Latino Art and Culture (Grades 4+)

Overview

Artistic achievements of Latino Americans with a focus on 20\textsuperscript{th} and 21\textsuperscript{st} century artworks that represent the diversity of the Latino community. After an introduction to Latino art through a pre-visit activity, participation in the videoconference, and a post-visit lesson to cement concepts, your students will be better able to:

- Understand the historical context of Latino art with a focus on artwork from the 20\textsuperscript{th} and 21\textsuperscript{st} centuries
- Understand the effect Latino traditions, immigration, and American culture had on work by Latino artists
- Reflect upon and assess artworks treating Latino American identity, social justice issues, and reinvention
- Use visual vocabulary to articulate observations and interpretations of artworks

National Standards

US History
5-12.9 Era 9 Post-war United States (1945-early 1970s);
5-12.10 Era 10 Contemporary United States (1968-present).

Visual Arts
K-12.1 Understanding and applying media, techniques and processes;
K-12.3 Choosing and evaluating a range of subject matter, symbols, and ideas;
K-12.4 Understanding the visual arts in relation to history and cultures;
K-12.6 Making connections between visual arts and other disciplines.

Civics
K-12.1 Civic life, politics and government;
5-12.3 Other nations and world affairs;
5-12.3 Roles of the citizen.
Tips for a Successful Videoconference

Before the Videoconference

- Check with your technology coordinator to ensure your school has compatible videoconferencing equipment (H.323 protocol).
- At least four weeks prior to your preferred dates, schedule your videoconference with the Center for Interactive Learning and Collaboration (CILC): [http://www.cilc.org](http://www.cilc.org). Search the list of content providers for Smithsonian American Art Museum to view a list of our programs. All requests made on CILC will be routed to the museum and our staff will contact you to set up a test call.
  
  Please note: We recommend you book early due to high demand for limited time slots.

- At least one week prior to your program date:
  - Staff will contact you with the assigned videoconference presenter’s name and e-mail. Contact the presenter to discuss your plans for integrating this topic with your curriculum. Your videoconference presenter may suggest ways to customize the content of the videoconference to your needs.
  - Complete a successful test call at the scheduled time with the American Art Museum staff. This is a good time to practice turning the equipment on and off and locating the volume and other functions of your videoconference equipment.
  - Identify a space where all your students will be able to sit comfortably within your camera’s view, see a projected PowerPoint, and hear the videoconference presenter.
  - Review videoconference rules and expectations with your students. Students should speak loudly and clearly to the presenter, one at a time. It’s helpful to have students raise their hands and for you to call on them before they speak.
  - Review the pre-visit material (available to download at [http://AmericanArt.si.edu/education/video](http://AmericanArt.si.edu/education/video)). Encourage your students to write down questions for the videoconference presenter elicited by the pre-visit activities. Questions about the content, artwork, museum, and (within reason) the presenter are welcome!

During the Videoconference

- Make sure students are comfortably seated within view of the camera and can readily see the videoconference screen and projected PowerPoint presentation.
- Classroom-appropriate behavior is essential to a successful videoconference program. Students should listen to the presenter as well as each other and should behave respectfully.
Encourage your students to ask and answer questions and give their opinions and ideas. Remind students to speak loudly and clearly for the presenter.

Encourage your students to exercise the observation and interpretation skills you introduced with the pre-visit materials.

Help the videoconference presenter maintain classroom management. Call on students to prompt them to ask and answer questions. Consider rephrasing or restating a question if you know your students have something to say but are shy or may not understand the question. If the presenter cannot hear students, repeat their answers for the presenter.

