During the 1960s and 1970s, Mexican Americans adopted the name “Chicano” as a sign of their new political and cultural identity. Inspired by the labor activism of César Chávez, Dolores Huerta, and the United Farm Workers, Chicanos exposed racism, fought for equal rights, asserted their unique cultural identity, and challenged their invisibility in American society. Printmakers active during these formative years of the Chicano civil rights movement, or El Movimiento, played a pivotal role in projecting this revolutionary new way of being Mexican American in the United States.

This exhibition explores how Chicano artists and their cross-cultural collaborators initiated an enduring, influential, and innovative graphic arts movement attuned to social justice and cultural expression. The term “graphics” captures a wide range of artistic practices. While screenprinting remains prevalent, the artists on view also produce installations and public interventions; several embrace computer graphics and augmented reality (AR). Whether print or digital, each method offers ease of duplication and distribution, key characteristics that allow artists to directly engage people near and far.

Using these expansive approaches and projecting defiance, these artists delve into domestic and global politics and history, feminism, immigrant and LGBTQ+ rights, and other topics. They have also consistently used their art to debate the shifting meanings of Chicano, most recently demonstrated by the rising use of Chicanx, a gender-neutral and nonbinary alternative to Chicano.
¡Printing the Revolution! features about one-fifth of the Smithsonian American Art Museum’s extensive collection of Chicano graphics, the largest museum collection of its kind on the East Coast. Starting in 1995, SAAM received major print donations from Tomás Ybarra-Frausto, Gilberto Cárdenas and Dolores García, Drs. Ricardo and Harriett Romo, and the estate of Margaret Terrazas Santos, all of whom saw their collecting as a form of activism. These treasured gifts, and the Museum’s own leadership, spotlight the important place of Chicano graphic arts within the history of U.S. printmaking.

Spanish language names and words used by artists are spelled according to individual preferences and precedent. Spellings may not correspond to the rules of Spanish orthography.

¡Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now is organized by the Smithsonian American Art Museum with generous support from:

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Ester Hernandez
born Dinuba, California 1944

Sun Mad
1982
screenprint on paper

In *Sun Mad*, Hernandez reconfigures the cheerful branding of the Sun-Maid raisin company into a grim warning. In response to her family’s exposure to polluted water and pesticides in California’s San Joaquin Valley, Hernandez sought to unmask the “wholesome figures of agribusiness,” such as the Sun Maid. The skeletal figure draws attention to the dangers and adverse effects of the various chemicals listed in the print’s lower register.

Gift of Tomás Ybarra-Frausto, 1995.50.32

Ester Hernandez
born Dinuba, California 1944

Sun Raid
2008
screenprint on paper

Twenty-six years after her original, Hernandez reimagines her classic *Sun Mad* poster as a condemnation of U.S. Immigration and Customs Enforcement. In addition to changing the title from *Sun Mad* to *Sun Raid*, she outfits the *calavera* (skeleton) with an ICE wrist monitor and a *huipil*, a traditional indigenous garment. This latter reference suggests how indigenous people from Mexico and Central America represent a segment of undocumented immigrants in the U.S. Hernandez issued this print at a time when the George W. Bush administration was being widely criticized for its high level of workplace raids.

Gift of the artist, 2020.12.2

Urgent Images

In the 1960s, Chicano artists actively supported the United Farm Workers (UFW), a union founded by César Chávez and Dolores Huerta to combat the horrendous working conditions of California farmworkers. Chávez knew that art could amplify the reach of the farmworkers’ movement and involved artists from the very start. As the civil rights movement gained steam, artists turned to other urgent social causes, including the anti–Vietnam War effort, environmental justice, Chicano communal land rights, immigrant rights, and the struggle against police brutality. Drawing inspiration from radical graphics traditions in Mexico, Cuba, and elsewhere, and adopting strategies from pop and conceptual art, artists used bold lettering, declarative text, and eye-popping color to engage the public. In an effort to reach the common person, artists disseminated their prints via mail order and at demonstrations, and posted them throughout fields, urban barrios (neighborhoods), and college campuses. Contemporary graphic artists often adopt new strategies to reinvigorate this activist legacy today.
Andrew Zermeño
born Salinas, California 1935

*Huelga!*
1966
offset lithograph on paper

Zermeño created *Huelga!* (meaning “strike” in Spanish) as his first poster for the United Farm Workers. Don Sotaco, the recurring figure in Zermeño’s posters and political cartoons, is a representative striker whose honorific title “Don” (esteemed; sir) conveys respect. Dressed in tattered pants and with a hole in his shoe, Don Sotaco rushes forward with a sense of agency as well as urgency. “I was trying to show the spirit of the workers . . . who were attacking the status quo,” Zermeño recalled. Brandishing a UFW flag proclaiming the strike, Don Sotaco—and by extension the union—calls for action from farmworkers and their supporters.

Gift of the Margaret Terrazas Santos Collection, 2019.52.1

Luis C. González
born Mexico City, Mexico 1953

Héctor D. González
born Chapala, Mexico 1945

*Hasta La Victoria Siempre*
1975
screenprint on paper

The González brothers’ *Hasta La Victoria Siempre* combines eye-catching design, poetry, and international politics. The silhouetted figure holding a United Farm Workers flag quickly conveys support for the union. Typewritten letters in the background form “Viva la Huelga” (long live the strike), a rallying cry at UFW strikes, and “Viva la mañana” (long live tomorrow). Taking its title from a phrase associated with Che Guevara and the Cuban Revolution, the poster also functions as a concrete poem that elevates farmworkers’ rights to an international struggle.

Gift of Tomás Ybarra-Frausto, 1995.50.23

Unidentified artist

*Untitled (Side with the Farmworker)*
ca. 1973
screenprint on computer tractor paper

During the civil rights era, artists often used whatever materials they had at hand to craft public messages about pressing concerns. Here an unidentified artist emblazons a pro-labor message on recycled computer paper, calling for the boycott of Gallo Wines. Activists on college campuses were especially known for using this unconventional paper for their printmaking. The artist depicts a revolting rat, a symbol of nonunion workers who cross the picket line.

Gift of the Margaret Terrazas Santos Collection, 2019.52.4
Xavier Viramontes  
born Richmond, California 1947  

*Boycott Grapes, Support the United Farm Workers Union*  
1973  
offset lithograph on paper

Viramontes created *Boycott Grapes, Support the United Farm Workers Union* the year César Chávez initiated a new grape boycott in response to the Teamsters’ violent intervention in disputes between the UFW and California growers. Viramontes was aware of the Teamsters’ brutal tactics, which likely informed his imagery of a formidable Aztec warrior squeezing grapes that spew blood instead of juice. The artist suggested that the UFW sell the poster to support the boycott. While the union initially believed the blood symbolism was too graphic, they began selling the print via mail order through *El Malcriado*, the UFW newspaper.

Gift of Tomás Ybarra-Frausto, 1995.50.58

Emanuel Martinez  
born Denver, Colorado 1947  

*Tierra o Muerte*  
1967  
screenprint on manila folder

In 1967, Martinez joined the Alianza Federal de Mercedes (Federal Land Grant Alliance) in New Mexico, led by Reies López Tijerina. Starting in 1966, the Alianza fought to reclaim communal land rights guaranteed under the Treaty of Guadalupe Hidalgo (1848) that ended the Mexican-American War. To legitimize their quest, the artist adopted the likeness of Emiliano Zapata, a hero of the Mexican Revolution, and changed the leader’s historic refrain “Land and Liberty” to “Land or Death.” In doing so, the print connects the land reform and wealth distribution of the Mexican Revolution to the Chicano movement’s fight against political and social injustices. Created at the height of Alianza’s activism, when they had little funds, Martinez printed the image on manila folders that had been donated to the organization.

Gift of the artist, 1996.8

Yolanda López  
born San Diego, California 1942  

*Free Los Siete*  
1969  
offset lithograph on paper

In 1969, after six young Latino men in San Francisco’s Mission District were arrested for allegedly killing a police officer, a campaign—Free Los Siete de la Raza (Free the People’s Seven)—erupted to clear their names. Lopéz created this poster in their defense. Her image turns the stars and stripes of the U.S. flag into padlocked prison bars that partially obscure the
faces of the six men (one of the accused was never apprehended). She surrounds this central image with an adapted quote of the Pledge of Allegiance, which ironically ends with the word free. This poster was paraded at rallies and printed in the pages of Basta Ya! (Enough!), the campaign’s newspaper that was published in collaboration with the Black Panthers. The young men were acquitted of all charges in 1970.

Gift of Gilberto Cárdenas and Dolores García, 2019.51.69

**Rupert García**  
born French Camp, California 1941

*DDT*  
1969  
screenprint on paper

García turned to bright colors and three simple letters to support César Chávez’s call to stop the use of dangerous pesticides in agriculture. He places a running and screaming girl with unnatural purple hair off-center in the composition. Without visible arms, her silhouette suggests the physical injury caused by exposure to the widely used pesticide known as DDT. The letters hover above the figure like airplanes spraying crops with the now banned pesticide. A Vietnam veteran, García may also be equating DDT with the use of chemical weapons in warfare.

Museum purchase through the Luisita L. and Franz H. Denghausen Endowment, 2020.42.2

**Rupert García**  
born French Camp, California 1941

*Right On!*  
1968  
screenprint on paper

After serving in the U.S. military in Southeast Asia, García became a pivotal figure in the Third World Liberation Front, a coalition of Chicano, African American, Asian American, and Native students who held a strike in 1968 to demand ethnic studies programs at San Francisco State College. García created this poster during that protest. To capture the solidarity among the students, he combined the likeness of Ernesto “Che” Guevara, a Cuban Revolution icon who became a global symbol of political resistance, with the popular Black Power slogan, “Right On!” This print reflects the artist’s signature graphic style of pop art sensibilities and forthright political statements. García sold this poster to raise funds for the student bail fund.

