

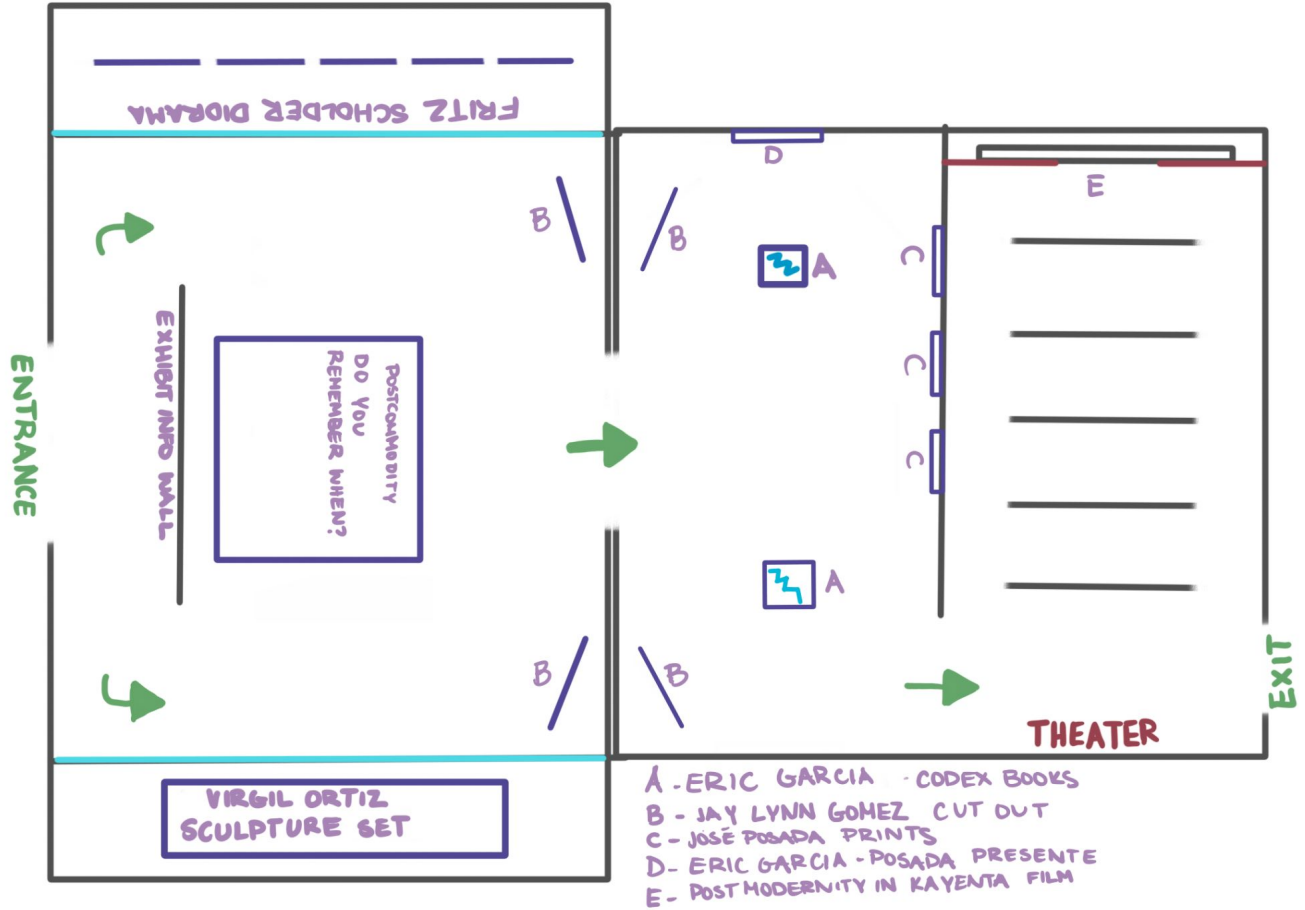
Curatorial
project by:
Claire
Olivia
Malia
Tom
Charlie



Theme, Design, and Concept

We were originally inspired by the idea of Contemporary Native art and saw satire as a common thread between many pieces. We have chosen to explore this idea of sarcasm and satire as a means of resistance and true expression. We decided to display some artworks in unconventional ways such as dioramas, cardboard cutouts and a themed theater to help viewer's question their preconceived ideas about Native, Chicanx, and Latinx art.

Exhibit Design



Scholder often depicts Native Americans blatantly as stereotypes in order to force viewers with the fallacy of the tropes. Notice his use of the American flag as well as the titles of the work that further his satire and deconstruction of harmful caricature of Native peoples. Further, look upon the backdrop and ponder why his work was chosen to be displayed in this way.

Fritz Scholder



**American Portrait
with Flag
1979
Oil**

**Mad Indian
1968
Oil**

**Indian No. 1
1967
Oil**

**Hollywood
Indian
1973
Acrylic**

**The American
Indian
1970
Oil**

Virgil Ortiz and Family

Vertigo: A Spin on Tradition, Reviving the Past.