**After the Videoconference**

- Incorporate the appropriate videoconference post-lesson into your classroom curriculum (available to download at [http://AmericanArt.si.edu/education/video](http://AmericanArt.si.edu/education/video)).
- Contact the videoconference presenter with any follow-up questions from your students.
- Contact American Art staff (AmericanArtEducation@si.edu) with your comments and suggestions. Evaluation and program improvement are a priority and we welcome your comments.
- Follow the link to CILC below and complete a brief survey about your videoconference experience.
  - Latino Art & Culture [http://cilc.org/evaluation.aspx?pass=A7FFyT5N1m](http://cilc.org/evaluation.aspx?pass=A7FFyT5N1m)
Vocabulary

US History/Civics
assimilate – (v.) to alter one’s beliefs, behavior, or other traits to fit in with a dominant culture
barrio – (n.) a neighborhood, especially in the American Southwest, where most people speak Spanish
Chicano – (n.) a person of Mexican descent living in the United States
community – (n.) a group of people with common interests
emigrate – (v.) to leave a country to live elsewhere
Hispanic – (adj.) a person whose lineage can be traced to a Spanish-speaking country in the western hemisphere, especially Cuba, Mexico, or Puerto Rico
identity – (n.) a sense of self and personality traits that do not change from situation to situation
immigrate – (v.) to enter into a country with the intention of establishing a life and livelihood
Latino – (n.) a term used to describe a person of Latin American descent living in the United States

Visual Arts
composition – (n.) the arrangement of elements such as shape, line, value, and form within an artwork
interpret – (v.) to derive meaning from observed features or traits
landscape – (n.) a picture representing natural scenery
museum – (n.) an organization traditionally concerned with acquiring, conserving, studying, and exhibiting objects
observe – (v.) to note the visible features or traits of an artwork
portrait – (n.) a pictorial representation of a person, usually showing the face
subject – (n.) the principal idea conveyed by a work of art
symbol – (n.) something that stands for something else due to a relationship, association, or accidental resemblance

**Topic-Related Artworks**

A representative sample of the artworks in our collection that support the videoconference topic appears below. These are suggested for use during pre-videoconference activities. Images used during your videoconference may vary.

<table>
<thead>
<tr>
<th>TITLE:</th>
<th>El Chandelier</th>
</tr>
</thead>
<tbody>
<tr>
<td>DATE:</td>
<td>1988</td>
</tr>
<tr>
<td>ARTIST:</td>
<td>Pepón Osorio</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>functional metal and glass chandelier with plastic toys and figurines, glass crystals, and other objects</td>
</tr>
<tr>
<td>DIMENSIONS:</td>
<td>60 7/8 x 42 in. (154.6 x 106.7 cm) diam.</td>
</tr>
<tr>
<td>CREDIT LINE:</td>
<td>Museum purchase through the Smithsonian Latino Initiatives Pool and the Smithsonian Institution Collections Acquisition Program 1995.40</td>
</tr>
<tr>
<td>ACC. NUMBER:</td>
<td>1990.44</td>
</tr>
<tr>
<td>WEB LINK:</td>
<td><a href="http://americanart.si.edu/collections/search/artwork/?id=34558">http://americanart.si.edu/collections/search/artwork/?id=34558</a></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TITLE:</th>
<th>Vaquero</th>
</tr>
</thead>
<tbody>
<tr>
<td>DATE:</td>
<td>modeled 1980/cast 1990</td>
</tr>
<tr>
<td>ARTIST:</td>
<td>Luis Jiménez</td>
</tr>
<tr>
<td>MEDIUM:</td>
<td>acrylic urethane, fiberglass, steel armature</td>
</tr>
<tr>
<td>DIMENSIONS:</td>
<td>199 x 114 x 67 in. (505.5 x 289.6 x 170.2 cm.)</td>
</tr>
<tr>
<td>CREDIT LINE:</td>
<td>Smithsonian American Art Museum Gift of Judith and Wilbur L. Ross, Jr., Anne and Ronald Abramson, Thelma and Melvin Lenkin 1990.44</td>
</tr>
<tr>
<td>ACC. NUMBER:</td>
<td>1990.44</td>
</tr>
<tr>
<td>WEB LINK:</td>
<td><a href="http://americanart.si.edu/collections/search/artwork/?id=31943">http://americanart.si.edu/collections/search/artwork/?id=31943</a></td>
</tr>
<tr>
<td>TITLE</td>
<td>DATE</td>
</tr>
<tr>
<td>---------------</td>
<td>-------</td>
</tr>
<tr>
<td>Sun Mad</td>
<td>1982</td>
</tr>
<tr>
<td>Mis Hermanos</td>
<td>1976</td>
</tr>
<tr>
<td>Farm Workers' Altar</td>
<td>1967</td>
</tr>
<tr>
<td><strong>Title:</strong></td>
<td>Our Lady of Guadalupe</td>
</tr>
<tr>
<td>-----------</td>
<td>-----------------------</td>
</tr>
<tr>
<td><strong>Date:</strong></td>
<td>ca. 1780-1830</td>
</tr>
<tr>
<td><strong>Artist:</strong></td>
<td>Pedro Antonio Fresquis</td>
</tr>
<tr>
<td><strong>Medium:</strong></td>
<td>water-based paint on wood</td>
</tr>
<tr>
<td><strong>Dimensions:</strong></td>
<td>18 5/8 x 10 3/4 x 7/8 in. (47.3 x 27.3 x 2.2 cm.)</td>
</tr>
<tr>
<td><strong>Credit Line:</strong></td>
<td>Smithsonian American Art Museum Gift of Herbert Waide Hemphill, Jr. and museum purchase made possible by Ralph Cross Johnson</td>
</tr>
<tr>
<td><strong>Acc. Number:</strong></td>
<td>1986.65.113</td>
</tr>
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<td><strong>Web Link:</strong></td>
<td><a href="http://americanart.si.edu/collections/search/artwork/?id=8646">http://americanart.si.edu/collections/search/artwork/?id=8646</a></td>
</tr>
</tbody>
</table>
Additional Resources

