THURSDAY, NOVEMBER 7, 2013
1:00 p.m. – 4:30 p.m.
SMITHSONIAN AMERICAN ART MUSEUM, G Street Lobby Entrance,
REGISTRATION

3:30 p.m. – 3:45 p.m.
SMITHSONIAN AMERICAN ART MUSEUM, Nan Tucker McEvoy Auditorium
WELCOME REMARKS
Betsy Broun or Virginia Mecklenburg TBA, Director, Smithsonian American Art Museum, Smithsonian Institution
María de los Ángeles Torres, IUPLR Executive Director, University of Illinois at Chicago
Eduardo Díaz, Director, Smithsonian Latino Center, Smithsonian Institution

3:45 p.m. – 4:45 p.m.
SMITHSONIAN AMERICAN ART MUSEUM, Nan Tucker McEvoy Auditorium
KEYNOTE ADDRESS
E. Carmen Ramos, Curator of Latino Art, Smithsonian American Art Museum
What is Latino About American Art?
Introduced by: Tomás Ybarra-Frausto, Independent Scholar

5:00 p.m. - 6:00 p.m.
VISIT EXHIBITION: Our America: The Latino Presence in American Art, Third Floor North

6:00 p.m. – 7:30 p.m.
SMITHSONIAN AMERICAN ART MUSEUM, Nan Tucker McEvoy Auditorium
ARTISTS PANEL Defining and Defying Latino Art: A Conversation with Five Artists
Moderator: E. Carmen Ramos, Curator of Latino Art, Smithsonian American Art Museum
Panelists:
Elia Alba
Maria Martinez-Cañas
Miguel Luciano
Amalia Mesa-Bains
Jesús Moroles
7:30 p.m. – 9:30 p.m.
SMITHSONIAN AMERICAN ART MUSEUM, Luce Foundation Center, Third Floor
RECEPTION
Remarks:
Maria de los Angeles Torres, Executive Director, Inter-University Program for Latino Research

FRIDAY, NOVEMBER 8, 2013
11:00 a.m. – 6:30 p.m.
NATIONAL MUSEUM OF THE AMERICAN INDIAN, Lobby by Rasmuson Theater
REGISTRATION

11:00 a.m. – 12:30 p.m.
NATIONAL MUSEUM OF THE AMERICAN INDIAN, Rasmuson Theater
PLENARY SESSION: A CLOSER LOOK: THE SMITHSONIAN AMERICAN ART MUSEUM’S LATINO COLLECTION IN CONTEXT
Moderator: E. Carmen Ramos, Smithsonian American Art Museum
Panelists:
Abigail McEwen, University of Maryland at College Park
Olga Albizu and the Borders of Abstraction
Yasmin Ramirez, Independent Scholar
Planes, Prisons and Platanos: Tropecalisms in Dysporican Art
Abigail Lapin Dardashti, The Graduate Center, City University of New York
Scherezade Garcia: (Post) Colonial Images of Displacement and Travel

12:30 p.m. – 2:30 p.m.
LUNCH BREAK (On your own)

2:30 p.m. – 4:00 p.m.
NATIONAL MUSEUM OF THE AMERICAN INDIAN, Rasmuson Theater
SESSION 1: ART BEFORE THE LATINO ERA
Moderator: Holly Barnet-Sanchez, University of New Mexico
Panelists:
Tomás Ybarra-Frausto, Independent Scholar
Xavier Martinez (1869-1934): A Precursor of Contemporary Mexican American Art
Renee M. Moreno, California State University, Northridge
“Every Day a Challenge ...”: The Works Progress Administration (WPA) and Denver Artist Juan Menchaca
Constance Cortez, Texas Tech University
Channeling the Past?: The Use of Pre-Columbian Imagery by Mexican American Artists of Texas

2:30 p.m. – 4:00 p.m.
NATIONAL MUSEUM OF THE AMERICAN INDIAN, Room 4018/4019
SESSION 2: DEFYING CATEGORIES
Moderator: Jennifer A. González, University of California, Santa Cruz
Panelists:
Tey Mariana Nunn, National Hispanic Cultural Center Art Museum and Visual Arts Program
Aquí y Ahora: Framing a New Mexican / Nuevo Mexicano Art
Alma Lopez Gaspar de Alba, Artist
Juan Soldado: A Latina Digital Art Intervention on the Tijuana/California Border
Orquídea Morales, University of Michigan
Futurities: Latino Video Art, New Media and the Baroque
2:30 p.m. – 4:00 p.m.
NATIONAL MUSEUM OF THE AMERICAN INDIAN, Patrons Lounge, Fourth Floor
SESSION 3: THE ART OF COLLECTING
Moderator: Gilberto Cárdenas, University of Notre Dame
Panelists:
Harriet and Ricardo Romo, University of Texas at San Antonio
The Impact of a Passion and a Gift: Estampas de la Raza
Armando Durón, Collector, Los Angeles
But What’s it Worth? A Collector’s Dilemma
José Vidal, Vidal Design, SMV Gallery
Living with a Nuyorican Collection