Museum purchase through the Luisita L. and Franz H. Denghausen Endowment, 2020.42.3

**Carlos A. Cortéz**  
born Milwaukee, Wisconsin 1923;  
died Chicago, Illinois 2005
Draftees of the World, Unite!  
ca. 1965  
linoctut on paper  
Gift of Tomás Ybarra-Frausto, 1995.50.7

Ramiro Gomez  
born San Bernardino, California 1986  

All About Family  
2014  
acrylic on pigment inkjet on paper

Gomez’s print renders visible the domestic laborers who are an integral part of this country’s service economy. All About Family is part of a series in which Gomez reprints at an enlarged scale appropriated images from home décor magazines. He then paints into these affluent settings the workers whose labor makes possible such scenes of domestic perfection and tranquility. His interventions often turn on the pointed relationship between the text and the presence of his inserted domestic workers.

Museum purchase through the Lichtenberg Family Foundation, 2020.7

Amado M. Peña Jr.  
born Laredo, Texas 1943

Aquellos que han muerto  
1975  
screenprint on paper

The wrongful death of twelve-year-old Santos Rodriguez in 1973 galvanized the Mexican American community of Dallas, Texas, and garnered national attention. The young boy was killed when a police officer tried to coerce a confession from him and his brother using Russian roulette. Peña’s memorial print honors the boy and other victims of violence whose names appear beneath Rodriguez’s bloodied face. The emotional toll of documenting this tragedy through his art ultimately led Peña to abandon civil rights–related subjects.

Gift of Amado M. Peña Sr. and Maria Peña, 1996.47.6

Oree Originol  
born Glendale, California 1984

Justice for Our Lives  
2014-present

Inspired by the Black Lives Matter movement, Justice for Our Lives is an ongoing online and public social justice artwork. Using photographs, Originol creates black-and-white digital portraits of men, women, and children killed during altercations with law enforcement. The artist makes each portrait available for download for community members to use. He also creates
dynamic, large-scale installations, like the one seen here, placing them in public spaces to draw the attention of passersby.

Museum purchase through the Patricia Tobacco Forrester Endowment, 2020.51A-MM

Jesus Barraza, Dignidad Rebelde
born El Paso, Texas 1976

*I Am Alex Nieto and My Life Matters*
2014
screenprint on paper

Barraza created this memorial print in honor of Alex Nieto, a San Francisco resident killed by police officers in 2014. The work exists as both a screenprint and a downloadable digital image featuring Nieto’s likeness and the phrase “I am Alex Nieto and My Life Matters.” By circulating the image through traditional print and digital networks, Barraza seeks to disrupt media stories that unsympathetically portray victims or promote a justification for their killing.

Museum purchase through the Samuel and Blanche Koffler Acquisition Fund, 2020.39.4

**A New Chicano World**

The civil rights era was also a social movement that ushered in new ways of being in the world. To rename yourself Chicano was a bold act of reinvention that asserted an identity grounded in hybrid notions of Mexican, indigenous, and U.S. culture and history. Rejecting the “melting pot” idea that immigrant and nonwhite groups should assimilate into U.S. culture, Chicanos asserted the value of Mexican American life. Graphic artists capitalized on the print medium’s potential for mass distribution and social influence to project these revolutionary ideas not only in the communities where they lived and worked, but across the United States and globally. The meaning of the term Chicano, however, was never static. Chicana and LGBTQ+ artists pushed back against patriarchal and heteronormative tendencies. Chicanx graphics became a powerful example that inspired other artists to use printmaking to explore bicultural currents in U.S. American life.

Mario Torero
born Lima, Peru 1947

*You Are Not a Minority!!*
1977
offset lithograph on paper
Gift of the artist, 2020.9

Yolanda López
born San Diego, California 1942
Who’s the Illegal Alien, Pilgrim?
1981
offset lithograph on paper

López conceived an early version of her iconic poster *Who’s the Illegal Alien, Pilgrim?* while working on a local campaign in response to President Jimmy Carter’s Immigration Plan. The Aztec warrior’s stance recalls that of Uncle Sam in James Montgomery Flagg’s “I Want You” army recruitment posters, pointing a finger at the viewer and ordering young men to enlist. In mimicking Flagg’s iconic image, López gives her poster a subversive authority. Her question directed at “pilgrims” interrogates who can identify others as “illegal aliens,” especially since *Mayflower* settlers from Europe arrived in the Americas without “papers.”

Museum purchase through the Samuel and Blanche Koffler Acquisition Fund, 2020.43.1

**Malaquias Montoya**
born Albuquerque, New Mexico 1938

*Yo Soy Chicano*
1972, reprinted in collaboration with Dignidad Rebelde in 2013
screenprint on paper

In the 1960s, to call yourself Chicano—a formerly derogatory term for Mexican Americans—became a cultural and political badge of honor that expressly rejected the goal of melting-pot assimilation. Montoya visualizes this shift in consciousness with his depiction of two figures holding or wearing broken shackles to evoke a conceptual break with the past. *Yo Soy Chicano*, which was initially created to promote a nationally broadcast documentary of the same name, functions as both personal affirmation and a collective call to action.

Gift of Gilberto Cárdenas and Dolores García, 2019.51.1

**Gilbert “Magu” Luján**
born Stockton, California 1940;
died Arcadia, California 2011

*Cruising Turtle Island*
1986
screenprint on paper

Magu’s fantastical landscapes imagine a world where Chicano culture is dominant. *Cruising Turtle Island*—which references a Native name for North America—pictures indigenous figures riding Chicano lowriders and “speaking” through ancient Mesoamerican speech scrolls. The anthropomorphic dog seen at the lower right is a common figure in Magu’s art that he employed, in his words, as “a metaphor for indigenous Mexican-Indian heritage.”

Museum purchase through the Frank K. Ribelin Endowment, 2020.22.1
Max E. García
born Uruapan, Mexico 1941;
died Sacramento, California 2020

Luis C. González
born Mexico City, Mexico 1953

The Last Papa with the Big Potatoe (October), from Calendario de Comida 1976
1975
screenprint on paper

Many Chicano artists grew up surrounded by illustrated calendars hanging in their homes. Given as gifts by local stores, these signs commonly portray scenes of Mexican indigenous myths. Artists adopted this format as an art form through which they could explore daily life and history. The print displayed here, as well as the twelve other images viewable on the screen at left, come from a 1976 calendar produced by twelve collaborating artists. Titled Calendario de Comida (food calendar), the calendar set hailed Chicano foodways, commemorated historic eateries like La Victoria Bakery in San Francisco, and, as in the print seen here, humorously acknowledged how the poor rely on food stamps during hard times.

Gift of the Margaret Terrazas Santos Collection, 2019.52.46

Carmen Lomas Garza
born Kingsville, Texas 1948

La Curandera
ca. 1974
hand-colored etching and aquatint on paper

Garza’s early prints depict the artist’s memories of growing up in South Texas. In La Curandera (the healer), Garza pictures a spiritual cleansing ritual using folkloric remedies known as a limpia. The image documents traditions that incorporate indigenous practices, such as the burning of copal (tree resin) incense seen at the foot of the supine figure.

Gift of Tomás Ybarra-Frausto, 1995.50.60

Juan de Dios Mora
born Yahualica, Mexico 1984

El Animo es Primero (Encouragement Is First)
2018
linocut on paper

Working in a style that recalls the signature linocuts of Mexico’s Taller de Gráfica Popular (People’s Graphic Workshop), Mora carefully documents contemporary life in Laredo, an immigrant border town in South Texas. Mora’s compositions elevate everyday people to heroic status, highlighting their rasquache or “making-do” ethos. El Animo es Primero (Encouragement
Is First) depicts a resident of Laredo who customized his wheelchair to mow lawns to earn a living.

Museum purchase through the Frank K. Ribelin Endowment, 2019.35.4

Dominican York Proyecto GRAFICA

Manifestaciones
2010
portfolio of twelve prints

When Coronado, a Dominican American artist, joined the Serie Project as a master printer in the 1990s, the collaborative spirit and artistic vision he witnessed among Chicano and Latino artists at the print center left a strong impression. Based in part on this example, he later founded the Dominican York Proyecto GRAFICA (DYPG), a print collective dedicated to exploring Dominican diasporic history and culture. This is the collective’s first portfolio.

Museum purchase made possible by the R. P. Whitty Company and the Cooperating Committee on Architecture, 2013.28.3.1–.12

Scherezade García
Born Santo Domingo, Dominican Republic 1966

Day Dreaming/Soñando despierta
2010
inkjet and screenprint on paper

A sleeping figure dreams of two clashing realities: New York City’s urban streets and memories of her homeland culture. The contrasts between the dark background and the lighter floating elements that represent boats, a palm tree, and plantains—a staple fruit in the Dominican Republic—suggest immigrants’ yearning for a life left behind.

Museum purchase made possible by the R. P. Whitty Company and the Cooperating Committee on Architecture, 2013.28.3.6

René de los Santos
Born Santiago, Dominican Republic 1953

Cigüita Cibaeña en Nueva York
2010
linocut and screenprint on paper

Santos perches a cigüita, a bird indigenous to parts of the Caribbean and Latin America, on a tree branch looking down on the George Washington Bridge in Manhattan. The bird, whose head assumes the face of a woman, hovers over the city, claiming it as her new habitat.

