posters of the Chicano Art Movement, as well as modern Chicano artist's posters. The exhibit made a connection from the print making of the 60s and 70s through modern-day. It included modern prints that centered around Queerness and modern issues of immigration. It showed the evolution of the medium and how it was used.

Almaraz, Carlos. "Interview with UFW Muralist, Carlos Almaraz." Interview conducted by Margarita Nieto. *Archives of American Art*, Smithsonian Institution, 1987, libraries.ucsd.edu/farmworkermovement/media/oral_history/CARLOS%20DAVID%20ALMARAZ.pdf. Accessed 13 Dec. 2020.

This source was a transcript of an interview of Carlos Almaraz, a Chicano artist and one of Los Four. Carlos spoke about how he came to get involved with the United Farmworkers Union and get to work with Cesar Chavez. He also detailed the process in presenting his plan for a banner to support the movement. This source was important to show the relationship between artists and the movements going on during the time. It also

supported how politically active Chicano/a artists were and how they dedicated time and skill to help the different movements such as the UFW.

---. *United Farm Workers Mural*. 1973. *Latin@ Murals*,

latinomurals.wordpress.com/2014/05/27/losfour/. Accessed 13 Dec. 2020.

This image was of Carlos Almaraz's mural that was used in the UFW movement which Almaraz was very active in. Murals were very important to reach the farmworkers, themselves, because some had poor reading skills or only read little Spanish. Therefore, a visual form of engagement was necessary and most likely a reason Chavez agreed to Almaraz's idea of the mural.

Anonymous. *Mural on Boarded up Business*. 2020, Mission District, San Francisco.

This was a mural I found in the Mission District painted on the wooden boards used to board up a business. I found it interesting that artists were coming out and using those boards as canvases. I think especially during this time murals are more important than ever with all the social justice issues and the desire for some light and happiness in our communities. Artwork is a perfect avenue to lift spirits.

ASCO. *Spray Paint LACMA*. 1972. *East of Borneo*,

eastofborneo.org/articles/your-art-disgusts-me-early-asco-1971-75/. Accessed 14 Dec. 2020.

This photograph was taken by Harry Gamboa after he and two other artists of ASCO tagged the LACMA. They spray-painted their names on the museum in protest and to bring attention to the fact that the LACMA would not allow Chicano artist's work to enter into the museum. They were successful in getting Chicanos an exhibition and paving the way for the longer fight for recognition from the professional art world.

"The Asco interviews." *Youtube*, uploaded by Nottingham Contemporary, 8 Feb.

2014, youtu.be/iyFViWGU06I. Accessed 7 Apr. 2021.

Asco was a group of artists active during the Chicano art movement. Often they defied standards of what as acceptable Chicano art because the art they did was very outside the box. However, they continued to make their art and reveal messages about class and issues their communities faced.

Baca, Judy. *Danza de la Tierra*. 2008. *Judy Baca*, www.judybaca.com/artist/art/danzadelatierra/. Accessed 3 Mar. 2021.

This is a mural done by Judy Baca and I used it for the background image for the entire website. I decided on using this mural in particular because of the beautiful colors in the painting. Also it was not too busy to distract from the information.

---. *Guadalupe Mural Project*. 1990. *Judy Baca*,

www.judybaca.com/artist/portfolio/guadalupe-mural-project/. Accessed 2 Mar. 2021.

This mural was really important to the project because it showed the purpose of murals which is to show the history of a place, have the community participate in the creation of the mural, and celebrating the people of the community. Judy explained in our interview the whole process she took in making the mural. How she hired young kids, went into the fields, researched on the history of the land and documented the whole experience for the community to remember.

---. *The World Wall: A Vision of the Future Without Fear*. 1990.

www.judybaca.com/artist/portfolio/theworldwall/. Accessed 13 Dec. 2020.

This was one of Judy Baca's later artworks. It is a traveling mural that shows messages of discrimination throughout Chicano history. The image shows crowds gathered around the murals which reinforced the idea that murals were an important aspect of community life and they would attract the average person in all different regions. Murals are huge masterpieces shared by a community, but in this traveling mural exhibition the mural was for all people.

---. *Uprising of the Mujeres*. 1979. www.judybaca.com/artist/art/uprisingofthemujeres/. Accessed 13 Dec. 2020.

This was an image of Judy Baca, a Chicana muralist, in front of one of her earlier murals. This mural showed a part of Chicana women's history, therefore, it supported the ideas

that Chicano murals would connect to the community by incorporating the people's lives into artwork. Baca and her feminist artwork was important because it connected to female Chicanas and she paved the way for future generations of Chicana artists.

---. Videoconference interview. 16 Feb. 2021.

This was a video call interview that I had with the Chicana muralists Judy Baca. She explained to me how she became an artist and her journey all the way to founding SPARC. She spoke about the backlash she faced as a Chicana from other male artists and even the police. Baca explained her experiences in the Chicano movement and going out to the protests. It was really important to have these interviews to understand those experiences and apply them to my project.

Barrio Dog Productions Inc, producer. *Latinopia Art Chicano Murals*. Latinopia, 2013.

This film interviewed multiple Chicano muralists that were active in the movement of the 70s and 80s. They give their insight on what Chicano murals were to them and to the movement as a whole. Almost every muralist revealed that murals were a way to get in touch with the community, to educate and inspire. This shows that Chicano artists from all regions were connected by the common identity of being Chicano and the themes of Chicano artwork.

Bergman, Miranda. *Culture Contains the Seed of Resistance which Blossoms into the Flower of Liberation*. Found SF, 1980s.

www.foundsf.org/index.php?title=Balmy_Alley:_a_Modernist_Approach. Accessed 2 Mar. 2021.

The murals of Balmy Alley are very important because they do not romanticize Latin America like other Chicano artwork does. Mexico is a colonial state and there is violence against their citizens therefore it is important not to idolize these countries of origin but rather look at them critically. This is what the murals of Balmy Almy do.

