

Hablamos Juntos/Together We Speak

Un Diálogo Visual/A Visual Dialogue

Virtual Tour
Art Viewing Curriculum

Curated by Juan R. Fuentes and Michelle Mouton, **Hablamos Juntos/Together We Speak – Un Diálogo Visual/A Visual Dialogue** explores visual dialogs created by prominent California Latinx artists. In this extraordinarily rich exhibit, you will experience how our artists give voice to and navigate: daily life, current events, social, political and cultural issues, community, ethnicity, as well as personal narratives, myths, and history. Hablamos Juntos is now available as a virtual tour. Our intention is to make the artwork from this exemplary collection of current Chicano and Mexican artists to be available to students and the community for viewing and inspiration.

Grades:
Middle School (6–8)
High School (9–12)
Subject: Visual Arts



their own, according to the elements of art, the principles of design, and aesthetic qualities.

National Standards addressed: Visual Arts Responding

- Anchor Standard 7: Perceive and analyze artistic work
- Anchor Standard 8: Interpret intent and meaning in artistic work
- Anchor Standard 9: Apply criteria to evaluate artistic work

Connecting

- Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
- Anchor Standard 11: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.



Suggested Pathways

Pre and Post-tour questionnaire

- [Virtual Tour](#)
- Five Artist Specific Resource Pages with reflection questions, sketchbook prompts and project ideas
- Teacher Resources: Chicano History Timeline, Art Vocabulary
- [Hablamos Juntos Writing Curriculum](#)

State Standards addressed: Visual Arts

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the historical contributions and cultural dimensions of the visual arts. Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgments About Works in the Visual Arts. Students analyze, assess, and derive meaning from works of art, including

A prestigious NEA grant has recognized the *Hablamos Juntos/Together We Speak* project. The collaboration was spearheaded by Museo Eduardo Carrillo, Young Writers Program and Pajaro Valley Arts. The generous NEA grant has allowed the organizations to mount a gallery exhibit and to develop and enhance existing curriculum for teachers focusing on contemporary Latinx artists.





WHO is the artist?

AMY DIAZ-INFANTE

WHAT is the name of the artwork?

New Do

WHAT materials were used?

Gouache on Paper

WHERE is the Artist from?

Salinas, California

WHEN was this artwork made?

2018

About the Artist

Amy Díaz-Infante is a visual artist with a background in printmaking who has shown nationally and in México. She has taught at Youth Art Exchange, the Mission Cultural Center, the Rhode Island School of Design, Cal State University Monterey Bay (CSUMB) and San Francisco City College. As an educator and administrator, she has been active in the field of youth arts and youth leadership. Diaz-Infante holds a BA in Art from Yale University, an MFA, with honors, from the Rhode Island School of Design, and a Collegiate Teaching Certificate from Brown University. She is an alumna of the Djerassi Resident Artist Program.

Let's Look

1. Why do you think the artist chose to paint this woman from the back? What do you think the woman's face looks like? What emotion might a person be feeling while cutting their hair?

2. How does this work compare and contrast to the two other art pieces that Amy Diaz-Infante has in the Hablamos Juntos Show?

3. This is Personal:

Have you ever wanted to change something in your life or do things in a new way? If you could start fresh **what would you change?**

Describe a time when the way you saw the world changed.

Voice of the Artist

"My work is very rooted in my identity and personal experience. Creating art is a way for me to think about and carve out my place in the world, to ask questions about the world we live in, to reimagine the world, and to reflect on my experience walking through this world. When I create work that reflects this personal experience, I am very aware of reflecting an experience and identity as a Chicana, Latina, Mexican-American woman."

About the Piece

"I like to show depictions of our stories that reflect the tensions of our identities, the duality in being "between" or "both". For example, many Mexican-Americans will talk about feeling neither "Mexican" enough nor "American" enough. This space of feeling in-between though is not something to be ashamed of. This in-between space is nothing new – it is an old and special and necessary kind of space. These in-between spaces and identities are where we can do some of our most important and transformative re-imaginings around who we are and who we want to be.