4:00 p.m. – 4:30 p.m.
BREAK

4:30 p.m. – 6:30 p.m.
NATIONAL MUSEUM OF THE AMERICAN INDIAN, Rasmuson Theater
SESSION 4: CURRENT FRAMEWORKS FOR EXPLORING LATINO ART
Moderator: Rita Gonzalez, Los Angeles County Museum of Art
Panelists:
Terezhita Romo, San Francisco Foundation
Re-Searching for an American Art
Karen Mary Davalos, Loyola Marymount University
Theorizing Chicana/o Art: Documenting the Undocumented
Dolores Rivas Bahtli, University of Arizona
A Regional Arc of Photographic Images and Ideas: Latino/a Border Subjects
Taina B. Caragol, National Portrait Gallery, Smithsonian Institution
Circumventing Essence: Framing Portraits by Latino Contemporary Artists

4:30 p.m. – 6:00 p.m.
NATIONAL MUSEUM OF THE AMERICAN INDIAN, Room 4018/4019
SESSION 5: PRESERVING LEGACIES: ARCHIVES AND BEYOND
Moderator: Jason Stieber, Archives of American Art, Smithsonian Institution
Panelists:
Pedro Juan Hernández, Hunter College, CUNY
Forty Years of Puerto Rican Art Collecting in New York: Building an Archival Collection at the Centro de Estudios Puertorriqueños
Ella Maria Diaz, Cornell University
The Politics of Collecting Practice and the Royal Chicano Air Force
Josephine S. Talamantez, Independent Arts and Culture Consultant
The listing of Chicano Park and the Chicano Park Monumental Murals on the National Register: Its Implications on other Chicano/Latino Historical Works of Art

4:30 p.m. – 6:00 p.m.
NATIONAL MUSEUM OF THE AMERICAN INDIAN, Patrons Lounge, Fourth Floor
SESSION 6: EKPHRASIS: THEORY, THEN PRACTICE IN POEMS INSPIRED BY LATINO ART
Moderator: Francisco Aragón, University of Notre Dame
Panelists:
Tino Villanueva
Picture This: The Ekphrastic Poem
Eduardo C. Corral
Slow Lightning
SATURDAY, NOVEMBER 9, 2013
12:00 noon – 3:00 p.m.
SMITHSONIAN AMERICAN ART MUSEUM, G Street Lobby Entrance
REGISTRATION

12:00 noon – 1:30 p.m.
SMITHSONIAN AMERICAN ART MUSEUM, Nan Tucker McEvoy Auditorium
PLENARY SESSION: DEFINING LATINIDAD IN AMERICAN ART
Moderator: Susana Toruella Leval, Independent Curator
Panelists:
Chon A. Noriega, University of California, Los Angeles and Pilar Tompkins Rivas, 18th Street Arts Complex
Curating a Place Called Home
Luis R. Cancel, Entrepreneurial Cultural Consulting
Cultural Notes from Da’Hood: The Struggle Between Puerto Rican/Latino Cultural Identity in NYC
Maria del Mar González-González, University of Utah
Defining Latinidad in American Art: Allora & Calzadilla at the Biennale di Venezia

12:00 noon – 5:00 p.m.
SMITHSONIAN AMERICAN ART MUSEUM, Bookstore
BOOK SALE

1:30 p.m. – 3:00 p.m.
LUNCH BREAK (On your own)

3:00 p.m. – 4:30 p.m.
SMITHSONIAN AMERICAN ART MUSEUM, Nan Tucker McEvoy Auditorium
SESSION 7: ACTIVISM, SOCIAL PRACTICE AND AUDIENCE ENGAGEMENT
Moderator: Arlene Dávila, New York University
Panelists:
V. Gina Díaz, University of New Mexico
Radical Thought, Contemporary Artivism, and the Future of the Latino Art Field
Judith Huacuja, University of Dayton
JP Paralelos: Staging Hybrid Identities Within The Heartland
Luis Adrian Vargas Santiago, University of Texas at Austin
Zapata and Che: Transnational Icons in the Art of Greater Mexico