Bergner, Joel. *Un pasado que aún vive*. 2004. Found SF,

www.foundsf.org/index.php?title=Balmy_Alley:_a_Modernist_Approach. Accessed 2 Mar. 2021.

The murals of Balmy Alley are very important because they do not romanticize Latin America like other Chicano artwork does. Mexico is a colonial state and there is violence against their citizens therefore it is important not to idolize these countries of origin but rather look at them critically. This is what the murals of Balmy Almy do.

Berry, Nico. *Your Vote Matters*. 2020, Mission District, San Francisco.

This is a very recent artwork that is telling the community to vote. As we have experienced the past election was a very important event and many people tried to

encourage more people to vote like Berry's mural which uses the Uncle Sam pose and has the man wearing a mask. It was important to feature this image that I took because it showed how murals can be used to mobilize the community.

Bevans, Charles I., translator. "Treaty of Guadalupe Hidalgo." *Library of Congress*, 22 Sept. 2020, www.loc.gov/law/help/us-treaties/bevans/b-mx-ust000009-0791.pdf. Accessed 2 Mar. 2021.

This was an excerpt from the Treaty of Guadalupe Hidalgo that stated that Mexicans with land in the territory can keep their property, however, many were cheated out of contracts because they didn't speak English. This treaty is important because it began the racism and discrimination against Mexican-Americans.

Boone, Edythe. *Those We Love, We Remember*. 1997, Mission District, San Francisco.

This is a mural located in the Mission district in Balmy Alley which is an iconic spot for murals. I included the mural because even though the Mission has many murals that are directly connected to Latinos there are many others that show other racial and ethnic groups.

Brock, Howard. *During protest over apprehension of Spanish Americans in Denver bus bombing case*. 11 Feb. 1970. *Denver Public Library*, digital.denverlibrary.org/digital/collection/p15330coll22/id/22045. Accessed 14 Dec. 2020.

This was a photo of a Chicano holding a sign that says “Chicano means Power”. This image shows that the Chicano Movement was about creating an identity that is involved in social activism as well as, taking pride in being a Chicano. Art was an extremely important tool of the movement because the messages Chicano artists put in their murals were meant to inspire and empower everyday Chicanos to fight against injustices.

Carlos Almaraz Estate. *Cesar Chavez with Carlos Almaraz as he works on a convention mural for United Farm Workers (UFW)*. 1973. *West by Midwest*, mcachicago.org/Publications/Websites/West-By-Midwest/Research/Topics/Los-Four. Accessed 13 Dec. 2020.

This was an image that photographed Chicano muralist, Almaraz and Cesar Chavez collaborating on a plan for a mural to support the UFW movement. Almaraz and Chavez grew closer as both worked together in the union and fought for farmworker rights and protection. This picture shows the collaboration between social justice organizations and Chicano artists. Many Chicano artists worked for little to no pay because they wanted to contribute to the movement.

Carrasco, Barbara. *Dolores*. 1999. *Smithsonian American Art Museum*, americanart.si.edu/artwork/dolores-116447. Accessed 13 Dec. 2020.

This is an earlier screenprint of Dolores Huerta. It shows similarities to the poster work of the 70s and 80s because of the vivid and eye-catching colors in conjunction with bold lettering. The print was made through the similar technique of the 60s/70s Chicano poster making process.

Castillo, Oscar, director. *The Wall that Cracked Open*. 1973.

This is a film that interviewed Willie Herron on his mural in a barrio of Los Angeles. This is a famous mural because it's popularity is what started the street art style of murals that would develop into the murals of the Chicano art movement. This film shows that rather than cover up the barrio the mural fits right in and embraces barrio life while still sending a message about the violence of gangs. This is the base of Chicano style, incorporating the community into artwork that shows a social/ political message.

Cervantes, Susan. Telephone interview. 18 Feb. 2021.

Susan Cervantes is the founder and executive director of Precita Eyes Muralists in San Francisco, California. I was able to conduct a telephone interview with her and ask her about Precita Eyes and her views on the importance of murals. She expressed the importance of having these pieces in the community because they are valuable assets of the Mission Districts. She explained that people love murals and they want them in their neighborhoods and although not every neighborhood has murals like the Mission District more are beginning to find value in communal art pieces.

Cervantez, Yriena. *La Ofrenda*. 1989. *Social and Public Art Resource Center*,
sparcinla.org/projects/iconic-la-mural-saved-la-ofrenda/. Accessed 14 Dec. 2020.

This is a very important mural of the Chicano art movement because it shows the history and experience of Chicanas and support for Dolores Huerta. The mural has gone through a lot and has been since restored and painted over with a new mural. During its time it was an important part of community life and outdoor festivals were held by the mural.

The Chicano Collection. Produced by Richard "Cheech" Anthony Marin, directed by Tamara Hernandez, Id Films, 2003.

This is a film that interviews artists that are featured in Cheech Marin's collection. They talk about the movement, but the film especially focuses on the fact that after the Chicano art movement it was difficult for Chicano artists to transition into the professional art world because they faced discrimination.

The Chicano Coordinating Council on Higher Education. *El Plan de Santa Barbara, A Chicano Plan for Higher Education*. Oakland, La Causa Publications. *M.E.Ch.A. de UC Davis*,
mechaducdavis.weebly.com. Accessed 10 Dec. 2020.

This is one of the two plans that shaped the ideology and goals of the Chicano movement. These goals and the ideology are represented and carried out in the work of Chicano

mural and poster artists. The men often in the leadership positions and writing these plans had a very masculine and machismo way of thinking, therefore, although the plan was new and exciting, it was not as progressive as it could have been, which is something I wanted to highlight in my project especially because Chicana and queer artists struggled initially.

"Cholo Graffiti." *Art in the Streets*, The Museum of Contemporary Art, 2011.

artinthestreets.org/text/cholo-graffiti.

This article is a transcription of a conversation mostly between Cheech Marin and Chaz Bojorquez, Chicano graffiti artist. They talk about how graffiti art was part of cholo and Mexican-American culture and how it translated to street art. Street art was an art for and like murals it was important to these gangs and the graffiti artists.