2011

Clay Pottery

The Ortiz family created a Cochiti pottery figure and arranged their work to mimic a 1878 photograph of cochiti pottery with the sign “Indian pottery!”. Their reconstruction of this photo takes back the narrative and forces people to consider their preconceived notions of native art. Is native art simply a craft to be sold or does it belong in museums? Be sure to notice the signs, backdrop, and facial expressions in the pottery and consider what the Ortiz Family wanted to say with this reconstruction.



Postcommodity

Do You Remember When?

2009

Postcommodity's mixed media installation is a combination of visuals and sounds that force the viewer to enter the portal in the ground and adopt a Indigenous worldview regarding sustainability. The hole in the concrete is the physical, spiritual and cultural transfer point and the concrete slab on the pedestal symbolizes indigenous intervention on western culture. The audio broadcast consists of a Pee Posh social dance song that helps immerse the viewer into the transformation.

Try to absorb all elements of the exhibit at once and allow your perspective to be altered.



Jay Lynn Gomez

American Gardeners (after David Hockney's American Collectors (Fred and Marcia Weisman) 1968)- 2014

A remake of a piece by British painter David Hockney, Jay Lynn Gomez changes the two figures in the painting to gardeners. Born to immigrant parents, Gomez often creates work that illuminates the presence of first-generation Americans and immigrants. What figures would you expect to exist in that space?



Here for a Moment (after Las Meninas by Diego Velázquez) - 2019 - Cardboard cutout

Jay Lynn Gomez replaced the fancy white ladies tending to the young girl in the original painting with Latinx women. Gomez themselves worked as a live-in nanny in Los Angeles and experienced the invisibility of the women of color who worked with her in these mansions. Notice the lack of detail in the women compared to the girl.



The Broad -2016

There are many large museums in Los Angeles such as the Broad yet Chicanx/Latinx art has been largely ignored by the fine art galleries and museum curators. The janitorial crews are a crucial part of any gallery and people do not think twice if they see one at a gallery. Does it feel different to see them included in the art?



Self-Portrait 2013

Parents of affluent families in Los Angeles often hire Latinx/Chicanx nannies to care for their children. Jay Lynn Gomez would often browse these magazines and was unsatisfied with the lack of representation in the magazines of people like herself who worked in these spaces. Notice the lack of detail in the figures and the young age of the caretaker.



José Guadalupe Posada

Born in Aguascalientes, Mexico (1852-1913)

Posada specialized in political printmaking and his works are most often seen as illustrations in broadsides, periodicals, newspapers and more. He lived during a crucial time in Mexican history where corruption and wealth disparity reigned. After his death, his work became famous as it was easily distributable and it was an independent artform from European influences while also incorporating Native symbolism.

Calavera de Madero - 1910- Photo-relief etching with engraving

Calavera de Madero utilizes Posada's famous Calaveras which are typically used to satirize death. The mustache and the Aguardiente de Parras bottle dresses the skeleton as Francisco Madero who was the president of Mexico from 1911 to 1913, the beginning of the revolution. Notice the juxtaposition of casual objects and clothing on an upper class figure.



La Calavera Catrina - 1910/1913 - Zinc etching

The famous La Catrina has become the face of the Día de los Muertos. It comments on the eurocentric views and high-class obsession that caused great corruption in Mexico in the early 20th century. Reducing such a figure to just their bones suggests the futility of wealth and the inevitability of death.



Gran Calavera Eléctrica - 1910/1970- Relief Etching

The etching, typically printed in broadsides and other publications, depicts a larger skeleton hypnotizing a crowd of skulls. Notice the presence of an electric streetcar in the background as well as the positioning and size of the figures.