Museum purchase made possible by the R. P. Whitty Company and the Cooperating Committee on Architecture, 2013.28.3.3
Yunior Chiqui Mendoza  
born Santiago, Dominican Republic 1964

_Bananhattan_  
2010  
inkjet and screenprint on paper

Mendoza reimagines New York City’s subway map as if it were a yellow plantain speckled with black spots that convey its ripeness. Plantains are a tropical fruit especially associated with Dominicans and Dominican Americans. Mendoza’s print suggests how Dominican Americans have transformed the culture of New York.

Museum purchase made possible by the R. P. Whitty Company and the Cooperating Committee on Architecture, 2013.28.3.10

Carlos Almonte  
born Santo Domingo, Dominican Republic 1960

_Vale John_  
2010  
screenprint on paper

Almonte’s muscular campesino (farmworker) stands in the middle of a New York City street and affirms his homeland culture in a new context. Behind him is a humble Caribbean-styled dwelling transplanted to an urban Latino neighborhood. He holds a machete, a ubiquitous agricultural tool in the Dominican Republic. A plantain, a staple Caribbean crop, appears at his feet.

Museum purchase made possible by the R. P. Whitty Company and the Cooperating Committee on Architecture, 2013.28.3.1

Alex Guerrero  
born Bani, Dominican Republic 1960

_Vista Psicotrópica_  
2010  
screenprint on paper

Guerrero visualizes a hallucination: a humble and brightly hued Dominican house transported to a rooftop in New York City. This visage conjures how immigrants hold on to aspects of their home culture while setting roots in a new place.

Museum purchase made possible by the R. P. Whitty Company and the Cooperating Committee on Architecture, 2013.28.3.7
Luanda Lozano  
born Humpata, Angola 1973

_Sálvame Santo_  
2010  
etching and chine collé on paper  
Museum purchase made possible by the R. P. Whitty Company and the Cooperating Committee on Architecture, 2013.28.3.8

Miguel Luciano  
born Santo Domingo, Dominican Republic 1966

_Detrás de la oreja_  
2010  
screenprint and rubber stamp on paper  
“Black behind the ears” is a colloquial expression that alludes to Dominicans’ African ancestry, which has long been marginalized in national narratives. Luciano’s print questions this rejection. On the left, he portrays a figure whose skin color shifts from beige to brown. On the right, he cites the racial terms that avoid a connection to blackness and which appear on Dominican official documents like passports. To suggest an alternative, Luciano juxtaposes these terms with a silhouette of a Black person.  
Museum purchase made possible by the R. P. Whitty Company and the Cooperating Committee on Architecture, 2013.28.3.9

Moses Ros-Suárez  
born New York City 1958

_El Reggaeton del Bachatero_  
2010  
etching, aquatint, and chine collé on paper  
Ros-Suárez’s print evokes the inner turmoil of the immigrant caught between the U.S. and their homeland culture. On the left, a beehive represents the world of work and opportunity. On the right is an island paradise. The central panel depicts an immigrant with two heads facing both directions. He floats over a bridge, a hopeful sign that allows movement between both places.  
Museum purchase made possible by the R. P. Whitty Company and the Cooperating Committee on Architecture, 2013.28.3.11

Rider Ureña  
born Santiago, Dominican Republic 1972

_My girl on the floor_  
2010  
silk aquatint and inkjet print on paper
Museum purchase made possible by the R. P. Whitty Company and the Cooperating Committee on Architecture, 2013.28.3.12

Pepe Coronado  
born Santo Domingo, Dominican Republic 1965

*Intrépido*  
2010  
screenprint on paper

Coronado juxtaposes images and texts that comment on the 1965 U.S. intervention in the Dominican Republic. He quotes a Department of Defense report framing the intervention in altruistic terms. He also excerpts lines from Pedro Mir’s “El Portaaviones Intrépido” (The Intrepid Aircraft Carrier), a poem that calls out the carrier’s role in U.S. wars. On the right, Coronado records the increasing number of people of Dominican descent in the U.S. since 1965, implying a relationship between U.S. foreign and immigration policies.

Museum purchase made possible by the R. P. Whitty Company and the Cooperating Committee on Architecture, 2013.28.3.2

Ilíana Emilia García  
born Santo Domingo, Dominican Republic 1970

*Dreambox*  
2010  
screenprint on reflective Mylar and chine collé on paper

garcía’s glittering and floating shoeshine box evokes the aspirations of poor people in the Dominican Republic who work hard and dream of a better life as immigrants in the United States.

Museum purchase made possible by the R. P. Whitty Company and the Cooperating Committee on Architecture, 2013.28.3.4

Reynaldo García Pantaleón  
born Santo Francisco, Dominican Republic 1967

*Amarrao*  
2010  
polymer plate etching on paper

For the artist, the floating cage at center holding trapped bodies represents immigrants who have fallen prey to crime in urban America. Many end up being deported back to their homeland. To express this state of social entrapment, García Pantaleón titles his print with the colloquial Dominican spelling of the word *amarrado*, or “tied up.”
In the 1970s the Royal Chicano Air Force (RCAF) art collective staged elaborate events in Sacramento that initiated new community traditions born out of Mexican and indigenous culture and history. Their Fiesta del Maiz (Corn Festival) events adapted pre-Columbian harvest rituals to an urban context. These events at once affirmed Chicanos' indigenous roots and claimed public space in the city during periods of gentrification. To promote a 1979 corn festival celebration, González modified a version of Xilonen, the Aztec green maize ear goddess. The original image is from the Codex Magliabechiano, a sixteenth-century Spanish colonial document that describes Aztec customs and rituals.

Museum purchase through the Patricia Tobacco Forrester Endowment, 2020.47.2

Rodolfo O. Cuellar
born Auburn, California 1950

José Montoya
born Escobosa, New Mexico 1932; died Sacramento, California 2013

José Montoya’s Pachuco Art, A Historical Update
1978
linocut on paper

Pachucos first emerged in the mid-twentieth century, when Mexican American youth began donning flamboyant zoot suits, fedoras, and suspenders. Their style, which required extensive amounts of fabric at a time of rationing during World War II, was considered unpatriotic by some. Chicanos in the 1960s and 1970s, however, viewed pachucos’ rebellious attitude, distinctive slang, and style a precursor to their own cultural assertiveness. Members of the
Royal Chicano Air Force (RCAF), a Sacramento Chicano art collective, created *Pachuco* as an exhibition event poster and a dedication to the skeletal figures illustrated by the influential Mexican printmaker José Guadalupe Posada.

Museum purchase through the Julia D. Strong Endowment, 2020.36.3

**Amado M. Peña Jr.**  
born Laredo, Texas 1943

*Mestizo*  
1974  
screenprint on paper

This tripartite face visually represents the concept of a mestizo, or a mixed-race person born to European and indigenous parents. During the early civil rights movement Chicanos adapted this idea, which has a long history in Mexican and Latin American thought and art, as a way to affirm their indigenous heritage. Peña presents the face as a symbol beneath an abstract pattern that resembles Southwest textiles. By the 1980s, Chicana and Chicano thinkers viewed these early claims of *mestizaje* as a romantic ideal that obscured the troubling history of colonialism and the lived experiences of Native peoples across the Americas.

Gift of Amado M. Peña Sr. and Maria Peña, 1996.47.5

**Richard Duardo**  
born Los Angeles, California 1952;  
died Los Angeles, California 2014

*Aztlan*  
1982  
screenprint on paper

Aztlan is the mythical homeland of the Aztecs, believed to have been located in what is now the southwestern United States. Chicanos embraced the term to assert their ancestral connection to U.S. western lands such as California and Arizona. On top of a dynamic background of abstract shapes and lines, the artist spells *Aztlan* using lettering that invokes vintage lowrider cars or urban graffiti. Through text and design, Duardo emphasizes a continuous Chicano presence in North America since before the Conquest until the present.

Museum purchase through the Samuel and Blanche Koffler Acquisition Fund, 2020.23

**Sam Coronado**  
born Ennis, Texas 1946;  
died Fort Wayne, Indiana 2013

*Quince II*  
2011  
screenprint on paper
Coronado’s mighty bull reels as if in response to an oncoming threat. The artist considered this an apt metaphor for the resilience of Chicano artists and institutions, many of which have survived against the odds. He issued this image to commemorate the fifteenth anniversary of the Serie Project, an influential print residency in Austin, Texas, that Coronado founded in 1996 to nurture Chicano and Latino artists.

Museum purchase through the Frank K. Ribelin Endowment, 2020.24.5

**Melanie Cervantes, Dignidad Rebelde**  
born Harbor City, California 1977

*Between the Leopard and the Jaguar*  
2019  
screenprint on paper

*Between the Leopard and the Jaguar* affirms the resilience of indigenous communities since the Conquest. Cervantes portrays a contemporary *danzante*, a dancer associated with indigenous ceremonies, who performed at an Occupy San Francisco event in 2011 against income inequality in the United States. The background patterns recall Aztec motifs from ancient to colonial eras. The gold form represents an *ocelotl cuauhxicalli*, a sacred vessel in the shape of a jaguar used for sacrificial offerings. The symmetrical grid pattern references *patolli*, an ancient Aztec game of chance outlawed by the Spanish.

Museum purchase through the Samuel and Blanche Koffler Acquisition Fund, 2020.39.5

**Jesus Barraza, Dignidad Rebelde**  
born El Paso, Texas 1976

Nancypili Hernandez  
born San Francisco, California 1980

*Indian Land*  
2010  
screenprint on paper

Joining a long line of artists across the Americas who question the political perspectives transmitted in maps, Barraza and Hernandez create an alternative rendering of the Western Hemisphere. Their one-color silhouette of the Americas erases national borders and emphasizes the foundational common denominator of the region: indigeneity.