¡del Corazon!
http://delcorazon.si.edu/
Learn about Latino artists in American Art’s collection through videos, zoom-able images, lessons, and more.

Making a New Life in the United States
http://americanart.si.edu/education/pdf/new_life_in_america.pdf
This portion of the Latino Art and Culture module takes a close look at the art and culture of Puerto Rican Americans, Mexican Americans, and Cuban Americans.

Arte Latino
http://americanart.si.edu/exhibitions/online/latino/1la/index.html
This slideshow highlights more than 200 years of Latino art from the United States and Puerto Rico. Whether U.S.-born or immigrant, whether Puerto Rican, Mexican American, Chicano, Cuban American, or from countries in Central or South America, the artists represented in this collection explore personal identity by examining the legacy of their cultural past.

Smithsonian Latino Center
http://latino.si.edu/
Students can learn about Latino artists and other figures across the many museums of the Smithsonian Institution through one website. Of particular interest may be Young Americanos, where students can learn about their communities through the eyes of Latino youth.

Consuelo Jimenez Underwood Interview
http://americanart.si.edu/luce/media.cfm?key=372&type=Archive&subkey=471
Artist Consuelo Jimenez Underwood discusses Virgen de los Caminos.

Luis Jimenez Interview
http://americanart.si.edu/luce/media.cfm?key=372&type=Archive&subkey=467
Artist Luis Jimenez discusses Vaquero.

Nicholas Herrera Interview
http://americanart.si.edu/luce/media.cfm?key=372&type=Archive&subkey=463
Artist Nicholas Herrera discusses turning his life into art.

Frank Romero Interview
http://americanart.si.edu/luce/media.cfm?key=372&type=Archive&subkey=481
Artist Frank Romero discusses how he incorporates his Latin heritage in his artwork.

**Hispanic Exploration in America**


Songs, maps, drawings, paintings, written documents and presentations from the Library of Congress outline the role of Hispanic explorers in the discovery, exploration, and development of America.