De Vargas, Tony. *Chicano Pinto Union. Chicano Park*, 1978.

www.chicano-park.com/cpmap.html. Accessed 13 Dec. 2020.

This is an image of a Chicano artist's mural that is located in Chicano Park, an important spot for muralists and Chicano art culture. The park was created by the Chicano community of San Diego under the Coronado Bridge. It is a site of tons of murals including this one, the "Chicano Pinto Union". Many of the murals are designed on the columns that hold the bridge.

El Mundo De Barrio Sotel. 1976. Judithe Hernandez,

www.judithehernandez.com/public-art-commissions?pgid=k7ss4qmf2-d558888b-4e32-4b0f-89f9-c4ee03cc2ab8. Accessed 13 Dec. 2020.

This was a mural created by Judithe Hernandez, a very influential and prominent Chicana muralist and poster maker of the movement. She was part of Los Four, the only female, and therefore, she featured Chicana empowerment in her art. The picture is of the Sotel gang members in front of the murals which goes to show how important public art was to the community. It brought all different people and age groups together to celebrate the artwork.

Everett Middle School 75th Anniversary. 2004. Precita Eyes Muralists,

www.precitaeyes.org/murals-1978-2005.html. Accessed 2 Mar. 2021.

This is a mural that Precita Eyes Muralists worked on with school children. The organization gets many commissions to do work that involves collaboration with children and the community. The founder, Susans Cervantes, explained that the reason murals are so important is because they emphasize collaboration and the community gets to create and celebrate their murals.

"excerpt from 'Mujeres Muralistas' read by author Patricia Rodriguez." *Found SF,*

www.foundsf.org/index.php?title=Mujeres_Muralistas.

The Mujeres Muralistas were a very important and influential part of the Chicano Art movement. The art scene was very male-dominated and they faced a lot of sexism outside and inside the movement. Yet, they were an inspiration to many women artists today. Susan Cervantes expressed that she started the Precita Eyes Muralists based on her experience collaborating with the Mujeres Muralistas.

Favela, Ricardo. *Justicia para los Campesinos*. 1974. *Online Archive of California*, oac.cdlib.org/ark:/13030/hb7q2nb7g5/?brand=oac4. Accessed 13 Dec. 2020.

The RCAF was heavily involved with the UFW movement. Their best weapon was the silkscreen. In order to support the movement they would create numerous posters that ranged from publicizing events to raising awareness for boycotts. This particular poster was used to support the farmworker movement's protest of Safeway. These posters got the community aware of the farmworkers cause and boycott.

Favela(RCAF), Ricardo. *Centennial Means 500 Years of Genocide!*, 1976. *Smithsonian American Art Museum*, americanart.si.edu/artwork/centennial-means-500-years-genocide-115703. Accessed 13 Dec. 2020.

The RCAF was heavily involved with the UFW movement. Their best weapon was the silkscreen. In order to support the movement they would create numerous posters that ranged from publicizing events to raising awareness for boycotts. However, this image

shows that the poster making went beyond just Chicanos. They fought against all kinds of suppression. This poster is a message about the massacre history of Native Americans.

The first national constitutional convention of the United Farm Workers in Fresno, California. 21 Sept. 1973.

lindavallejo.com/wp-content/uploads/2018/07/UCLA-Chicano-Studies-Research-Press-2011.pdf. Accessed 2 Mar. 2021.

I added this event to the timeline because it was one of the most well-known movements. Something that I wanted to show in my timeline is that this discrimination and racism has existed in various forms throughout Mexican-American history and there is always some kind of push back from Latino communities and artwork is part of that fight and also a means of healing. The banner above the convention is actually a mural banner that Carlos Almaraz made for the movement.

Fuentes, Juan R. *Build a Revolutionary Student Movement*. 1976. *Juan R. Fuentes*,

juanrfuentes.com/posters/poster-student-movement.html. Accessed 2 Mar. 2021.

This poster brought attention to the student lead movement. It is an example of how posters can be the ideal medium for promoting events and bringing attention to the movement like a fliher.

---. *El Salvador*. 1982. *Juan R. Fuentes*, juanrfuentes.com/posters/poster-el_salvador.html.

Accessed 2 Mar. 2021.

This poster was one of Juan's international posters. He has a whole collection of international posters and it stressed the importance of being politically conscious beyond just your area or country. Artists like Juan do a great job of reminding people that they must be aware of things that are happening around the world.

---. *Free Ahed Tamimi*. *Juan R. Fuentes*, juanrfuentes.com/posters/poster-ahed-tamimi.html.

Accessed 2 Mar. 2021.

This is one of the many poster's Juan made about Palenstine. In our interview, he discussed how he got the most backlash because of these posters and because it was such a hot topic. He said that he didn't take them down and continued to make his art.

---. *Rigoberta Menchu*. 1993. *Juan R. Fuentes*, juanrfuentes.com/silkscreens/ss-rigoberta.html.

Accessed 2 Mar. 2021.

This is also one of Juan's more cultural posters. He shows that not all Chicano art has to be protest art and artists can creative whatever artwork they choose to and should not be limited by expectations of what Chicano art should look like.

---. *South African Women's Day*. 1978. *Juan R. Fuentes*,

juanrfuentes.com/posters/poster-so-af-women.html. Accessed 2 Mar. 2021.

This poster was one of Juan's international posters. He has a whole collection of international posters and it stressed the importance of being politically conscious beyond just your area or country. Artists like Juan do a great job of reminding people that they must be aware of things that are happening around the world.

---. *Stop DAPL*. 2018. *Juan R. Fuentes*, juanrfuentes.com/posters/poster-stop-dapl.html.

Accessed 2 Mar. 2021.

This is a poster that is in solidarity with indigenous people and bringing attention to the Dakota Access Pipeline. This is one of Fuentes's more political posters. It shows how posters can bring awareness and support a certain cause.