Museum purchase through the Samuel and Blanche Koffler Acquisition Fund, 2020.39.7

**Ester Hernandez**  
born Dinuba, California 1944

*La Virgen de Guadalupe Defendiendo los Derechos de los Xicanos*  
1975
La Virgen de Guadalupe Defendiendo los Derechos de los Xicanos reimagines the Virgin as a modern, karate-kicking woman breaking out of her sunburst. In Mexico, the Virgin’s image has been used to “defend” against plagues and famines, and to advance political causes, like the quest for Mexican independence from Spain. Hernandez’s print rejects the Virgin’s usual placid pose and functions instead as a self-portrait. Hernandez was one of the earliest Chicana artists in the mid-1970s to create works that question the marginalization of women in the early Chicano movement.

Museum purchase through the Frank K. Ribelin Endowment, 2013.56

Yreina D. Cervántez
born Garden City, Kansas 1952

Mujer de Mucha Enagua, PA‘ TI XICANA
1999
screenprint on paper

“Mujer de mucha enagua” is a Mexican Zapatista phrase for a powerful woman activist, meaning a “woman with a lot of petticoat.” Cervántez’s print pays tribute to bold female leaders of different eras. Through text and image, she honors the seventeenth-century Mexican poet Sor Juana Inés de la Cruz, twentieth-century Mexican author Rosario Castellanos, and the Zapatista Comandanta (female commander) Ramona. Cervántez dedicates her print to women, using the indigenous feminist spelling of “Xicana” in the title.

Museum purchase through the Samuel and Blanche Koffler Acquisition Fund, 2020.40.1

Julio Salgado
born Ensenada, Mexico 1983

Quiero Mis Queerce
2014
screenprint on paper

Inspired by Frida Kahlo’s well-known painting Las Dos Fridas (1939), Salgado employs a similar duality to reflect on his challenges as a gay teen hiding his femininity. As a young man, Salgado wanted a fifteenth-birthday celebration, or quinceañera, a traditional coming-out ceremony reserved for young women. When the artist turned thirty, he created this image, he said, to “honor the little boy who didn’t get a quinceañera.”

Museum purchase through the Lichtenberg Family Foundation, 2020.37.6

Ester Hernandez
born Dinuba, California 1944

La Ofrenda, from the National Chicano Screenprint Taller, 1988–1989
1988
screenprint on paper

Using her then partner as a model, Hernandez subtly conveys intimacy between two women: a woman's hand offers a rose to another female figure whose back is emblazoned with a Virgin of Guadalupe tattoo. In 1991, when this image became the cover of Carla Trujillo’s book *Chicana Lesbians: The Girls Our Mothers Warned Us About*, it became more widely associated with sexual desire between women.

Gift of the Wight Art Gallery, University of California, Los Angeles, 1991.65.3

**Shizu Saldamando**
born San Francisco, California 1978

**Alice Bag**
2016
screenprint on cotton paño

Saldamando looks to the *paño* art tradition to highlight musician Alice Bag, the former lead singer and cofounder of The Bags, a Chicana feminist first-wave punk band from LA. *Paño* art is associated with prisoners who use bedding materials, handkerchiefs, and ballpoint pens to create detailed drawings of ancient Mesoamerican scenes, portraits of women, and religious iconography. The artist printed this at Self Help Graphics, one of the oldest Chicano print centers in Los Angeles that provided space for the Vex, an important Chicano punk rock club.

Museum purchase through the Frank K. Ribelin Endowment, 2020.22.8

**Changemakers**

Chicanx artists and their collaborators tackle history through a surprising genre: portraiture. Many artists recognize that the lives and deeds of those who have fought for political, civil, and human rights aren’t often included in schoolbooks or curricula. To challenge these omissions, artists choose to highlight individuals past and present whose actions have shaped the course of history. Many of these portraits rely on historic photographs and quote their sitters or recount their achievements. Employed in this way, portraiture becomes a useful vehicle that shifts attention away from privilege, self-aggrandizement, and vanity toward activism, sacrifice, and social transformation.

*More information can be found at [https://americanart.si.edu/exhibitions/chicano-graphics/online/changemakers](https://americanart.si.edu/exhibitions/chicano-graphics/online/changemakers).*

**Linda Zamora Lucero**
born San Francisco, California

**Lolita Lebrón, ¡Viva Puerto Rico Libre!**
1975
screenprint on paper
Lucero learned about Lolita Lebrón, a radical Puerto Rican nationalist, when she traveled to Cuba as a college student. Lebrón became a symbol of Puerto Rican independence. Lucero, who sympathized with her cause, wedded Lebrón’s likeness and words to the Puerto Rican flag, which appear beneath her pensive portrait.

Gift of Tomás Ybarra-Frausto, 1995.50.34

**René Castro**  
born Viña del Mar, Chile 1943

*I Am Ashamed MLK*  
1992  
screenprint on paper

San Francisco’s Mission District rejoiced in 1986 when the Martin Luther King Jr. national holiday was finally established. In the years that followed, local printmakers like Castro issued prints honoring the slain civil rights leader. This image unites King’s likeness with a quote from his famous 1967 speech against the U.S. war in Vietnam: “the greatest purveyor of violence on earth is my own country.” Castro added text near the bottom of the print to point out that the start of the Persian Gulf War in 1991 closely coincided with the observance of Martin Luther King Jr. Day that year.

Museum purchase through the Luisita L. and Franz H. Denghausen Endowment, 2020.45.2

**Luis C. González**  
born Mexico City, Mexico 1953

*Miguel Hidalgo y Costilla*  
1976  
screenprint on paper

González produced *Miguel Hidalgo y Costilla* for a 16th of September celebration of Mexican independence. The artist renders Hidalgo’s name in the colors of the Mexican flag to further connect this independence fighter with the identity of the nation. This holiday was one of many Mexican-centered events that the Royal Chicano Air Force (RCAF) art collective promoted throughout Sacramento. They sold their prints at such events to support political causes and sustain community programming.

Gift of Gilberto Cárdenas and Dolores Garcia, 2019.51.51

**René Castro**  
born Viña del Mar, Chile 1943

*Víctor Jara*  
1986  
screenprint on paper
Víctor Jara was a leftist folk singer when he was apprehended, tortured, and killed during the early days of Augusto Pinochet’s dictatorship in Chile. Artist René Castro, who himself escaped Chilean concentration camps and settled in San Francisco, became a valued member of the Chicano-Latino art scene in the Bay Area. He often created prints to raise awareness of international struggles against dictatorship and war, especially those marked by U.S. intervention. Here he depicts a youthful Jara, rendered in intense colors alongside a hopeful lyric from one of his songs.

Gift of Gilberto Cárdenas and Dolores García, 2019.51.35

Oscar Melara
born San Francisco, California 1949

José Martí
1976
screenprint on paper

In a print that resembles the official design of paper currency, Melara depicts writer and political figure José Martí. Melara renders Martí’s skin color in shifting shades of beige to brown, as if to call out the leader’s belief in the equality of all races.

Gift of Lincoln Cushing/Docs Populi, 2019.54.5

Jesus Barraza, Dignidad Rebelde
born El Paso, Texas 1976

Steve Biko
2001/2013
screenprint on paper

South African activist Steve Biko, one of the most outspoken critics of apartheid, was killed in 1977. The artist surrounds Biko with red, green, and black, the colors of the Pan-African flag, a symbol of Black liberation. Barraza quotes Biko from one of his most important speeches, “White Racism and Black Consciousness” (1971). His words urged Black South Africans to consider how colonial and racist worldviews, which thoroughly molded historical narratives, have shaped their own perception of Black life and culture.

Museum purchase through the Samuel and Blanche Koffler Acquisition Fund, 2020.39.3

Rupert García
born French Camp, California 1941

¡LIBERTAD PARA LOS PRISIONEROS POLITICAS!
1971
screenprint on paper

García created several posters demanding the release of scholar and activist Angela Davis after she was famously jailed and prosecuted for several crimes, including conspiracy to commit
murder. In what would become his signature approach to portraiture, García zooms in on the subject’s face and applies color in an abstract way. He prominently portrays Davis’s iconic Afro, which made her into a recognizable symbol of the Black Power movement. To convey Chicanos’ solidarity with Davis and her advocacy for prison reform, García added “Liberty to all political prisoners!” in Spanish. His language choice made his message accessible to Spanish-speaking people.

Gift of the Margaret Terrazas Santos Collection, 2019.52.2

**Jesus Barraza, Dignidad Rebelde**  
born El Paso, Texas 1976

*Edward Said*  
2005  
screenprint on paper

For some Chicano activists and artists, the struggles of Palestinians and Chicanos share important commonalities: a connection to ancestral homelands, contested borders, and the reclamation of land. To visualize these connections and express his solidarity with Palestinians, Barraza portrays scholar Edward Said alongside a map of Palestine. Said is best known for his groundbreaking book *Orientalism* (1978), which critiqued how the West portrayed and perceived the Middle East. Said, a Palestinian American, also publicly supported a two-state solution to the Israeli-Palestinian conflict.

Museum purchase through the Samuel and Blanche Koffler Acquisition Fund, 2020.39.8

**Rodolfo O. Cuellar**  
born Auburn, California 1950

*Selena, A Fallen Angel*  
1995  
screenprint on paper

Cuellar’s large-scale print depicts singer Selena Quintanilla in 1995, the same year of her tragic murder. The intense public outpouring of grief upon her death revealed the extent to which the bicultural Latina singer had become a role model to a generation of young people across the United States and Latin America. To convey her iconic status, Cuellar monumentalized the cover image of her best-selling album, *Amor Prohibido (Forbidden Love)*; 1994.