Rodriguez's color photographs bring the reader inside Spanish Harlem, where he documents not only the grim realities of drug abuse, AIDS, and crime in New York's oldest barrio, but also its vibrant street life. Ed Vega's essay introduces the reader to his neighborhood in Spanish Harlem, tracing its past and present.


*Arte Latino* highlights more than 200 years of Latino art from the United States and Puerto Rico works influenced by the Chicano movement of the 1960s to address social and political issues. Many Cuban American artists express a divided identity, having left family and a past behind them. The product of more than one culture and more than one people, these artworks attest to the uniqueness of the individual and to the rich and varied experience of being Latino in the United States.
Learning to Look: Pre-Visit Lesson

Grades 1 – 4

Overview

After completing these activities, students will have strengthened their visual vocabulary by making observations of and expressing their interpretations of artwork.

Discussion

Define “observation” with students. Observations are statements of fact relating to what students see, not what they think might be happening.

Define “interpretation” with students. Interpretations are statements that ascribe meaning to the artwork based on observations.

Present students with one artwork that relates to your scheduled videoconference topic. (A selection of artworks related to each tour is included in the overview document for each topic, available to download at [http://americanart.si.edu/education/video](http://americanart.si.edu/education/video)). Have students begin by sharing only their observations. When students offer interpretations, or ideas about what they think is happening in the artwork, ask: “What do you see that makes you say that?”

Questions that prompt observations:

- Who or what do you see in this artwork?
- What is the largest thing you see in this picture?
- What is the smallest thing you see in this picture?
- What colors do you see in the artwork?
- Is the scene outside? Inside?
- If there are people, are their clothes similar to or different from what you are wearing? How?
- Is the scenery similar to or different from where you are? How?
- What can you tell me about the colors in this artwork? What color do you see the most?

Next, invite students to share their interpretations about what is happening in the artwork if they haven’t already done so. It is acceptable for students to have different interpretations of the same object. Make sure students support their interpretations with direct observations about the artwork. You may notice that some observation-focused questions lead directly to interpretation-focused questions. All interpretations should be founded on answers to observation questions.
Questions that prompt interpretations:

- What is going on in this picture?
- Where do you think this scene is taking place?
- What season is it? What time of day is it?
- When was this artwork made?
- What do the scenery and the clothing or objects tell us about when this artwork was made?
- Does this scene look like it could be taking place today? Why or why not?
- Indicate a figure in the artwork:
  - Who is this person?
  - Is s/he similar to or different from you? In what ways?
  - What is s/he doing?
  - What do you think s/he does for a living?
  - How does s/he feel?
  - Where do you think s/he is?
  - What do you think it sounds like where s/he is?
  - What do you think it smells like where s/he is?
  - What kind of weather is this person experiencing?
- How do you think the artist feels about this person or thing in the painting?
- How does this artwork make you feel?
- How do you think this artist made this artwork?
- What types of materials do you think the artist used? Paint? Clay? Wood?
- How long do you think it took to make?
- What kind of mood or feelings do the colors give the artwork?
- Do you like the colors that are in the artwork? If you were the artist, would you have used different colors?
- Why do you think this artist made this artwork?
- What do you think the artist is trying to say?

Activity

Either working in groups or independently, have students select a person or object in the artwork and complete the included worksheet, “Give this artwork a voice!” Have students refer back to their observations to support their interpretations of the person or object they chose. To take this activity further, have students create their own artwork based on the worksheet writing prompts “I wish...” or “Tomorrow, I am going to...”

Questions to ask students:

- Who or what did you choose to write about and why did you choose them?
- What in the artwork helped you make decisions about what the subject is thinking or feeling?
- Did you use the title or date of the artwork to inform your decisions? If so, how did they influence what you wrote? If not, do they contradict or reinforce your interpretation?
If your students want to know more about the artwork or learn about other interpretations from scholars, art historians or curators, visit http://AmericanArt.si.edu, http://AmericanArt.si.edu/luce/, and your school library to research more about the artwork. If you have specific questions about an artwork, you can ask Joan of Art at http://AmericanArt.si.edu/research/tools/ask.
Give this artwork a voice!