---. *Sueño de las Sirenas*. 2008. *Juan R. Fuentes*, juanrfuentes.com/silkscreens/ss-sueno.html.

Accessed 2 Mar. 2021.

This is one of Fuentes posters that does not have a political message but rather a cultural one and the artwork is very beautiful and powerful in a way that political artwork cannot be.

---. Telephone interview. 6 Feb. 2021.

I was able to get in contact with Fuentes through a family friend and this was a very important interview because Juan didn't fit the things that I had read about Chicano artists. He thought more globally and expressed that not all artwork had to have a political message. He made me realize that artists now use the Chicano identity but it is much more subjective. Also he made me realize that the traditional artwork that the plan of Aztlan wanted was not very globally conscious and inclusive to all groups.

Garcia, Rupert. *¡Cesen Deportación!* 1973. *Smithsonian American Art Museum*, americanart.si.edu/artwork/cesen-deportacion-116590. Accessed 13 Dec. 2020.

This was an important graphic of the posterior aspect of the movement and it was created by an equally influential artist, Rupert Garcia. Rupert Garcia was known for his very bold graphics with basic blocking of shapes and color. This piece was one of Garcia's more famous posters. It was about deportation and the message is still relevant today.

Garza, Carmen Lomas. *Tamalada*. 1988. *Carmen Lomas Garza*, carmenlomasgarza.com/artwork/paintings/. Accessed 14 Dec. 2020.

This is a painting which shows some of the later artworks of Chicano art. It is transitioning to contemporary art yet still connects to Chicano culture and identity. This image showed a very family oriented image of a cultural tradition of making tamales.

Contemporary artwork still connected to the Chicano identity yet it had a message that all people can relate to such as the importance of family.

Garza, Luis C. *La Marcha por la Justicia*. 1971. *npr*, Sept. 2017,

www.npr.org/sections/codeswitch/2017/09/16/545162052/-from-the-mundane-to-the-magnificent-photos-from-the-chicano-rights-movement. Accessed 14 Dec. 2020.

This was a source for images that shows Chicano protests and activism in the movement that art helped to ignite. Chicanos of all ages would join the protests and thousands of Mexican-Americans came out in protest. These images were important to show visuals of the activism during the Chicano Movement.

Gronk, and Herron Willie. *Moratorium: The Black and White Mural*. 1973. *UCSD*

Library Digital Collections, library.ucsd.edu/dc/object/bb3484688g.

Accessed 7 Apr. 2021.

This was a photo of a mural painted by members of Asco. Asco was a group of artists active during the Chicano art movement. Often they defied standards of what was acceptable Chicano art because the art they did was very outside the box. However, they continued to make their art and reveal messages about class and issues their communities faced.

Group photo of the artists in the exhibition. 1974. West by Midwest,

mchicago.org/Publications/Websites/West-By-Midwest/Research/Topics/Los-Four.

Accessed 13 Dec. 2020.

This is a photo of Los Four, an art group active during the 70s and 80s. This source was helpful in learning about the artists in the collective group Los Four. It was a timeline of the group. I added them because they were an important group in the mural scene. I also wanted to add that Judithe Hernandez, a female artist, later joined the group.

Hernandez, Ester. *La Ofrenda*. 1988. *Smithsonian American Art Museum*,

americanart.si.edu/artwork/la-ofrenda-national-chicano-screenprint-taller-1988-1989-327

20. Accessed 13 Dec. 2020.

Ester Hernandez is a poster artist and her artwork was very popular because of her defiance of stereotypes and gender barriers. This image was of her Chicana lesbian desire collection. She showed a Chicana with an unconventional hairstyle and the traditional tattoo of the Virgin de Guadalupe. It was important to add this poster because it showed the different Chicanx identities being portrayed in posters which allowed all members of the community to see themselves portrayed in artwork.

---. *Sun Mad*. 1982. *Online Archive of California*,

oac.cdlib.org/ark:/13030/hb838nb82t/?brand=oac4. Accessed 3 Dec. 2020.

This is another artwork of Ester Hernandez the poster artist. This one her most iconic posters and even people outside the Chicana community recognize the artwork. This iconic poster is an example of how artwork was used specifically for a social cause, in this case the grape boycott.

---. *Reina de la Primavera*. 1976. *Latin@ Murals*,

latinomurals.wordpress.com/2014/05/27/losfour/. Accessed 13 Dec. 2020.

This was a poster artwork created by Judithe Hernandez, a very influential and prominent Chicana muralist and poster maker of the movement. She was part of Los Four, the only female, and therefore, she featured Chicana empowerment in her art. This particular artwork emphasized a message on gender roles and the woman pictured is an indigenous Mexican woman.

Historical Photos from the 1968 East L.A. Walkouts. 1968. *United Way LA*, 26 Feb. 2018,

www.unitedwayla.org/en/news-resources/blog/historical-photos-from-the-1968-east-l-a-walkouts/. Accessed 2 Mar. 2021.

This was an image that I included in the timeline about the walkouts in which high schoolers walked out of school in protest of racism and discrimination in the schooling system.

"How Julio Salgado Utilizes Art to Express Life As a Queer, Undocumented Man |

SEEN | NowThis." *Youtube*, uploaded by NowThis Entertainment, 2 July 2019,

youtu.be/Kfm86KGs6M0. Accessed 7 Apr. 2021.

This was a video that interviewed Julio Salgado a queer undocumented Chicana artist. He is one of the more recent Chicana artists yet he continues the tradition of Chicana artists to defy standards and speak out through their artwork because he advocates for both the LGBTQ+ community and the undocumented community highlighting unnoticed intersectionality between the groups.

Judy Baca. 7 Mar. 2019, www.mcnyart.org/events/event/distinguished-lecture-judy-baca. Accessed 13 Dec. 2020.

This source provided an earlier photograph of Judy Baca to show her, the artists and muralists. This was used to show Judy Baca a muralist that was very important to the movement. This image was used in the description of the artists of the Chicano art movement on the website.