In the piece, "New Do", as in many others, I am exploring this tension and duality. The image depicts a young woman cutting her long hair short. This action of cutting hair can be an action that is connected to mourning, but can also be about change and rebirth. Also, we see that the woman is cutting her own hair, so it implies a kind of autonomy, an ownership and intention in taking this transformative act into her own hands."

My Voice

Sketchbook Prompt: Respond to these questions in your sketchbook.

Sometimes we need to let go of things, even things that we are accustomed or attached to in order to let something new emerge. What are some of the things in your life that you want to let go of? or...What are some of the things in your life that you want to invite in?



Teacher's Corner

Paint a self portrait. Symbolize something you would like to change. This can be personal or some change you would like to see in the world.



WHO is the artist?

DIONICIO MENDOZA

WHAT is the name of the artwork?

Mariposa

WHAT materials were used?

Mixed - Multi Media 3-D Sculpture

WHERE is the Artist from?

Watsonville, CA

WHEN was this artwork made?

2016

About the Artist

Hector Dionicio Mendoza was born in Uruapan, Michoacan, Mexico. He and his family relocated to the agricultural community of King City, California in the mid-eighties. His professional development includes a BFA from the California College of Arts and Crafts in Oakland, CA where he was awarded the President's Fellowship, a full tuition scholarship. After he completed his degree he received numerous invitations to exhibit internationally, including the Eco-Conciencia 2007 in Mexico City. In 2009 he received his MFA in Art from Yale University. He currently lives in Monterey and is an Assistant Professor in the Visual and Public Art Department at Cal State Monterey Bay (CSUMB). Mr. Mendoza teaches studio courses in sculpture, painting, and screen printing.

Let's Look

- 1. What other groups** have used the clenched fist as a symbol of empowerment? Why is it used here?
- 2. Consider the scale** of the work. Imagine standing next to an 8' by 8' butterfly. How does the artist use scale to address resiliency, fragility and magnitude of issues?
- 3. Consider the surface** which is coated with tortilla dough as a way to create a "skin" for the wings. Why tortilla? How do maiz torillas connect to issues of immigration and culture.

Voice of the Artist

"Making art for me is a way of life, like breathing and eating. Art making is an everyday ritual that keeps me grounded, challenges my intellect and it gives me purpose in life. I am dyslexic therefore making art is the best way for me to communicate."

About the Piece

"The intent of this body of work is to generate constructive and critical dialog regarding current, socio-political issues the we as a society (community) are facing.

This mixed media, wall sculpture was informed by the current pulse surrounding immigration in this country as well as immigration issues all over the globe. Part of my art practice includes being a mentor and an educator. Currently, I am working with a group of undocumented students at CSUMB, where I teach. Their resilience, focus and hard-work ethic inspires me as well as my art-practice.

The butterfly has become an official symbol of immigration both conceptually and metaphorically. My idea was to use scale as a way of representing the importance and magnitude of this issue. The wings are made out of cast paper to create a sense of fragility. They are meant to look tattered and weathered with holes and punctures representing resiliency. The clenched fist at the crown of the piece is meant to be a symbol of solidarity and empowerment to all immigrants."

My Voice

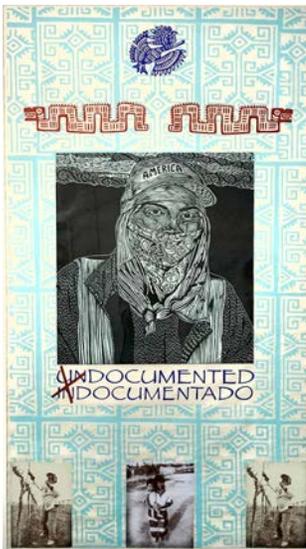
Sketchbook Prompt: Create a rhyme, rap or poem about resiliency or fragility.

Teacher's Corner



Sculpture

In teams, have students create sculptures from minimal fragile resources (paper, tape etc.) Challenge students to have their work tell a story of resiliency.



WHO is the artist?

JUAN R. FUENTES

WHAT is the name of the artwork?