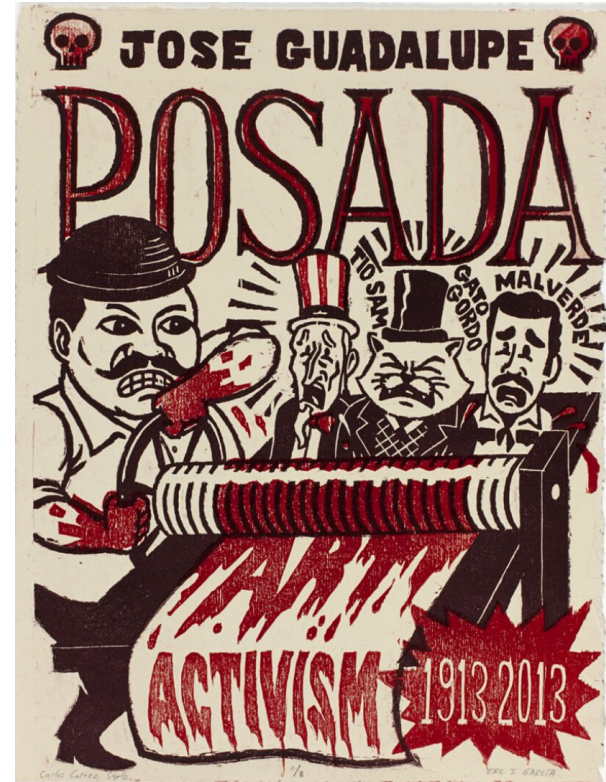
Eric J Garcia

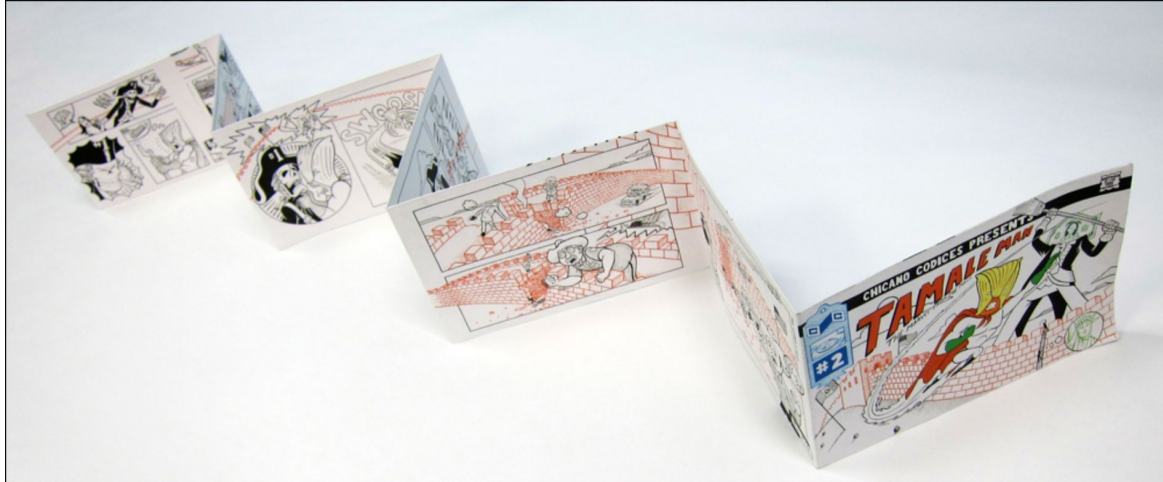
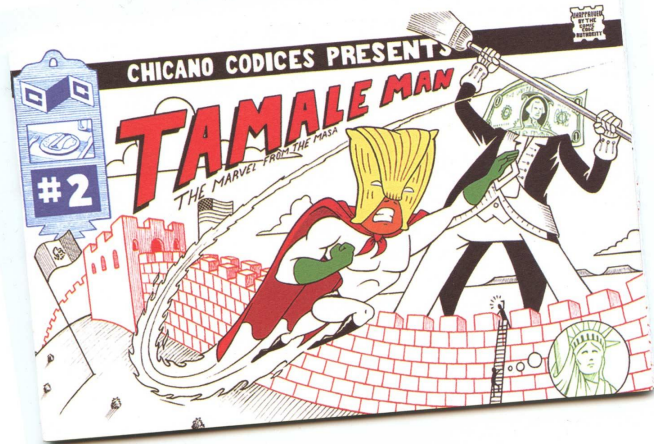
Born in Albuquerque, NM in 1977

He considers himself “the colonized and the colonizer” which opens his eyes to many ways to depict the past, present, and future.

Posada Presente - 2013 - Color woodblock print (recto and verso) on tan wove paper

Originally presented in a print portfolio organized by the Instituto Grafico de Chicago, Posada Presente was created to answer the question “What would Posada print today?” Notice the caricature like figures and the grueling expression of Posada.





Tamale Man #2 - Offset lithograph on paper - 2020

Tamale Man mimics a superhero comic in efforts to expand the breadth of ethnic comic books. The plot line comments on racial injustice and immigration issues. Notice the symbols of money, power, and colonization throughout the piece.

Chicano Codices #1: Simplified Histories: The U.S. Invasion of Mexico 1846–1848

Offset lithograph on paper - 2015

Using the Codex format, typically associated with pre columbian civilizations, Garcia illustrates a satirical take on the aftermath of the Mexican-American war. Pay special attention to the depictions of Uncle Sam to understand the commentary on post-war American involvement.





Hershman John

Diné (Navajo)

Born in California (1972)

“Post-Modernity in Kayenta”- 2007 -Visual and audio poetry performance

This performance brings to life John’s poem about a contemporary Lewis and Clarke passing through a small Navajo town in Arizona. Notice the modern day commentary regarding Native and Indigenous life throughout the performance.





“The monoliths, sandstone, carvings crest high in the air... a small Navajo town holding onto the edges of the Earth... like walking into a Life magazine pictorial of the Southwest... there are four Navajo families...it’s one of many Disney Girls---Pocahontas... Lewis sees the tiny exploitations again, seemingly harmless toys given to Navajo girls, and knows they too must walk the Long Walk---without a map...which is their same journey through life...over the reservation and past every modern man-made city”

Relevant Literature

- Indigenous Futurism learned Lempert reading and Virgil's work
- Satire in Contemporary Art
- "Conceptual Map" helps elevate each piece



Collaborative process

Thank you!