"La Ofrenda", tagged several times before being completely painted over. Social and Public Art Resource Center, sparcinla.org/projects/iconic-la-mural-saved-la-ofrenda/. Accessed 2 Mar. 2021.

This image showed the vandalism that many murals went through. Although most of the time communities protect and care for their mural there are other cases in which hate

crimes occur. This mural highlighted many important Latina women, therefore, it was the site for sexist people to vandalize.

LA Plaza Village Mural Corridor. 2019.

This was a short film interviewing the commissioned artists who painted murals in LA Plaza Village Mural Corridor. In the video the artists spoke about their artworks and the development of those murals. I pulled a really important quote from Judithe Hernandez about the importance of art in the Chicano movement.

"Latino Civil Rights Timeline, 1903 to 2006." *Learning for Justice*,

www.learningforjustice.org/classroom-resources/lessons/latino-civil-rights-timeline-1903-to-2006.

This was a timeline that I based the timeline in my project on. I pulled the most important and relevant events and included some pictures. Something that I wanted to show in my timeline is that this discrimination and racism has existed in various forms throughout Mexican-American history and there is always some kind of push back from Latino communities and artwork is part of that fight and also a means of healing.

Lonestar Restaurant Association. *No Dogs, Negros, Mexicans*. *Library of Congress*,

www.loc.gov/exhibits/civil-rights-act/segregation-era.html. Accessed 13 Dec. 2020.

This is a sign that showed the discrimination that Mexican-Americans faced and segregation.

Lopez, Yolanda. *Who's the Illegal Alien, Pilgrim?* 1981. *Smithsonian American Art Museum*, americanart.si.edu/artwork/whos-illegal-alien-pilgrim-115575.

This is a poster of the Chicano art movement. it goes along with the theme of political messages in the art.

---. Interview. *Las Maestras Center*, 12 Feb. 2020, www.lasmaestrascenter.ucsb.edu/yolanda-lopez-1. Accessed 2 Mar. 2021.

This was an interview on Yolanda Lopez, a Bay Area Chicana artist. I decided to pull a quote in which she talked about making political artwork even if you had JFK or Donald Trump as a president. That was important because it reminded us to always be critical and how art can be a vehicle for expressing criticism.

---. *Women's Work is Never Done*. 1995. *Yolanda Lopez Art*, yolandalopezart.com/envira/prints/. Accessed 2 Mar. 2021.

This is a piece of poster artwork from Lopez's collection women workers. This image shows the female campesinx workers and bright attention appreciation to those workers.

López-Boron, Patricia. *United Farm Worker protest*. 1970. *San Francisco State University*, 12

Aug. 2018,

chss.sfsu.edu/news-announce/mccaughan-curates-exhibition-chicano-movement-photography. Accessed 14 Dec. 2020.

This is an image that shows Chicano protests and activism in the movement that art helped to ignite. Chicanos of all ages would join the protests.

Los Four Exhibition. 1974. *Online Archive of California*,

oac.cdlib.org/ark:/13030/hb7w1008rs/?layout=metadata&brand=oac4. Accessed 13 Dec. 2020.

This is another image of the artist group, Los Four. Which shows the men in front of their mural. I also used a similar image but with the all women's group, Mujeres Muralistas.

Lujan, Gilbert "Magu." *Cruising Turtle Island*. 1986. *Smithsonian American Art Museum*,

americanart.si.edu/artwork/cruising-turtle-island-116437. Accessed 13 Dec. 2020.

This is a graphic that shows Aztlán and Magu's artwork that incorporated lowriders and car culture. He was known for his incorporation of cars in his drawings, yet as a Chicano he tried to support the movement. But this poster was more of artistic expression.

Lujan, Gilbert "Magu." *See You In Aztlan*. 1977. *Online Archive of California*, calisphere.org/item/ark:/13030/hb309nb3zn/. Accessed 13 Dec. 2020.

This is a graphic that shows Aztlan and Magu's artwork that incorporated lowriders and car culture. He was known for his incorporation of cars in his drawings, yet as a Chicano he tried to support the movement.

"The Manifesto." *KCET*, Public Media Group of Southern California, 7 Nov. 2011, www.kcet.org/shows/departures/plan-de-aztlan-early-chicano-activism. Accessed 7 Dec. 2020.

This is an interview with Sybil, in which she explains the significance of El Plan De Aztlan. She explains the effect it had on the people.

Martinez, Katynka. Videoconference interview. 9 Feb. 2021.

This was an interview that I conducted with a Chicano Studies professor at San Francisco State University, Katynka Martinez. Although her degree was in communications she studied artwork because it was a form of communication. One thing she stressed is that Chicano artists were and should be politically conscious and globally conscious and share that with the people. She explained a lot about artists from the Bay Area such as Yolanda Lopez and the Mujeres Muralistas.

Montoya, Jose. *La Familia. Chicano Park*, 1975. www.chicano-park.com/cpmap.html. Accessed 13 Dec. 2020.

This is an image of a Chicano artist's mural that is located in Chicano Park, an important spot for muralists and Chicano art culture. The park was created by the Chicano community of San Diego under the Coronado Bridge. It is a site of tons of murals including this one, the "Chicano Pinto Union". Many of the murals are designed on the columns that hold the bridge. This mural particularity emphasized the Mexican-American value of family.

Montoya, Jose. *Announcement Poster for Una Tardeada Campesina*. 1972. *Online Archive of California*, oac.cdlib.org/ark:/13030/hb2x0nb47v/?brand=oac4. Accessed 13 Dec. 2020.

The RCAF was heavily involved with the UFW movement. Their best weapon was the silkscreen. In order to support the movement they would create numerous posters that ranged from publicizing events to raising awareness for boycotts. This particular poster was raising awareness of an event for the community. RACF showed the veritilty of a poster and how it was such an important tool in the movement.

Mujeres Muralistas. *Latinoamérica*. 1974. *Found SF*, www.foundsf.org/index.php?title=Latinoamérica_by_Mujeres_Muralistas. Accessed 2 Mar. 2021.