Documented

WHAT materials were used?

Lino Screen Print and Relief Print

WHERE is the Artist from?

Watsonville, CA

WHEN was this artwork made?

2016

About the Artist

[Juan R. Fuentes](#) was born in New Mexico and moved to Las Lomas, just outside of Watsonville, CA in the 1950's with his parents. He graduated from Watsonville High School and attended San Francisco State University. After College he worked in a print shop and held his first exhibit at the Galleria de La Raza in the Mission District of San Francisco. Mr. Fuentes taught art at the Mission Campus, part of City College in San Francisco, California College of Arts in Oakland, San Francisco County Jails and San Francisco Art Institute where he specialized in relief print-making. Mr. Fuentes was the Director of Mission Graphica at the Mission Cultural Center for Latino Arts. Juan has dedicated his life to his art and mentorship of young people. He is now retired from teaching and works out of his studio, Pajaro Editions.

Let's Look

1. **Look closely** at the images at the bottom of the work. Why did the artist want to use them? When might these have been taken?
2. **The central** figure is a linocut print. Why do you think the artist choose to print it in black and white? Would it look different if it were in color?
3. **What** commentary does this have about current social justice reform? Why does the artist cross out letters on his poster?

Voice of the Artist

"Art is a powerful influence in our lives. We could not live without art. We are surrounded by it, the clothes we choose to wear. What we eat, the music we choose to listen too, the movies we watch. It is through art that we have a chance to experience how it feels to be human."

About the Piece

"I was doing an artist residency at the McColl Center in Charlotte, North Carolina in 2016. While there I was asked to address issues of identity in my work. Since I was raised in a farm labor camp as a child and my parents and brothers and sisters all participated in the work, I wanted to highlight this aspect of our history by focusing on this young field worker. I was able to do this work with two mediums, relief and screen print. Based on my drawing of the young woman at the top, I carved the block out of linoleum then printed it onto the paper by hand. The other sections and designs were done with screen-printing also by hand.

It was very important to show how hard these people work and to show them in a very dignified manner. The fact that I chose the title, "Documented" was to signify that no human being is undocumented, because of false borders. I also wanted to tie in our cultural identity by using Meso American symbol"

My Voice

Sketchbook Prompt: People's names and homes are part of their identity. Design a pictorial drawing featuring your initials and some part of your home address, adding colors that have significance to you. Stress the design elements.



Teacher's Corner

Abstract Symbols with Relief Printmaking

Design a gallery of six personal abstract symbols that express who you are. Create an art piece using relief or lino-block printmaking.



WHO is the artist?

LORRAINE GARCIA-NAKATA

WHAT is the name of the artwork?

Natural History

WHAT materials were used?

Pastel and charcoal on paper

WHERE is the Artist from?

San Francisco, CA

Her family immigrated from Mexico in 1914

WHEN was this artwork made?

2015

About the Artist

Lorraine Garcia-Nakata is a San Francisco based artist, who “navigates between visual art, music and writing.” She is recognized as an arts/culture specialist in arts and cultural policy. Her large-scale visual artwork has been exhibited on a local, regional, national, and international level. Since 1974, Ms. Garcia-Nakata has been a member of the world-renowned Chicano artist collective, **Royal Chicano Air Force (RCAF)**, and in 2003, the California Arts Council awarded her a Visual Arts Fellowship. Ms. Garcia-Nakata was appointed to the San Francisco Arts Commission, and by the US Congress as Commissioner exploring creation of a National Museum of the American Latino. Currently she is an Advisor to the San Francisco Latino Historical Society.

Let's Look

- 1. The artist** works in very **large** scale, this piece is 7 feet tall. Why do you think she chooses to create such large pieces?
- 2. Look carefully** at the detail. What kind of marks **texture** the background of the piece? What do you think this represents?
- 3. Look at** the woman's face in this image. How would you describe it? What can you tell about her from her face?
- 4. What does** the artist mean by the third root?

Voice of the Artist

“My work is linked to moments that surface in daily life and how they can reveal the human condition. The power of a gaze or simple gesture discloses so much about a person's external and internal terrain.”