Museum purchase through the Julia D. Strong Endowment, 2020.36.1

**Rupert García**  
born French Camp, California 1941

*Frida Kahlo (September), from Galería de la Raza’s 1975 Calendario*  
1975  
screenprint on paper
Frida Kahlo was not an iconic figure in U.S. visual culture until Chicano and Chicana artists began incorporating her likeness. They admired Kahlo’s commitment to social justice and her dedication to Mexican visual culture and mestizo heritage, as well as her unabashed portrayal of her own experiences as a woman and an artist. García, one of the first Chicano artists to portray Kahlo, created this print as part of a calendar portfolio, a format that allowed artists to promote Kahlo as a role model and invite others to recognize her importance.

Gift of the Margaret Terrazas Santos Collection, 2019.52.19

Carlos A. Cortéz  
born Milwaukee, Wisconsin 1923;  
died Chicago, Illinois 2005

José Guadalupe Posada  
1981, signed 1983  
linocut on paper mounted on paperboard

During the civil rights era, Chicano artists admired the work of José Guadalupe Posada, whose cartoons and broadsides expressed political discontent before and during the Mexican Revolution. Cortéz considered Posada his artistic godfather and depicted him on several occasions. Shown frontally with his gaze toward the viewer, Posada holds a zinc plate. Looking over his shoulder is the skeleton diva “La Catrina,” a fancy-hatted figure Posada popularized in his penny broadsides. With Posada and Catrina’s close association with the annual Día de los Muertos (Day of the Dead) observance, Cortéz may also be offering a humorous yet stark reminder of humanity’s transience.

Gift of Tomás Ybarra-Frausto, 1995.50.9

Leonard Castellanos  
born Los Angeles, California 1943

RIFA, from Méchicano 1977 Calendario  
1976  
screenprint on paperboard

For his contribution to the 1977 calendar cover, Castellanos included a psychedelic-hued portrait of Emiliano Zapata, one of the celebrated leaders of the Mexican Revolution. Chicano artists saw themselves as continuing Zapata’s legacy of resistance efforts for land and indigenous rights. Beneath the portrait, the artist includes the Chicano slang phrase “ráfì,” which means “we are the best.” This boastful reference is prevalent among early Chicano arts iconography.

Museum purchase through the Luisita L. and Franz H. Denghausen Endowment, 2012.53.1

Barbara Carrasco  
born El Paso, Texas 1955
Dolores
1999
screenprint on paper
Carrasco chose to create a portrait of Dolores Huerta at a time when the groundbreaking labor organizer was sadly underrecognized for her pivotal role as the cofounder of the United Farm Workers union. The brightly hued print, which references Huerta by first name only, urges viewers to recognize female leadership. The close-up of Huerta’s face recalls Andy Warhol’s celebrity portraits, casting a beautiful and tireless labor leader as a new kind of icon.

Museum purchase through the Frank K. Ribelin Endowment, 2020.22.7

Carlos A. Cortéz
born Milwaukee, Wisconsin 1923;
died Chicago, Illinois 2005

Joe Hill
1979
linocut on paper
Beginning in the 1940s, Cortéz created posters and political cartoons in support of the Industrial Workers of the World (IWW), an international labor union founded in Chicago in 1905. Here he depicts Joe Hill, an IWW labor activist and folk singer. Cortéz surrounds Hill with words that relay the details of his life and the lyrics of one of his songs urging workers to strike.

Gift of Tomás Ybarra-Frausto, 1995.50.8

Rupert García
born French Camp, California 1941

Chicano Research as a Catalyst for Social Change
1977
offset lithograph on paper
To create this print, García relied on a historical photograph of Emma Tenayuca. In their work, Chicano artists frequently resurrect earlier radical figures to reveal precursors to Chicano activism. This 1977 poster promotes one of the earliest convenings of the National Caucus of Chicano Social Scientists, later known as the National Association for Chicana and Chicano Studies. Formed in 1972, the organization remains dedicated to supporting and disseminating Chicanx scholarship.

Gift from the Trustees of the Corcoran Gallery of Art (Gift of Mr. and Mrs. Gerald D. Kohs), 2020.20.89

Ernesto Yerena Montejano
born El Centro, California 1987

Roxana Dueñas
born Los Angeles, California 1984
Stand with LA Teachers!
2019
screenprint on paper

When the United Teachers of Los Angeles union went on strike in early 2019, they commissioned Montejano to create an image in support of their demands for better pay and working conditions. The artist chose to depict educator Roxana Dueñas, whom he felt represented the ethnic and racial demographics of teachers and students in Los Angeles. When asked to pose for the image, Dueñas donned a flannel shirt stating, “that’s [what I] look like in the classroom.” Her portrait appeared on billboards, on screenprints distributed for free, and in the pages of the Los Angeles Times.

Museum purchase through the Patricia Tobacco Forrester Endowment, 2020.50.1

Poli Marichal
born Ponce, Puerto Rico 1955

Santuario
2018
linocut on paper

When Marichal moved from Puerto Rico to Los Angeles, she found a home at Self Help Graphics (est. 1970), one of the first Chicano print centers in the United States. Her dramatic linear style and linocut technique connects her work to a long history of political graphics in Mexico and Puerto Rico. Santuario, which portrays men, women, and children protectively held within two strong arms, conjures sanctuary cities as places where undocumented immigrants are afforded basic protections. She created the print as the Donald Trump administration threatened to defund sanctuary cities and implemented controversial policies against asylum seekers at the U.S.-Mexico border.

Museum purchase through the Frank K. Ribelin Endowment, 2020.32.5

Luis Jiménez
born El Paso, Texas 1940;
died Hondo, New Mexico 2006

Howl
1977
lithograph on paper

The howling coyote is an animal deeply embedded in the ancient and contemporary culture of the Southwest. The coyote is a trickster figure for several American Indian tribes and was a symbol of wisdom and military might in Pre-Columbian Mexico. The term “coyote” is also a colloquial expression for a smuggler that moves people across borders. Jiménez, who was born and raised in the border town of El Paso, Texas, often depicted animals who were native to the Southwest as a sign of the common culture of the U.S.-Mexico borderlands. The howling animal also suggests a defiant Chicano claim to that geography.
Rupert García
born French Camp, California 1941

¡Cesen Deportación!
1973
reprinted in collaboration with Dignidad Rebelde in 2011
screenprint on paper

Coupling text with emotionally charged imagery, García issues a clear call to action: Stop deportation! Chicano artists since the 1960s have used barbed wire imagery—long associated with painful historical events like the Holocaust, the incarceration of Japanese Americans during World War II, and the ill-treatment of Mexican guest workers during the Bracero Program (1942–64)—to question the negative perception of undocumented immigrants. García and the Oakland-based collective Dignidad Rebelde reissued this iconic print in 2011 amid criticism of the Obama administration for its high record of deportations.

Gift of the artist, 1978.91

Patssi Valdez
born Los Angeles, California 1951

LA/TJ
1987
screenprint on paper

LA/TJ explores the psychological state of being a bicultural, alienated urbanite. Valdez’s black-and-white montage shows a series of urban snapshots, including LA’s iconic city hall building with its pyramidal rooftop, the ever-present traffic-riddled highways of Southern California, and a barbed wire fence engulfing a fedora-clad man. She added stenciled initials for Los Angeles (LA) and Tijuana, Mexico (TJ), to create movement, evoke sound, and frame the central composition. In this chaotic, compressed space, one senses how even the most populated of places can produce such profound feelings of loneliness.

Gift of Gilberto Cárdenas and Dolores García, 2019.51.23

Malaquias Montoya
born Albuquerque, New Mexico 1938

Undocumented
1980, signed 1981
screenprint on paper

Montoya’s faceless and bleeding brown figure is caught within the spikes of barbed wire and assumes the posture of the crucified Christ, while also evoking the central victim in Francisco de Goya’s Third of May 1808 in Madrid (1814). These references humanize the plight of undocumented immigrants in the 1980s, many of whom were fleeing civil wars in Central America that had intensified with U.S. intervention. Montoya created this print during his years
of activism leading up to the passage of the U.S. Immigration Reform and Control Act of 1986, which secured various forms of temporary legal status for undocumented people.

Museum purchase through the Frank K. Ribelin Endowment, 2015.29.2

**Ernesto Yerena Montejano**
born El Centro, California 1987

**Shepard Fairey**
born Charleston, South Carolina 1970

*Not One More Deportation*
2015
screenprint on paper

Montejano and Fairey feature a portrait of a young child, breaking their shackles and surrounded by butterflies, a common symbol of migration in protest imagery. *Not One More Deportation* was made in partnership with the National Day Laborer Organizing Network (NDLON) and is part of the #Not1More activist movement calling for immigrant rights and a stop to all deportations.

Museum purchase through the Patricia Tobacco Forrester Endowment, 2020.50.2

**Reimagining National and Global Histories**

Revealing the lengthy Chicano presence in the United States required visualizing new historical narratives. The artists in this section critically reflect on pivotal moments in American history. Chicano artists and their collaborators saw themselves as part of a global movement that challenged injustice. Starting with the Cuban Revolution and the Vietnam War, artists interrogated world events and expressed solidarity with other aggrieved groups. To make their revisionist histories accessible to a wide public, artists sold prints at affordable prices, exhibited their works at alternative art centers they founded themselves, and adopted the bold, graphic style of postrevolutionary Cuban posters. They initiated new formats like the illustrated calendar that brought prints into the home or workplace, and created posters for activist groups who sought to change the course of living history.