3:00 p.m. – 4:30 p.m.
SMITHSONIAN AMERICAN ART MUSEUM, Luce Foundation Center Boardroom, Third Floor
SESSION 8: LATINO ART IN PUBLIC SPACES
Moderator: Henry Estrada, Public Art San Antonio
Panelists:
Rosa M. Cabrera, University of Illinois at Chicago
Butterfly Milkweed and the DREAM 9: What’s art got to do with it?
Carlos Callejo, Artist
Chicano Mural Present Status
Marisa Lerer, The University of Denver
The Devil Welcomes You: Luis Jimenez’s Mustang
3:00 p.m. – 4:30 p.m.
SMITHSONIAN AMERICAN ART MUSEUM, McMillan Education Center, First Floor
SESSION 9: THE CITY AS SITE AND SOURCE
Moderator: Carla Stellweg, School of Visual Arts, New York City
Panelists:
George Vargas, Texas A&M University at Kingsville
Chaz Bojorquez, Chicano Cholo Graffiti Writer: Painting Both Wall and Cloud
Johana Londoño, University at Albany, SUNY
Latino Design in the Americas: A Typographer’s Inspiration Across Barrio Landscapes
Rocio Aranda-Alvarado, El Museo del Barrio
Only in New York: The Work of Agustín Fernández

4:30 p.m. – 6:00 p.m.
SMITHSONIAN AMERICAN ART MUSEUM, Lobby, Nan Tucker McEvoy Auditorium
CLOSING RECEPTION
## SCHEDULE AT A GLANCE

### Thursday, November 7, 2013

**SMITHSONIAN AMERICAN ART MUSEUM**

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<thead>
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<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>1:00-4:30 p.m.</td>
<td>Registration and Information</td>
</tr>
<tr>
<td>3:30-3:45 p.m.</td>
<td>Welcome Remarks</td>
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<tr>
<td>3:45-4:45 p.m.</td>
<td><strong>Keynote Address:</strong> What is Latino About American Art?</td>
</tr>
<tr>
<td>5:00-6:00 p.m.</td>
<td>Visit Exhibition: Our America: The Latino Presence in American Art</td>
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<tr>
<td>6:00-7:30 p.m.</td>
<td>Artists Panel: Defining and Defying Latino Art: A Conversation with Five Artists</td>
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<tr>
<td>7:30-9:30 p.m.</td>
<td>Opening Reception</td>
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### Friday, November 8, 2013

**NATIONAL MUSEUM OF THE AMERICAN INDIAN**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>11:00 a.m.- 6:00 p.m.</td>
<td>Registration and Information</td>
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</tbody>
</table>
| 11:00 a.m.-12:30 p.m. | Plenary Session 1  
A Closer Look: The Smithsonian American Art Museum’s Latino Collection in Context |
| 12:30 – 2:30 p.m.  | Lunch Break                                                          |
| 2:30-4:00 p.m.    | Panel Session 1  
Art Before the Latino Era                                            |
| 4:00 – 4:30 p.m.  | Break                                                                |
| 4:30-6:30 p.m.    | Panel Session 4  
Current Frameworks for Exploring Latino Art                           |
| 4:30-6:00 p.m.    | Panel Session 5  
Preserving Legacies: Archives and Beyond                             |
|                  | Panel Session 6  
Ekphrasis: Theory, Then Practice in Poems Inspired by Latino Art     |

### Saturday, November 9, 2013

**SMITHSONIAN AMERICAN ART MUSEUM**

<table>
<thead>
<tr>
<th>Time</th>
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<tr>
<td>12:00-3:00 p.m.</td>
<td>Registration and Information</td>
</tr>
<tr>
<td>12:00-6:00 p.m.</td>
<td>Book Sale @ Museum Bookstore</td>
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</tbody>
</table>
| 12:00-1:30 p.m. | Plenary Session 2  
Defining Latinidad in American Art                                   |
| 1:30 – 3:00 p.m. | Lunch Break                                                         |
| 3:00 – 4:30 p.m. | Panel Session 7  
Artivism, Social Practice and Audience Engagement                   |
|                | Panel Session 8  
Latino Art in Public Spaces                                           |
|                | Panel Session 9  
The City as Site and Source                                           |
| 4:30-6:30 p.m. | Closing Reception                                                    |
INDEX OF PARTICIPANT NAMES AND PANEL SESSIONS