Choose an artwork and pretend you are one of the people or things in it. How would you finish these phrases?

Here I am…

Boy, am I…

I wish…

I think I might…

Tomorrow I’m going to…

Name: _____________________________
Artwork Title: _______________________
Date: _____________________________
Learning to Look: Pre-Visit Lesson

Grades 5 – 12

Overview

After completing these activities, students will have strengthened their visual vocabulary by making observations of and expressing their interpretations of artwork.

Discussion

Define “observation” with students. Observations are statements of fact relating to what students see, not what they think might be happening.

Define “interpretation” with students. Interpretations are statements that ascribe meaning to the artwork based on observations.

Present students with one artwork that relates to your scheduled videoconference topic. (A selection of artworks related to each topic is included in the overview document available to download at http://AmericanArt.si.edu/education/video). Have students begin by sharing only their observations. When students offer interpretations, or ideas about what they think is happening in the artwork, ask: “What do you see that makes you say that?”

Questions that prompt observations:

- Who or what do you see in this artwork?
- What is the largest thing you see in this picture?
- What is the smallest thing you see in this picture?
- What colors do you see in the artwork?
- Is the scene outside? Inside?
- If there are people, are their clothes similar to or different from what you are wearing? How?
- Is the scenery similar to or different from where you are? How?
- What can you tell me about the colors in this artwork? What color do you see the most?

Next, invite students to share their interpretations about what is happening in the artwork if they haven’t already done so. It is acceptable for students to have different interpretations of the same object. Make sure students support their interpretations with direct observations about the artwork. You may notice that some observation-focused questions lead directly to interpretation-focused questions. All interpretations should be founded on answers to observation questions.
Questions that prompt interpretations:

- What is going on in this picture?
- Where do you think this scene is taking place?
- What season is it? What time of day is it?
- When was this artwork made?
- What do the scenery and the clothing or objects tell us about when this artwork was made?
- Does this scene look like it could be taking place today? Why or why not?
- Indicate a figure in the artwork:
  - Who is this person?
  - Is s/he similar to or different from you? In what ways?
  - What is s/he doing?
  - What do you think s/he does for a living?
  - How does s/he feel?
  - Where do you think s/he is?
  - What do you think it sounds like where s/he is?
  - What do you think it smells like where s/he is?
  - What kind of weather is this person experiencing?
- How do you think the artist feels about this person or thing in the painting?
- How does this artwork make you feel?
- How do you think this artist made this artwork?
- What types of materials do you think the artist used? Paint? Clay? Wood?
- How long do you think it took to make?
- What kind of mood or feelings do the colors give the artwork?
- Do you like the colors that are in the artwork? If you were the artist, would you have used different colors?
- Why do you think this artist made this artwork?
- What do you think the artist is trying to say?

Activity

Have students select a different artwork and complete the included Observation/Interpretation worksheet. To take the activity further, have students refer to it as they write about the work of art. Students can choose words or phrases that they think best describe the artwork and use them as material in a poem, story or podcast.

Questions to ask students:

- Why did you choose that artwork?
- Who did you choose to write about and why did you choose them?
- What in the artwork helped you make decisions about what the subject is thinking or feeling?
- Did you use the title or date of the artwork to inform your decisions? If so, how did they influence what you wrote? If not, do they contradict or reinforce your interpretation?
Artful Connections

Student: ________________________________
Artwork Title: ________________________________
Artist: ____________________ Date: ____________

<table>
<thead>
<tr>
<th>Observation</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Definition:</strong> What you see?</td>
<td><strong>Definition:</strong> What you think based on what you see?</td>
</tr>
<tr>
<td><strong>Example:</strong> Dark grey sky, no rain, dry ground</td>
<td><strong>Example:</strong> A storm is approaching</td>
</tr>
</tbody>
</table>

What is the main idea of the artwork?
Imagine yourself inside this work of art.