**Malquias Montoya**
born Albuquerque, New Mexico 1938

*Julio 26–Cuba Vietnam y Nosotros Venceremos*
1972
offset lithograph on paper

Chicano civil rights activists connected their efforts in the context of the United States to global liberation movements challenging dictatorships and colonial regimes. Montoya’s *Julio 26–Cuba Vietnam y Nosotros Venceremos* weds imagery of the Cuban Revolution and Vietnam with the Chicano struggle at home by adding the word *nosotros*, or “us,” to the text. The phrase “Julio
July/August, from La Raza Graphic Center’s 1983 Political Art Calendar
1982
screenprint on paper

Following the end of the Cuban Revolution in 1959, leftists around the world respected Fidel Castro and his supporters because they had ousted dictator Fulgencio Batista and unsettled the United States’ economic stronghold over Cuba. Using the colors of the Cuban flag, Sigüenza presents a profile of a youthful Castro alongside the phrase “Siempre es 26” (It’s always the 26th), a reference to Castro’s July 26 guerrilla movement, to convey the patriotic tenor of his early rise. Opinions of Castro would change as his government became increasingly authoritarian.

Museum purchase through the Luisita L. and Franz H. Denghausen Endowment, 2020.45.17

Sam Coronado
born Ennis, Texas 1946;
died Fort Wayne, Indiana 2013

Guerillera II
2001
screenprint on paper

Coronado created Guerillera II after a friend showed him a picture of a young female guerrilla fighter from El Salvador. Upon realizing that the girl was only in her teens, Coronado was struck
by how circumstances demanded that she occupy herself with war and not the characteristic beauty rituals of teenagers. To express this dissonance, he overlaid images of bullets, lipstick, and the girl's upside-down likeness on a background that resembles rough burlap, a material historically used to package ammunition.

Museum purchase through the Frank K. Ribelin Endowment, 2020.24.2

**Herbert Sigüenza**
born San Francisco, California 1959

and unidentified artist

*It’s Simple Steve*  
ca. 1980  
screenprint on paper

While working at La Raza Silkscreen print shop in San Francisco, Sigüenza colored and amplified the reach of a print created by an unidentified artist that appropriates two characters from Milton Caniff’s comics to critique U.S. intervention in El Salvador. The Ben-Day dots on the figures recall Roy Lichtenstein’s pop canvases, but the poster’s text delivers a surprising punch that parodies the military might of U.S. foreign policy during the Reagan administration. This print was extremely popular in San Francisco, home to many Salvadoran families—including Sigüenza’s—that fled their war-torn country and settled in the United States.

Museum purchase through the Luisita L. and Franz H. Denghausen Endowment, 2020.45.8

**Juan Fuentes**  
born Artesia, New Mexico 1950

*Many Mandelas*  
1986  
screenprint on paper

In the 1980s, in the midst of the international Divestment from South Africa campaign, Fuentes portrayed a youthful Nelson Mandela (1918–2013), repeating his likeness five times over a large red ribbon, which was then a symbol of the anti-apartheid movement. Mandela was a South African political leader who was imprisoned for twenty-seven years because of his outspoken activism. His release in 1990 signaled the end of apartheid, a system of legal segregation on grounds of race. Four years later he was elected president of South Africa.

Gift of Tomás Ybarra-Frausto, 1995.50.20

**Juan Fuentes**  
born Artesia, New Mexico 1950

*South African Women’s Day*  
1978
In the 1970s, Fuentes was an artist highly sought-after by activist groups needing posters to promote their events and causes. In 1978, before the Divestment from South Africa movement had gained a wide national following, Fuentes created this poster portraying Winnie Mandela and one of her sisters. At the time, Mandela, the wife of then political prisoner Nelson Mandela, was one of the world’s most visible anti-apartheid activists.

Gift of Gilberto Cárdenas and Dolores García, 2019.51.5

Juan Fuentes  
born Artesia, New Mexico 1950

January/February, from La Raza Graphic Center’s 1983 Political Art Calendar  
1982  
screenprint on paper

Fuentes traveled to Cuba as part of the Venceremos Brigade, a group of leftist students from the United States who volunteered for agricultural and architectural projects. His time there made him aware of anti-colonial movements and exposed him to the work of Cuban artists who channeled political concerns into graphic posters that often featured multilingual text. A picture of 1970s Palestinian fighters he saw in a Cuban newspaper inspired this print, which includes the phrase “Long Live Palestine” in Arabic, Spanish, and English. Following the example of Cuban poster artists, Fuentes worked to raise awareness of global struggles at home.

Museum purchase through the Luisita L. and Franz H. Denghausen Endowment, 2020.45.14

Nancy Hom  
born Toisan, China 1949

No More Hiroshima/Nagasakis: Medical Aid for the Hibakushas  
1982  
screenprint on paper

Using a style that recalls the graphic forms and bold color of Cuban posters, Hom calls attention to the medical needs of hibakushas, the survivors of the Hiroshima and Nagasaki atomic bombings in 1945 who suffered illnesses stemming from their exposure to radiation. Hom directed the Kearny Street Workshop (est. 1972), an Asian American art center modeled after the Chicano/Latino arts organization Galería de la Raza (est. 1970). She was part of a supportive network of cross-cultural artists in San Francisco who shared a common interest in global struggles.

Gift of Gilberto Cárdenas and Dolores García, 2019.51.53

Francisco X Camplis  
born San Francisco, California 1934
Camplis’s print suggests the power held by multinational corporations, law enforcement, and covert government groups during the 1960s and 1970s, when governments worldwide clamped down on democracy and political dissent. He pairs acronyms that reference these entities with a scene of violent repression. His image was inspired by stories he heard during a chance encounter. In the mid-1970s, the artist met a man in California who had been a member of the Halcones, a repressive paramilitary group active in Mexico during the presidency of Luis Echeverría (1970–76).

Gift of the Margaret Terrazas Santos Collection, 2019.52.12

René Castro
born Viña del Mar, Chile 1943

September/October, from La Raza Graphic Center’s 1983 Political Art Calendar
1982
screenprint on paper

Castro uses the calendar format to remember the solemn events surrounding another momentous September 11, in 1973, when Augusto Pinochet led a coup against democratically elected Socialist president Salvador Allende in Chile. Castro includes portraits of Allende and Orlando Letelier, Allende’s exiled foreign minister who was assassinated in Washington, D.C., on September 21, 1976. The artist also references Pablo Neruda, Chile’s most celebrated poet, who died days after the coup, on September 23, and the deaths of Mexican boxer Salvador Sánchez, and Che Guevara in the Bolivian jungles. The print stands as a personal testimony of sorts. Castro was arrested by Pinochet’s forces and spent two years tortured in prison before being released to come to the United States. Pinochet ruled Chile until 1990.

Museum purchase through the Luisita L. and Franz H. Denghausen Endowment, 2020.45.18

Jos Sances
born Boston, Massachusetts 1952

March/April, from La Raza Graphic Center’s 1983 Political Art Calendar
1982
screenprint on paper

Jos Sances, an Italian American artist from Massachusetts, settled in the San Francisco Bay Area after deserting the U.S. Army in an act of moral protest against the U.S. war in Vietnam. His skills as a master printer and his own politics drew him to La Raza Graphics, a Chicano/Latino print center in the city’s Mission District. To critique U.S. interventions in Latin America, Sances visualized a leftist adage and turned the United States into a shark that swallows a powerful scorpion in the shape of Mexico and Central America. Alongside Chilean artist René Castro, Sances later founded Mission Gráfica, a print center devoted to the production of politically engaged fine art prints.
Enrique Chagoya
born Mexico City, Mexico 1953

The Ghost of Liberty
2004
color lithograph with chine collé on amate paper

Over twenty-five years ago, Chagoya adopted the format of the Mesoamerican codex as a vehicle to explore contemporary history. He made this print in the years following 9/11, when Americans questioned President George W. Bush's decision to invade Iraq. Chagoya’s codex, which reads from right to left and is made of amate paper like the historic forms that inspired it, mixes incongruous visual references from the Lone Ranger and Tonto to plumed serpents, dinosaurs, Arabic and Chinese text, flying saucers, and much more. His narrative is open to interpretation, but his title suggesting the eclipse of liberty and his appropriation of Hollywood racial stereotypes offers enough fodder to spark debate.

Gift of Susanne Joyner, 2012.51.3

Eric J. García
born Albuquerque, New Mexico 1977

Chicano Codices #1: Simplified Histories: The U.S. Invasion of Mexico 1846–1848
2015
offset lithograph on paper

Using the codex format—an accordion-style book associated with pre-Columbian civilizations—García satirizes the events and aftermath of the Mexican-American War. He personifies the United States as Uncle Sam and Mexico as a welcoming and gullible short-stature man unaware of Uncle Sam’s ambitions. The artist’s portrayal of Uncle Sam recalls political cartoons produced in the early twentieth century, a period of U.S. imperialist expansion in the Caribbean and Pacific. García’s final scene includes a portrait of the artist standing alongside a screaming baby, suggesting how current Chicano generations critically recall the past.

Museum purchase through the Lichtenberg Family Foundation, 2020.21.1R-V

Malaquias Montoya
born Albuquerque, New Mexico 1938

George Jackson Lives
1976
offset lithograph on paper

As a prisoner in San Quentin State Prison in the 1960s, George Jackson used his writings to expose the racist and inhumane treatment of inmates, and advanced revolutionary ideas
grounded in anticolonial, Marxist, and Maoist thought. He became a martyr after he was killed in an alleged escape attempt. Six men, who came to be known as the San Quentin Six, were tried for the death and assault of several guards and inmates during the unrest. Montoya’s print boldly takes the form of a movie poster. In the central section, he portrays a degrading scene of the chained prisoners during the trial of the San Quentin Six. In the top register, Montoya spells “George Jackson Lives” over the body of an open-mouthed, supine Black figure. Montoya’s assertion is prophetic: Jackson remains a powerful symbol and role model for incarcerated people today.