This is a very iconic mural painted by the Mujeres Muralistas because it gave the Mujeres a lot of attention from the press and many other female artists came to help paint the mural. The Mujeres, however, faced a lot of backlash and even unwanted attention and harassment. They are seen as role models today by other women artists.

Mural Honoring Vanessa Guillen. 2020. Stars and Stripes,

www.stripes.com/news/us/we-are-all-angry-female-veterans-take-action-after-spc-vanessa-guillen-s-death-to-stop-discrimination-in-military-1.636886. Accessed 14 Dec. 2020.

This was a very recent mural done to honor Vanessa Guillen. I think it was a clear symbol that the Chicano art scene is still very important because there are still injustices happening with the Mexican-American community. The mural evokes a lot of emotion because it is an event that younger audiences can remember and connect to. This shows that the legacy of Chicano art and murals is not only creating beautiful pieces of art but also bringing light to recent events and remembering those events.

"Muralist Judy Baca and Social and Public Art Resource Center (SPARC)." PBS, 29 Sept. 2017.

This was a PBS film on Judy Baca's organization SPARC. It was a really important source because it showed Judy's process when creating a communal mural and all the factors she took into account such as the history of the town and the history of the people

who live there. It showed how important murals were to the community and the value they add to a neighborhood.

National Chicano Youth Liberation Conference (1969). *El Plan de Aztlán*. Denver, Colorado.

This is one of the two plans that shaped the ideology and goals of the Chicano movement. These goals and the ideology are represented and carried out in the work of Chicano mural and poster artists. The men often in the leadership positions and writing these plans had a very masculine and machismo way of thinking, therefore, although the plan was new and exciting, it was not as progressive as it could have been, which is something I wanted to highlight in my project especially because Chicana and queer artists struggled initially.

Norling, Jane. *Darles armas y también Enseñarles a Leer. Found SF*, 1984.

www.foundsf.org/index.php?title=Balmy_Alley:_a_Modernist_Approach. Accessed 2 Mar. 2021.

The murals of Balmy Alley are very important because they do not romanticize Latin America like other Chicano artwork does. Mexico is a colonial state and there is violence against their citizens therefore it is important not to idolize these countries of origin but rather look at them critically. This is what the murals of Balmy Almy do.

Organizing the Mission to Empower Youth. *HOMEY Mural*. 2007. *Found SF*,

www.foundsf.org/index.php?title=Balmy_Alley:_a_Modernist_Approach. Accessed 2 Mar. 2021.

The murals of Balmy Alley are very important because they do not romanticize Latin America like other Chicano artwork does. Mexico is a colonial state and there is violence against their citizens therefore it is important not to idolize these countries of origin but rather look at them critically. This is what the murals of Balmy Alley do.

Perez, Laura E. Telephone interview. 4 Feb. 2021.

This was another interview with a Chicano Studies Professor, Laura Perez, from UC Berkeley. She specifically studied Chicano art and gave me more insight on Chicano and queer perspectives.

Precita Eyes Muralists. *La rumba No Para: The Chata Gutierrez Mural*. 2015.

This was a mural I pictured in the Mission District which was painted by Precita Eyes. It is very colorful and vibrant reflecting the community life. It celebrates “Chata”, a Mission District icon and hero.

---. *Si Se Puede*. 1995. *Precita Eyes Muralists*, www.precitaeyes.org/murals-1978-2005.html. Accessed 2 Mar. 2021.

This mural is located in the play-yard of a school in the Mission District. The image shows the beautiful mural and young children enjoying recess in their colorful school, which shows how murals can add color and decoration for young students to see.

---. *Women's Building*. 1984. *Precita Eyes Muralists*,

www.precitaeyes.org/murals-1978-2005.html. Accessed 2 Mar. 2021.

This is one of Precita Eyes's most iconic murals. It is painted on the side of a building and features an empowering message for women in the community.

Purdy, Laura, producer. *Ester Hernandez*. 2015.

This video was a clip from an interview with Ester Hernandez, an iconic Chicana poster maker. She describes the importance of posters and the difference from hand made and digital posters.

Ramos, Joe. *Juan R. Fuentes*. 2008. *Juan R. Fuentes*, juanrfuentes.com/biography.html.

Accessed 2 Mar. 2021.

This is a portrait of Juan R. Fuentes, a Bay Area poster artist. I used this image in the page that introduced some of the artists of the movement.

Rodriguez, George. *Chicana demonstrator in the neighborhood of Lincoln Heights*. 1969. *npr*, www.npr.org/sections/pictureshow/2018/07/06/625414088/chicano-protests-and-celebrity-portraits-george-rodriguez-los-angeles. Accessed 14 Dec. 2020.

This is an image that shows a Chicana of the movement. Later, around the 70s, came the Chicana Movement in which women fought for their representation and women's rights.

Rodriguez, George. *Chicano Moratorium march down Whittier Blvd in East LA*. 29 Aug. 1970. *Los Angeles Times*, www.latimes.com/projects/chicano-moratorium/chicano-moratorium-participants-discuss-movement/. Accessed 2 Mar. 2021.

This is an image that shows Chicano protests and activism in the movement that art helped to ignite. Chicanos of all ages would join the protests.

Royal Chicano Air Force archives. *Royal Chicano Air Force Retrospective Poster Art--In Search of Mr. Con Safos*. 26 Oct. 1989. *Calisphere*, calisphere.org/item/ark:/13030/hb7r29p3xn/. Accessed 2 Mar. 2021.

The RCAF was heavily involved with the UFW movement. Their best weapon was the silkscreen. In order to support the movement they would create numerous posters that ranged from publicizing events to raising awareness for boycotts. This particular poster

was raising awareness of an event for the community. RACF showed the veritilty of a poster and how it was such an important tool in the movement.

Rupert Garcia: The Magnolia Editions Projects 1991-2011. Bay Package Productions, 2011.

Salgado, Julio. *Quiero Mis Queerce*. 2014. *Smithsonian American Art Museum*, americanart.si.edu/artwork/quiero-mis-queerce-116597. Accessed 14 Dec. 2020.