<table>
<thead>
<tr>
<th>What do you hear?</th>
<th>What do you smell?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What do you taste?</th>
<th>What do you feel?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Imagine that the artwork is one part of a larger story.

<table>
<thead>
<tr>
<th>What happened right before this moment?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What will happen next?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>
Post-Visit Lesson: Latino Art & Culture

Grades 4 – 7

Overview

After completing this lesson, students will be better able to understand the role of cultural tradition in Latino art.

Background

Lotería is a game like bingo played by people in Mexico, Central America, and the United States. In lotería the squares on each player’s game board, or tabla, have pictures, called monitos, instead of numbers and letters. Each monito has an affiliated riddle to go with it. Some of these are riddles, while others are puns.

Discussion

Have students look closely at Carmen Lomas Garza’s artwork Lotería – Tabla Llena [included below]. Encourage discussion about the artwork with one or more of the following questions:

• What's going on in this image? What do you think these people are doing?
• Do you think the people in this image know each other? If so, how might they know each other?
• How might this scene be different if it was happening 50 years in the future? What might change? What might be the same?

Explain that when Lomas Garza was in college, she wanted to make a deck of modern lotería tablas to update the game she remembered playing as a child. Her mother, who made traditional sets of lotería tablas, insisted that she create a traditional set first before she made it her own. An example of one of the tablas, Loteria – Primera Tabla, she created is included below.

Activity

Have students choose a monito from the list of traditional ones on page four to replicate in the traditional style. Upon completion, have students brainstorm ways that they could update this card to make it either more modern or personally relevant.

• What might this monito look like today (ex: a harpsichord player vs. a rock musician)?
• Are there other versions of the item that I have seen (ex: an army boot vs. a rain boot)?
• How can I make this card reflect my artistic style?

Have students select one of their ideas and create an updated lotería monito to pair with the traditional one. Have students reflect on the project by discussing the value of tradition. Why do you think Carmen Lomas Garza’s mother wanted her to make a traditional deck? What are some of your family’s traditions? Why are they important to you? How might they change in the future?
## Monitos (Pictures for the lotería deck)