Museum purchase through the Frank K. Ribelin Endowment, 2015.29.1

Carlos Francisco Jackson  
born Los Angeles, California 1978

*Breaking the Fast, 1968*  
2012  
screenprint on paper

As a Chicano studies professor, Jackson noticed that many of his students knew little about the civil rights era. This realization inspired a series based on documentary photographs of major historical events, like the day César Chávez broke his twenty-five-day hunger strike in 1968. Jackson renders the scene in vivid colors that capture Chávez’s weakened physical state and the presence of several key figures, including Helen Chávez (César’s wife), Filipino American labor organizer Larry Itliong, and U.S. Senator and then presidential candidate Robert F. Kennedy. By monumentalizing his photographic source, Jackson underscores Chávez’s importance and proclaims the event a milestone in national history.

Gift of Drs. Harriett and Ricardo Romo, 2019.50.2

Rodolfo O. Cuellar  
born Auburn, California 1950

*Humor in Xhicano Arte 200 Years of Oppression 1776–1976*  
1976  
screenprint on paper

Some civil rights–era activists and artists used their artwork to express skepticism at the 1976 Bicentennial, feeling its celebrations of liberty at odds with the historical experiences of many U.S. citizens. Cuellar, a member of the Royal Chicano Air Force (RCAF) art collective, shows a young man gagged by a padlock that reads “Made in USA.” His central image is taken from a 1954/68 print by Adolfo Mexiac, who created his print to protest U.S. intervention in Guatemala and Mexican state violence. Surprisingly, Cuellar’s print also announces an art exhibition, showing how the RCAF wryly integrated their critical statements into their work.

Museum purchase through the Julia D. Strong Endowment, 2020.36.7
Ricardo Favela  
born Kingsburg, California 1944;  
died Visalia, California 2007

Centennial Means 500 Years of Genocide!  
1976  
screenprint on paper

In this print, created during the Bicentennial, Favela used text and image to link the past and present. He calls for the release of Russell Redner and Kenneth Loudhawk, American Indian Movement activists arrested in 1973 after their participation in a staged protest at Wounded Knee, South Dakota. Protesters demanded a review of Indian treaties and an investigation into the treatment of Native Americans in the United States. By juxtaposing a series of Lakota war shields with a Native figure whose face is partially obscured by a frayed U.S. flag, and adding the words 500 years and genocide, Favela conjures a long history of violent clashes between the United States and Indian nations.

Museum purchase through the Frank Ribelin Endowment, 2020.6.1

Sandra C. Fernández  
born New York City 1964

Mourning and Dreaming High: con mucha fé  
2014–18  
lithography, thread drawings, milagros, collage, pages of an 18th-century book

Fernández ponders our societal response to Dreamers, young people who have lived in the U.S. without official authorization since being brought to the country as minors. She created this work following President Barack Obama’s 2012 executive memorandum known as Deferred Action for Childhood Arrivals (DACA), which conferred work permits and protection from deportation for Dreamers who met certain criteria. The work superimposes the solemn likenesses of Dreamers onto the pages of an eighteenth-century English law book documenting cases of high crimes and misdemeanors, an indirect reference to how Dreamers and other undocumented immigrants are criminalized in today’s public sphere. Fernández also printed text from the Codex Mendoza, a Spanish colonial-era book, which conjures the Conquest as a starting point to the crises of today, such as forced migration, border-making, and political strife.

Museum purchase through the Frank K. Ribelin Endowment, 2019.34.1A-S

Digital Innovations and Public Interventions

Artists continue to expand the concept of graphics, to think beyond the confines of the paper form. Through public interventions and digital methods, artists have thrust graphics into innovative conduits of exchange. At the same time, they continue the legacy of political graphics and address transhistorical issues such as environmental justice, immigrant rights, international solidarity, and LGBTQ+ rights and visibility. Using new technologies in digital printing, the internet, social media, and augmented reality (AR), artists today call for a fluid interpretation of
graphics that allows them to infiltrate broader public and private spaces with calls for action and awareness.

Elizabeth Sisco  
born Cheverly, Maryland 1954

Louis Hock  
born Los Angeles, California 1948

David Avalos  
born San Diego, California 1947

Welcome to America’s Finest Tourist Plantation  
1988  
screenprint on vinyl mounted on foam board

Designed to appear in the advertising space on the sides of San Diego city buses, *Welcome to America’s Finest Tourist Plantation* is a fierce rebuttal to San Diego’s nickname, “America’s Finest City,” coined by mayor Pete Wilson in 1972. From left, a dishwasher cleans food scraps off a plate, an armed guard handcuffs a subject, and a hand reaches for a hotel door with a placard requesting housekeeping. The matching brown hands racialize the labor pool, and their apprehension by law enforcement suggests their undocumented status. Through image and text, the work questions the myth of the U.S. as a “nation of immigrants.” The public reaction generated by this art project demonstrates how the graphic arts can serve as a catalyst for dialogue.

Gift of Mr. Alfred S. Pagano and Susan A. Tyler, 2015.37

Alejandro Diaz  
born San Antonio, Texas 1963

*I ♥ Cuba*  
2003  
screenprint and offset printing on souvenir items

Diaz presented *I ♥ Cuba* at the 2003 Havana Biennial, which explored the intersection of art and daily life. He offered to event participants souvenirs branded with a warm graphic message that adapted the well-known “I Love New York” logo designed by Milton Glaser. Diaz’s gesture took on a life of its own when Cubans—who were living through the deprivations caused by declining subsidies during the dissolution of the Soviet Union in the late 1980s—began selling his goods to tourists in the streets of Havana. His project demonstrates how print culture can infiltrate everyday life and impact the lives of ordinary people.

Museum purchase through the Patricia Tobacco Forrester Endowment, 2020.44.1.1-.40A-B

Barbara Carrasco  
born El Paso, Texas 1955
Messages to the Public: *Pesticides!*
Presented by Public Art Fund, July 1, 1989–July 31, 1989, on Time Square Spectacolor board, New York City
analog video transferred to digital video; 0:48 mins.

In the 1980s, Carrasco used digital graphics to model innovative ways of reaching a mass audience on the street. The Public Art Fund invited her to present a computer-generated work on an 800-square-foot digital billboard in the middle of New York’s Times Square. Frame by frame, Carrasco “electronically shouted” the harmful effects of chemical pesticides, following their path from a dust cropper spraying fields, to a farmworker picking grapes and falling ill, and finally to consumers’ rejection and subsequent boycott of the “poisoned” grapes.

Gift of the artist, 2020.31

**Alma Lopez**
born Los Mochis, Mexico 1966

*Our Lady*
1999
inkjet print on canvas

Using Photoshop, a computer graphics software program, and featuring contemporary models and Mesoamerican motifs, Lopez reimagines the Virgin of Guadalupe, a revered icon of Mexican and Chicana visual culture. She follows in the footsteps of Ester Hernandez and other Chicana artists who redefined this icon in their own image. Lopez’s Virgin is an assertive contemporary woman. The artist reflected: “When I see *Our Lady* as well as the works portraying La Virgen by many Chicana artists, I see an alternative voice expressing the multiplicities of our lived realities.”

Museum purchase, 2020.48.1

**Zeke Peña**
born Las Cruces, New Mexico 1983

*A Nomad in Love*
2015
augmented reality screenprint on paper

Working with master printer Arturo Negrete, and David Figueroa of Augment El Paso in Texas, Peña developed the augmented reality–enhanced screenprint *A Nomad in Love*. Using the free Augment El Paso app and positioning the camera on their device in front of the enhanced print, viewers experience the integrated overlaid animations. The app triggers several animated sequences, including a hummingbird that rapidly flutters, motion lines that emit from a spring-necked self-portrait, and a personified coyote with a visible heart that howls and says “Orale” (Right on!) against a rotating rabbit-shaped moon. Peña often uses the coyote as a double for himself, given their shared love of running around in the El Paso desert and playful personalities. Peña uses these digital animations to heighten the viewer’s experience of his constructed world.
Xico González  
born Los Angeles, California 1975  

*Salam*  
2019  
augmented reality digital print on paper  

González’s augmented reality (AR) prints exemplify an emergent do-it-yourself practice using free AR technologies to enhance the viewer’s experience of a work. When users digitally connect to an enhanced print, the image activates an overlaid video recording. *Salam* triggers an oral history with Mexican Pakistani activist Saeeda Islam. She discusses the beauty of the Islamic faith and how she feels that her identity as both a Muslim and Mexican are under attack. The substrate image, or the image the animation overlays, features a recurring figure in González’s work: a young Palestinian girl brandishing a peace sign.  

Museum purchase through the Lichtenberg Family Foundation, 2020.19.4  

Daniel González  
born Los Angeles, California 1980  

*Arte es Vida: 40th Anniversary Día de Los Muertos Celebration*  
2013  
laser-cut screenprint on paper  

Looking to the Mexican *papel picado* (punched paper) tradition where artisans hand-cut tissue paper, González re-created this paper-cutting effect with experimental computer-based laser technology at the interdisciplinary design studio 2ndwnd in California. González’s print commemorates the fortieth anniversary of Self Help Graphics’ annual Día de los Muertos (Day of the Dead) celebration that Chicano artists and communities began observing in the 1970s. The scene features allegories of life and death, LA landscapes, and iconographic references from Self Help Graphics’ artistic history.  