This is a poster by artist Julio Salgado who does a great job in representing the Queer Chicnanx identity in his poster.

Several Artists. *Quetzalcoatl. Chicano Park*, 1973.

fwww.chicanoparksandiego.com/murals/quetzal.html.

This is an image of a Chicano artist's mural that is located in Chicano Park, an important spot for muralists and Chicano art culture. The park was created by the Chicnao community of San Diego under the Coronado Bridge. It is a site of tons of murals including this one, the "Chicano Pinto Union". Many of the murals are designed on the columns that hold the bridge. This mural particularity emphasized the Mexican-American value of family.

SPARC Archive. *The Great Wall of Los Angeles*, 1981. *Social and Public Art Resource Center*, landscapearchitecturemagazine.org/2017/10/10/on-the-wall-between-two-cultures-a-mural/. Accessed 2 Mar. 2021.

This is an image of high schoolers that were employed by Judy Baca to paint the Great Wall in the Los Angeles community. It shows how the murals were not only seen by the community but in collaboration with the people which adds another layer of importance and empowerment for the people experiencing it.

Torero, Mario. *Colossus. Chicano Park*, 1974. www.chicano-park.com/cpmap.html. Accessed 13 Dec. 2020.

This is an image of a Chicano artist's mural that is located in Chicano Park, an important spot for muralists and Chicano art culture. The park was created by the Chicano community of San Diego under the Coronado Bridge. It is a site of tons of murals including this one, the "Chicano Pinto Union". Many of the murals are designed on the columns that hold the bridge. This mural particularity emphasized the Mexican-American value of family.

Benavides, Smiley. *Tribute to Allende. Chicano Park*, 1974. www.chicano-park.com/cpmap.html. Accessed 13 Dec. 2020.

This is an image of a Chicano artist's mural that is located in Chicano Park, an important spot for muralists and Chicano art culture. The park was created by the Chicano community of San Diego under the Coronado Bridge. It is a site of tons of murals including this one, the "Chicano Pinto Union". Many of the murals are designed on the columns that hold the bridge. This mural particularity emphasized the Mexican-American value of family.

---. *You are not a minority!!* Oct. 1987. *Library of Congress*,

blogs.loc.gov/picturethis/2017/09/artwork-by-chicano-movement-artist-mario-torero/.

Accessed 9 Nov. 2020.

This is a very iconic poster made by Mario Torero. He used this imagery to empower his community especially during the movement in order to get people to be inspired to protest.

Travers, Martin. *Naya Bihana*. 2002. *Found SF*,

www.foundsf.org/index.php?title=Balmy_Alley:_a_Modernist_Approach. Accessed 2

Mar. 2021.

The murals of Balmy Alley are very important because they do not romanticize Latin America like other Chicano artwork does. Mexico is a colonial state and there is violence against their citizens therefore it is important not to idolize these countries of origin but rather look at them critically. This is what the murals of Balmy Almy do.

Trump, Donald J. "Presidential Announcement Speech." 16 June 2015. Speech.

I added this quote from Donald Trump because I wanted to show the continuation of racism against Mexicans to this day. I wanted to show how these racist tactics of making Americans fear Mexicans allowed for this man to become president. He built his campaign on false claims and worsened issues at the border.

Viramontes, Xavier. *Boycott Grapes: Support the United Farmworkers Union*. 1973. *Online Archive of California*, oac.cdlib.org/ark:/13030/hb9g5011pt/?brand=oac4. Accessed 3 Dec. 2020.

This is another iconic grape boycott poster. It is very bold and graphic because it looks as though the grapes are bleeding. It is a very stereotypical Chicano piece, with the Aztec man and the bold lettering. Nevertheless, it is an example of how poster art was used to mobilize the community to boycott grapes.

Wilson, Linda. *Graciela Carrillo, Consuelo Mendez, Patricia Rodriguez, y Irene Perez*. *Found SF*, www.foundsf.org/index.php?title=Mujeres_Muralistas. Accessed 2 Mar. 2020

This is an image of the Mujeres Muralistas all together. I used this image because I felt it was an interesting contrast to the group Los Four, which was an all male Chicano artist collective.

Ybarra, Alberto. *Corazón de Campesinos*. 2018, Mission District, San Francisco.

This is a beautiful mural located in the Mission District which I was able to capture myself. It showed images of a small town in Jalisco and the life there. Many Mexican-Americans can relate to the mural because of the reminders of their parents or grandparents' state of origin. It also adds vibrance and beauty to the community which I wanted to highlight with public mural artwork.

Yerena, Ernesto, and Shepard Fairey. *Not One More Deportation*. 2015. *Smithsonian American Art Museum*, americanart.si.edu/artwork/not-one-more-deportation-116455. Accessed 13 Dec. 2020.

This is a poster that is much more recent yet throughout the years Chicax have been creating artwork about deportation and the border. This is because for years Latinos have been targets of deportations and labeled as illegal immigrants. It is a cause that Chicax artists continue to fight for and bring attention to also reflecting the changes such as recently the known separations of families.

Yolanda Lopez. *Yolanda Lopez Art*, yolandalopezart.com/bio/. Accessed 2 Mar. 2021.

This was an image of Yolanda Lopez in front of her artwork. I used it in the page where I featured some of the artists of the Chicano art movement. Yolanda Lopez was a very influential poster artist and painter. Her illegal alien poster is one of the iconic posters of

the movement, but she also did a lot of female empowerment artwork such as her collection of women workers.

Zoot suiters lined up outside Los Angeles jail en route to court after feud with sailors. Jun 9.

Photograph. Retrieved from the Library of Congress, <www.loc.gov/item/95504788/>.

The Zoot Suit Riots are an important part of Mexican-American history and an event that is usually taught in history classes. I wanted to add this event to my timeline because it shows the racial discrimination and racial charged violence that Latinx people faced in America. Something that I wanted to show in my timeline is that this discrimination and racism has existed in various forms throughout Mexican-American history and there is always some kind of push back from Latino communities and artwork is part of that fight and also a means of healing.

