



OVERVIEW

The concept of a collective Latino identity began to emerge in the United States in the mid-20th century. Explore how Latino artists shaped the artistic movements of their day, often using their work to communicate with a larger public about social justice and themes of diversity, identity, and community.

After participation in the videoconference, your students will be better able to:

- Understand the historical context of Latino art with a focus on artwork from the 20th and 21st centuries;
- Understand the impact of Latino cultural traditions, immigration, and American culture on works by Latino artists;
- Reflect upon and assess artworks exploring Latino American identity, social justice issues, and cultural tradition and reinvention;
- Use visual vocabulary to articulate observations and interpretations of artworks.

HIGHLIGHTED STANDARDS

Historical Thinking

K-12.2: Draw upon the visual data presented in photographs, paintings, cartoons, and architectural drawings to clarify, illustrate, or elaborate upon information presented in the historical narrative, and appreciate and consider past historical perspectives

K-12.3: Analyze and interpret multiple perspectives in history to compare and contrast differing sets of ideas, values, personalities, behaviors, and institutions, and to challenge arguments of historical inevitability

US History

K-4.4: The History of Peoples of Many Cultures around the World

5-12, Era 9: Postwar United States (1945 to Early 1970s)

5-12, Era 10: Contemporary United States (1968 to the Present)

Civics

K-12.4: Relationship of the United States to Other Nations and to World Affairs

K-12.5: Roles of the Citizen in American Democracy

5-12.1: Civic Life, Politics, and Government

KEY CONCEPTS

assimilate, barrio, Chicano, community, emigrate, Hispanic, identity, immigrate, labor, Latino, roots, tradition

To request this **FREE** program, visit CILC.org or contact Rebecca Fulcher at FulcherR@si.edu. More information and a full list of standards are at AmericanArt.si.edu/education/k-12/videoconferences.

RELATED ARTWORKS

Many artworks in our collection support this videoconference. A representative sample appears below. Please note that images used during your videoconference may vary.



Emanuel Martínez, *Farm Workers' Altar*, 1967, acrylic on mahogany and plywood, 38 1/8 x 54 1/2 x 36 in., Gift of the International Bank of Commerce in honor of Antonio R. Sanchez, Sr., 1992.95.



Angel Rodríguez-Díaz, *The Protagonist of an Endless Story*, 1993, oil on canvas, 72 x 57 7/8 in., Museum purchase made possible in part by the Smithsonian Latino Initiatives Pool and the Smithsonian Institution Collections Acquisition Program, 1996.19. © 1993, Angel Rodríguez-Díaz



Dominican York Proyecto GRAFICA, Scherezade García, *Day Dreaming/Soñando despierta, from the portfolio Manifestaciones*, 2010, archival inkjet and screenprint on paper, image: 9 x 7 in., Museum purchase made possible by the R. P. Whitty Company and the Cooperating Committee on Architecture, 2013.28.3.6. © 2010, Dominican York Proyecto GRAFICA



Jesse Treviño, *Mis Hermanos*, 1976, acrylic on canvas, 48 x 70 in., Gift of Lionel Sosa, Ernest Bromley, Adolfo Aguilar of Sosa, Bromley, Aguilar and Associates, 1994.74.

ADDITIONAL ARTWORKS

Carmen Lomas Garza, *Camas para Sueños*, 1985, gouache on paper, sheet: 28 1/8 x 20 1/2 in., Museum purchase through the Smithsonian Latino Initiatives Pool and the Smithsonian Institution Collections Acquisition Program, 1995.94. © 1985, Carmen Lomas Garza

Luis Jiménez, *Vaquero*, modeled 1980/cast 1990, acrylic urethane, fiberglass, steel armature, 199 x 114 x 67 in., Gift of Judith and Wilbur L. Ross, Jr., Anne and Ronald Abramson, Thelma and Melvin Lenkin, 1990.44. © 1980, Luis Jiménez

Have questions about **Artful Connections** videoconferences?
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