About the Piece

“In 2014, I was in the Natural History Museum in New York. At the museum, our various cultures of color were referenced through “artifacts.” Our histories were described in terms of date, dimension, geographic region of origin, and other data, yet lacked information about why these cultures were truly great and how they sustained themselves since the beginning of human time—and without ruining the planet.

“Natural History” is also about the act of speaking for ourselves, about ourselves—which I refer to as “first voice.” I was introduced to this idea in the early 1970's when listening to Indigenous elders.

“Natural History” also acknowledges the African Diaspora in our various cultures. For example, when looking at the cultural lineage of Mexico and Latin America, * “la Tercera Raíz—Third Root, Africa, with the indigenous seen as the First Root and the Spanish as the Second Root of Mexico” has been embedded in the cultural identity and lineage for centuries. Yet, only in the early 1990's has the “Third Root” begun to be acknowledged in the Mexican historical dialogue or canon... It begs the question of why so many people are openly hostile to or in denial of this part of their own identity, history and lineage even though they reference that African Diaspora on a daily basis through speech, gesture, music, clothing, and other areas of our popular culture.” *Mexico's Hidden Black History, Morris Thompson, 4-8-10

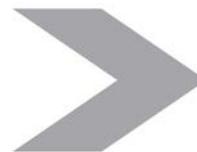
My Voice

Sketchbook Prompt: Use a magnifying glass to enlarge your fingerprint and draw it filling your sketchbook page.

Teacher's Corner

Think Large-Scale

Create life size silhouettes of students and have them fill the negative or positive space with hand and finger prints.





WHO is the artist?
CARLOS F. JACKSON

WHAT is the name of the artwork?

Relentless

WHAT materials were used?

Screenprint

WHERE is the Artist from?

Los Angeles - His family immigrated from Mexico 1800's

WHEN was this artwork made?

2016

About the Artist

Carlos Francisco Jackson was born and raised in Los Angeles. His family came from the US-Mexico border and from small mining communities in Arizona and New Mexico. He received a BS in Community and Regional Development and an MFA in painting from UC Davis. While there he worked closely with his mentor, Malaquias Montoya, one of the founders of Chicana Social Serigraphy. Between 2004 and 2015 he served as founding director of Taller Arte del Nuevo Amanecer. Mr. Jackson has shown his art at exhibitions throughout the United States. He is the author of Chicana and Chicano Art: ProtestArte, and his work appears in several exhibition catalogs. Mr. Jackson is currently an associate professor and chair in the Department of Chicana and Chicano Studies at the University of California, Davis.

Let's Look

- 1. What does the word** Relentless mean to you? What current events have happened that need our attention?
- 2. What does the color** red represent in this image? Why do you think the artist chose this color?
- 3. What races of people** are represented in the image? How do you think the artist feels about the current immigration policies?
- 4. What other injustices** do you see people in our culture facing?

Voice of the Artist

"Art can have the most meaning when the imagery you create is tied to your experience and your community. That art is essential to a healthy community because it is the artists who create a vision for a better world and visualizes the equality that we have not yet have the ability to create in the "real" world."

About the Piece

"My main art medium is screenprinting. In order to be a printmaker it requires that I draw, but I see myself primarily as a printer. I utilize the print because it is the medium that produces a multiple, where the image then becomes more accessible to community.

My work aims to tell a story of how I understand the challenges and complexities of my community, which I also see as a larger story that I am part of.

Relentless/Little Rock 9 is a representation the moment in history when Elizabeth Eckford attempt to enter Little Rock Central High School following the Supreme Court's 1957 Brown v. Board of Education decision for integration. I wanted to create art that the viewer could not turn away from histories of racism and other social injustices. "

My Voice

Sketchbook Prompt:

Create a collage of images including one word of text to communicate a strong message.

Teachers Corner



Protest Poster

Use printmaking, painting, or digital art to create a poster that will draw peoples attention to a current social injustice. Explore your use of color, simplification and line to enhance your message.