Secondary Sources

Almonte, Samara, host. "New Series! Beyond Chicanismo: Indigeneity & the Environment."

Raices Verdes, season 2, episode 1, 31 Jan. 2020. *Spotify*. Accessed 2 Mar. 2021.

This is a podcast that speaks about the Chicano Movement. The host is a Chicana herself and was part of one of the Chicano organizations called MEChA which is student led. She spoke on the critiques of the Movement such as claiming indigenous land and indigenous ancestry. This was an important resource because in my project I wanted to

show all sides of the Chicano movement and show that it was not as progressive as it seemed.

"Chicano Art." *ChicanoArt.org*, 1977, www.chicanoart.org/dia06.html. Accessed 4 Nov. 2020.

This was a very basic website that gave a general overview of the Chicano art movement. I used this website in my general research of the topic and getting to know the movement better.

Garcia, Richard A. "Arte Chicano Como Cultura De Protesta (Chicano Art as Protest Culture)."

The Journal of American History, vol. 83, no. 4, 1997, pp. 1494-1495. *ProQuest*,
<https://search.proquest.com/docview/224912387?accountid=194007>.

This was one of the few scholarly articles that I was able to find on the Chicano art movement. I enjoyed this article because it was a mix of English and Spanish, in that way it was very Chicano in and of itself. He argued that Chicano art was protest art and very immediate, which I incorporated into my analysis.

Garcia, F. C. "The Cristal Experiment: A Chicano Struggle for Community." *The American*

Political Science Review, vol. 93, no. 4, 1999, pp. 980-981. *ProQuest*,
<https://search.proquest.com/docview/214234098?accountid=194007>.

This article was also used in my early research in trying to learn and understand the Chicano art movement. There are not a large amount of scholarly papers written on the chicano art movement because it is not a very well known topic. I had to rely more on my own analysis of the time period, the artwork, and the people.

Goldman, Shifra M. "The Iconography of Chicano Self-Determination: Race, Ethnicity, and Class." *Art Journal*, vol. 49, no. 2, 1990, pp. 167–173. *JSTOR*, www.jstor.org/stable/777197. Accessed 28 Nov. 2020.

This was a very interesting reading that explored the themes of race, ethnicity, and class present in Chicano artwork. It showed that Chicano artwork was in most cases showing social messages that could be relevant to Chicanos or any other group. Often Chicano artwork reignited with and showed imagery of the working class.

Gurza, Agustin. "Chicano art, beyond rebellion." *Los Angeles Times*, 6 Apr. 2008, www.latimes.com/entertainment/la-ca-chicano6apr06-story.html. Accessed 2 Dec. 2020.

This article spoke more about contemporary art which broke away from traditional artwork that was made during the Chicano movement. Artwork made during the movement was expected to go along with it and have a political message. After the movement, Chicano art was able to continue.

Kern, Michelle. "Artist, teacher, Chicano activist, Jose Montoya made history." *People's World*, 7

Oct. 2013

peoplesworld.org/article/artist-teacher-chicano-activist-jose-montoya-made-history/.

Accessed 10 Dec. 2020.

This source provided an interview with Jose Montoya the founder of RCAF posters. RCAF worked closely with the UFW movement and in this interview Montoya describes that relationship. He also emphasized how important posters were because they were relatively cheap and they could make a large number of them. I used this interview to draw quotes from Montoya for the poster section highlighting the RCAF's work.

Limón, José E., et al. "A Name of Their Own: Chicanos." *A History of Pride, A Future of Hope: Mexican Americans' Role in the United States*, Feb. 2005, pp. 79–91. *EBSCOhost*,

search.ebscohost.com/login.aspx?direct=true&db=khh&AN=16757723&site=hrc-live.

This article was written by a professor of Latino Cultural Studies at the University of Texas. In this article Limon talked about the importance of art in the Chicano Movement especially for cultural expression. I added this quote to the section explaining Chicano art to emphasize the different forms of art that flourished during the time being made by Chicanos.

Lindberg, Melissa. "Celebrating Hispanic Heritage in Murals." *Picture This*, 2 Oct. 2020, blogs.loc.gov/picturethis/2020/10/celebrating-hispanic-heritage-in-murals/. Accessed 5 Nov. 2020.

This blog post displayed a selection of more recent murals. It showed the styles and themes of Chicano art from the 60s and 70s is still similar to the modern Hispanic heritage murals. This is because the Chicano style emphasised themes of Latino culture and indigenous history as a way to stray away from assimilation into Anglo-societal expectations and also as a way to educate Mexican-Americans on their culture and ancestry.

Marin, Cheech. *Chicano visions: American painters on the verge*. Little, Brown and Company, 2002.

This was a book written by Chicano art collector Cheech Marin. Marin is known for his interest and collection of Chicano art. His extensive Chicano art collection and knowledge of the art allowed him to create this book. It featured the many diverse Chicano and Chicana artists and artworks of Marin's collection.

Natanson, Barbara Orbach. "Artwork by Chicano Movement 'Artist' Mario Torero." *Fine Prints, Prints and Photographs Division*, 15 Sept. 2017, blogs.loc.gov/picturethis/2017/09/artwork-by-chicano-movement-artist-mario-torero/. Accessed 5 Nov. 2020.

This was a blog post introducing Mario Torero. He was a very important artist and activist in the movement. He participated in many protests and has painted many murals in Chicano Park. Torero also created the iconic poster print, "You are not a minority!!".

P, Silka. "What Is the Vibrant Chicano Art All About?" *Widewalls*, 16 June 2016, www.widewalls.ch/magazine/what-is-chicano-art. Accessed 4 Nov. 2020.

This was an article written by Ksenija Pantelić, a writer and artist. She describes the basis of the Chicano Art movement from the inspiration, to the style, and the modern contemporary artists. This article was used in my early research to get a better and general understanding of what the Chicano Art movement was.