Museum purchase through the Frank K. Ribelin Endowment, 2020.22.5  

Rupert García  
born French Camp, California 1941  

*Obama from Douglass*  
2010  
pigment inkjet on paper  

García, one of the most renowned graphic artists of the civil rights era, now creates digitally based prints. *Obama from Douglass* exemplifies this new way of working. García has long used the diptych and triptych formats to invite viewers to ponder the relationship between images.
This work features Frederick Douglass (1818–1895), the abolitionist and first high-ranking Black U.S. government official as U.S. Marshal of the District of Columbia and later the Ambassador to Haiti, and Barack Obama (b. 1961), the 44th president of the United States. Between them is a panel of animated abstract lines, suggesting the tumultuous and momentous history that separates, and connects, these two pioneering Black leaders in U.S. history.

Museum purchase through the Luisita L. and Franz H. Denghausen Endowment, 2020.42.5

**Sonia Romero**  
born Los Angeles, California 1980

*Bee Pile*  
2010  
block printing on hand-sewn felt

*Bee Pile* combines the elements of block printmaking, installation, and public art. On view here are over two hundred bees printed and hand-sewn by the artist to draw attention to colony collapse disorder, the unexplained disappearance of the honeybee that pollinates crops. Originally displayed in a grocery store, this project is part of a series that critiques over-consumption and disproportionate waste production.

Museum purchase through the Lichtenberg Family Foundation, 2020.18

**Shareable Graphics**

Shareable graphics are digital images disseminated across the internet and social media platforms. Artists distribute these works to aid in solidarity efforts, political protest, and social advocacy. Some shareable graphics are meant to continue their circulation in physical form, with artists providing a higher quality image for people to download and print. Others primarily exist in online forms geared toward inciting dialogue and creating a wider networked distribution. At no cost to audiences, shareable graphics function as did early protest posters in efforts to gain momentum for social causes and assert the presence of marginalized groups. However, in this digital space, online dialogue emerges between users and graphics that offers unprecedented exposure, user interactivity, and interpretation.

**Favianna Rodriguez**  
born Oakland, California 1978

César Maxit  
born Comodoro Rivadavia, Argentina 1976

*1 Million Deportations ain’t Enough for Pres. Obama! Sign the Petition & Spread Art*  
2011  
digital image
Aimed at reaching an immediate and widespread online audience, Rodriguez and Maxit created this digital graphic to share on social media networks. The image invokes Shepard Fairey’s famous 2008 “Hope” portrait of Barack Obama, created to help elect the first Black president, but turns the optimistic image into a condemnation of the Obama administration’s high record of deportations.

Museum purchase through the Julia D. Strong Endowment, 2020.38.4

**Favianna Rodriguez**
born Oakland, California 1978

*Mi Cuerpo. Yo Decido.*
2012
digital image

*Mi Cuerpo. Yo Decido.* (My Body. I Decide.) is a born-digital image, a graphic that is entirely developed in electronic form. Rodriguez created this work to advocate for women’s reproductive and health rights leading up to the 2012 U.S. presidential elections. Her use of Spanish and English text underscores that these rights matter to Latinx communities.

Museum purchase through the Julia D. Strong Endowment, 2020.38.2

**Favianna Rodriguez**
born Oakland, California 1978

*Migration Is Beautiful*
2018
digital image

Many of Rodriguez’s shared online works, such as *Migration Is Beautiful*, have become widely used and recognized in contemporary immigration advocacy. The monarch butterfly is a symbol of fluid migratory patterns that span the Americas across political borders. By combining this symbol with a positive and declarative statement, Rodriguez connects migration to the ebb and flow of the universe.

Museum purchase through the Julia D. Strong Endowment, 2020.38.3

**Julio Salgado**
born Ensenada, Mexico 1983

*I Am UndocuQueer–Nicolas*
2012
digital image

In a Tumblr post in 2012, Salgado sought out other people like him who were undocumented and queer, or “undocuqueers” as the artist calls them. He asked them for a photo of themselves and a personal reflection on their intersectional identities. The artist turned these images and statements into works that circulate on digital platforms and provide undocuqueer online users...
with a sense of community and empowerment. Salgado’s artistic activism has made him one of the most recognizable Dreamers and DACA recipients in the United States.

Museum purchase in part through the Lichtenberg Family Foundation, 2020.37.1

**Julio Salgado**  
born Ensenada, Mexico 1983

*I Am UndocuQueer–Jorge M.*  
2012  
digital image  
Museum purchase in part through the Lichtenberg Family Foundation, 2020.37.2

**Julio Salgado**  
born Ensenada, Mexico 1983

*I Am UndocuQueer–Ireri*  
2012  
digital image  
Museum purchase in part through the Lichtenberg Family Foundation, 2020.37.3

**Julio Salgado**  
born Ensenada, Mexico 1983

*I Am UndocuQueer–Reyna W.*  
2012  
digital image  
Museum purchase in part through the Lichtenberg Family Foundation, 2020.37.4

**Favianna Rodriguez**  
born Oakland, California 1978

*Climate Woke*  
2018  
digital image

Climate Woke is an ongoing campaign aimed at reorienting the climate change narrative to be more inclusive of low-income communities of color and indigenous and migrant communities. Like Rupert García in the 1960s, Rodriguez capitalizes on the racialized dimensions of language. Using a lettering style that resembles urban graffiti, Rodriguez combines the African American slang term “woke”—which means being aware of the need for social and racial justice—with the word *climate*.

Museum purchase through the Julia D. Strong Endowment, 2020.38.1
Lalo Alcaraz
born San Diego, California 1964

I Stand with Emma
2018
digital image

In February 2018, high school senior Emma González survived the shooting at Marjory Stoneman Douglas High School in Parkland, Florida. Days later, she gave an impassioned speech on live television, advocating for stronger gun control. Alcaraz digitally illustrated González’s portrait after watching her televised address. He then posted it on his social media channels, asking people to distribute it online or download a high-resolution file from his website for personal printing. The image features “We Call B.S.,” a line from González’s speech. In the lower register, #guncontrolNOW and #standwiththekids add to the social media–centered trending tags used to lobby for solidarity and gun reform.

Gift of the artist, 2020.41

Michael Menchaca
born San Antonio, Texas 1985

Index of figural archetypes and recurring pattern ornamentation
2013
pigment inkjet on paper

Gift of Drs. Harriett and Ricardo Romo, 2019.50.24

Michael Menchaca
born San Antonio, Texas 1985

Index of figural archetypes and recurring pattern ornamentation
2014
pigment inkjet on paper

Gift of Drs. Harriett and Ricardo Romo, 2019.50.25

Michael Menchaca
born San Antonio, Texas 1985

Index of figural archetypes and recurring pattern ornamentation
2014
pigment inkjet on paper

Gift of Drs. Harriett and Ricardo Romo, 2019.50.26
Michael Menchaca  
born San Antonio, Texas 1985

*Index of figural archetypes and recurring pattern ornamentation*  
2014  
pigment inkjet on paper

Gift of Drs. Harriett and Ricardo Romo, 2019.50.27

Michael Menchaca  
born San Antonio, Texas 1985

*El Paso Superior*  
2010  
screenprint on paper

Gift of Gilberto Cárdenas and Dolores García, 2019.51.26

Michael Menchaca  
born San Antonio, Texas 1985

*El Coyote*  
2010  
screenprint on paper

Gift of Drs. Harriett and Ricardo Romo, 2019.50.29

Michael Menchaca  
born San Antonio, Texas 1985

*Mucho Gato Amor*  
2010  
screenprint on paper

Gift of Gilberto Cárdenas and Dolores García, 2019.51.27

Michael Menchaca  
born San Antonio, Texas 1985

*Cuando El Río Suena Gatos Lleva*  
2011  
screenprint on paper

Gift of Drs. Harriett and Ricardo Romo, 2019.50.33
Michael Menchaca  
born San Antonio, Texas 1985

*Castigo Con Sus Amigos Encima Del Tren*  
2010  
screenprint on paper  
Gift of Drs. Harriett and Ricardo Romo, 2019.50.31

Michael Menchaca  
born San Antonio, Texas 1985

*Toro Lo Que Quieras Es Tuyo*  
2013  
screenprint on paper  
Gift of Drs. Harriett and Ricardo Romo, 2019.50.16

Michael Menchaca  
born San Antonio, Texas 1985

*Three figures confronting an Eagle deity*  
2013  
screenprint on paper  
Gift of Drs. Harriett and Ricardo Romo, 2019.50.22

Michael Menchaca  
born San Antonio, Texas 1985

*An arrangement of logograms, presumably a sacrificial ornamentation*  
2013  
screenprint on paper  
Gift of Drs. Harriett and Ricardo Romo, 2019.50.20

Michael Menchaca  
born San Antonio, Texas 1985

*Rata Avisada No Muerde Carnada (The Informed Rat Doesn't Bite Bait)*  
2012  
screenprint on paper  
Menchaca reconfigures elements from ancient Mesoamerican pictorial forms, Japanese video games, and European bestiaries to create his distinct pictorial vocabulary. This symbolic language is Menchaca’s tool for telling his history of the Americas—from Spanish colonialism to Latinx migration and the Mexican drug cartel wars that have propelled it. Menchaca also
incorporates digital animation and musical scores to activate his print sequences. These display environments look to ancient maize (corn) designs and science fiction soundscapes to explore the impact of technology on human behavior.

Gift of Drs. Harriett and Ricardo Romo, 2019.50.21