<table>
<thead>
<tr>
<th>Spanish</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>La Corona</td>
<td>Crown</td>
</tr>
<tr>
<td>La Escalera</td>
<td>Ladder Súbeme paso apasito. Ho quieres pegar brinquitos.</td>
</tr>
<tr>
<td>El Paraguas</td>
<td>Umbrella Para el sol y para el agua.</td>
</tr>
<tr>
<td>El Arbol</td>
<td>Tree El qué a buen árbol se arrima buena sombra le cobija.</td>
</tr>
<tr>
<td>La Luna</td>
<td>Moon El farol de enamorados.</td>
</tr>
<tr>
<td>El Sol</td>
<td>Sun La coba de los pobres.</td>
</tr>
<tr>
<td>La Dama</td>
<td>Lady La dama puliendo el paso, por todo la calle real.</td>
</tr>
<tr>
<td>El Gallo</td>
<td>Rooster El que le cantó a San Pedro no le volverá a cantar.</td>
</tr>
<tr>
<td>La Estrella</td>
<td>Star La guía de los marineros.</td>
</tr>
<tr>
<td>El Tambor</td>
<td>Drum No te arrugas cuero viejo que te quiero pa’tambor.</td>
</tr>
<tr>
<td>La Araña</td>
<td>Spider Atarántamela a palos no me la dejes llegar.</td>
</tr>
<tr>
<td>El Pescado</td>
<td>Fish El que por la boca muere.</td>
</tr>
<tr>
<td>El Soldado</td>
<td>Soldier Uno, dos y tres, el soldado p’al cuartel.</td>
</tr>
<tr>
<td>La Calavera</td>
<td>Skull Al pasar por el panteón, me encontré una calavera.</td>
</tr>
<tr>
<td>La Cotora</td>
<td>Parrot Cotora, daca la pata y empiézame a platicar.</td>
</tr>
<tr>
<td>El Mundo</td>
<td>World Este mundo es una bola y nosotros un bolón.</td>
</tr>
<tr>
<td>La Sandia</td>
<td>Watermelon La barriga que Juan tenía era empacho de sandía.</td>
</tr>
<tr>
<td>La Bota</td>
<td>Boot Una bota es igual l’otre.</td>
</tr>
<tr>
<td>El Corazón</td>
<td>Heart No me extrañes corazón que regreso en el camión.</td>
</tr>
<tr>
<td>La Bandera</td>
<td>Flag Verde, blanco y colorado, la bandera del soldado.</td>
</tr>
<tr>
<td>La Mano</td>
<td>Hand La mano de un criminal.</td>
</tr>
<tr>
<td>El Músico</td>
<td>Musician El músico trompa de hule, ya no me quiere tocar.</td>
</tr>
<tr>
<td>La Rosa</td>
<td>Rose Rosa, Rosita, Rosaura.</td>
</tr>
<tr>
<td>El Nopal</td>
<td>Cactus Al que todos van a ver cuando tiene que comer.</td>
</tr>
<tr>
<td>El Alacran</td>
<td>Scorpion El que con la cola pica.</td>
</tr>
<tr>
<td>La Sirena</td>
<td>Mermaid Con los cantos de sirena no te vayas a marear.</td>
</tr>
</tbody>
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Translations from: [http://www.hipark.austin.isd.tenet.edu/latino/translation.html](http://www.hipark.austin.isd.tenet.edu/latino/translation.html)
Post-Visit Lesson: Latino Art & Culture

Grade 8 – 12

Overview
After completing this lesson, students will have gained knowledge about the Latino civil rights movement, selected social justice issues, and the power of symbolic language.

Background
At first glance this poster seems to present the familiar image of a popular brand, but then Ester Hernández’s grinning skeleton grape picker emerges. The artist warns of the health hazards to farm workers from contaminated water. This is only one of the many issues Hernández has exposed through her involvement with Latina women and their lives in America.

Ester Hernández grew up in the San Joaquin Valley of California, where she unknowingly bathed in and drank polluted water and worked in an environment contaminated by pesticides. Questions about the effects of pesticides on agricultural workers prompted her to create Sun Mad.

The Hernández family was actively involved in the struggle for farmworkers’ rights, an issue that concerned Latino civil rights activist César Chávez.

Discussion
Share Ester Hernández’s Sun Mad with students. Explain how her childhood in California led her to create Sun Mad. Encourage discussion by asking the following questions:

• What is your first impression of the artwork? How does your impression change as you look more closely?
• Why do you think the artist chose to use the graphic from a box of raisins as a basis for this poster?
• How has the artist combined words and the image to get her point across?
• Why do you think the artist created this as a poster rather than a single painting?
• Do you think the poster was effective in communicating Hernandez’s message? Why or why not?

Activity
Have students identify several issues or problems that they care about. Choose one that affects your community or is of concern to the students, their families or neighbors. Have students reflect on why this issue is important to them and how it affects them personally, emotionally or philosophically.
Have students select a single issue to address in an artwork. Have them gain a deeper understanding of this issue by doing research to answer the following questions:

- What factors might have contributed to the creation of this problem?
- What impact does it have in the community, country, or world?
- What is already being done to resolve this problem?
- What do people need to know about this issue?
- What images come to mind when you think about this issue?
- How would you dramatize the issue through a poster?

Have students identify everyday items that embody this issue for them symbolically. Using Hernández's artwork as inspiration, have students create a poster that raises awareness of their selected issue or problem.
Artful Connections

Ester Hernandez  Sun Mad  1982  1995.50.32