Aragón, Francisco, Panel Session 6
Aranda-Alvarado, Rocio, Panel Session 9
Bahti, Dolores Rivas, Panel Session 4
Barnet-Sanchez, Holly, Panel Session 1
Cabrera, Rosa M., Panel Session 8
Callejo, Carlos, Panel Session 9
Cancel, Luis R., Plenary Session 2
Caragol, Taina B., Panel Session 4
Cárdenas, Gilberto, Panel Session 3
Corral, Eduardo C., Panel Session 6
Cortez, Constance, Panel Session 1
Dardashti, Abigail E. Lapin, Plenary Session 1
Davalos, Karen Mary, Panel Session 4
Dávila, Arlene, Panel Session 7
Díaz, Ella María, Panel Session 5
Díaz, V. Gina, Panel Session 7
Durón, Armando, Panel Session 3
Estrada, Henry, Panel Session 8
González, Jennifer A., Panel Session 2
Gonzalez, Rita, Panel Session 4
González-Gonzáles, María del Mar, Plenary Session 2
Hernández, Pedro Juan, Panel Session 5
Huacuja, Judith, Panel Session 7
Londoño, Johana, Panel Session 9
Lerer, Marisa, Panel Session 6
Leval, Susana Toruella, Plenary Session 2
Lopez Gaspar de Alba, Alma, Panel Session 2
McEwen, Abigail, Plenary Session 1
Morales, Orquídea, Panel Session 2
Moreno, Renee M., Panel Session 1
Noriega, Chon A., Plenary Session 2
Nunn, Tey Marianna, Panel Session 2
Ramos, E. Carmen, Keynote and Plenary Session 1
Ramírez, Yasmin, Plenary Session 1
Romo, Harriett, Panel Session 3
Romo, Ricardo, Panel Session 3
Romo, Terezita, Panel Session 4
Stellweg, Carla, Panel Session 9
Stieber, Jason, Panel Session 5
Talamantez, Josie, Panel Session 5
Tompkins Rivas, Pilar, Plenary Session 2
Vargas, George, Panel Session 9
Vargas Santiago, Luis Adrian, Panel Session 7
Vidal, José, Panel Session 3
Villanueva, Tino, Panel Session 6
Ybarra-Frausto, Tomás, Panel Session 1
PRESENTERS BIOS (As of September 24, 2013)


Francisco Aragón is the author of Glow of Our Sweat (2010), a collection of poetry, translations, and prose, as well as Puerta del Sol (2005), a dual-language book of poems. He is also the editor of the award-winning anthology, The Wind Shifts: New Latino Poetry (2007). His poems, translations, and commentary have appeared in various print and online venues. He directs Letras Latinas, the literary program of the Institute for Latino Studies at the University of Notre Dame. “PINTURA:PALABRA, a project in ekphrasis”—a Letras Latinas initiative—will launch at “Latino Art Now!” in 2013 in Washington, D.C.

Dolores Rivas Bahti, a 1998 IUPLR alumna, in 2001 received her Ph.D. in U.S. History, with a doctoral minor in Art History. She recently held consecutive visiting research appointments at the Center for the Study of Race and Ethnicity in North America (CSERA), Brown University, for continuing research on spiritual and political dimensions of Spanish exile and migration in Mexico and immigrant allegories of faith in Arizona. Her work also explores photographic dynamics in the North by Southwest U.S.-Mexico border region. She teaches Latin/o American art and politics at the University of Arizona Dept. of Spanish and Portuguese, in Tucson.

Rosa M. Cabrera is the director of the UIC Latino Cultural Center. She earned her Doctorate in Anthropology and B.A. in Design from UIC. Cabrera has taught courses in anthropology, social justice and Latino identity and citizenship. She has talked extensively on the role of ethnic museums/centers in shaping community identity—which was the topic of her dissertation. Prior to joining UIC, she was at The Field Museum where she led a research team in a project to better understand how cultural values and traditions impact community residents’ understanding and practice of eco-friendly activities. She is leading a project to establish a Heritage Garden on the UIC campus to make connections between cultural and environmental sustainability and using the arts to increase public dialogue on pressing contemporary issues.

Carlos Callejo is an artist, muralist and art advocate with more than thirty years experience in coordinating, directing and executing public art projects. He is the founder/co-founder of El Centro Cultural del Pueblo, Echo Park L.A.; Social and Public Art Resource Center (SPARC) in
Venice, California; Coalition of Artist United for Social Action (CAUSA) in El Paso, Canutillo Cultural Center in Texas and has been Artistic Director for the Spaghetti Bowl Murals Project. His work is in public and private collections. He holds a degree in graphic arts from California State University and studied at Otis Art Institute and Lamama Umbria Institute in Spoleto, Italy.

Luis R. Cancel is an artist, curator, arts administrator, and distinguished public servant. He served as Director of Cultural Affairs of San Francisco (2008 to 2011) and as a member of the National Museum of the American Latino Commission (2009-2011). He was Executive Director of the Clemente Soto Vélez Cultural Center in New York City (2005-2007) and Executive Director of the Bronx Museum of the Arts (1978-1991). Mr. Cancel was appointed Commissioner of the New York City Department of Cultural Affairs (DCA) in 1991. He holds Masters Degrees from Harvard University - John F. Kennedy School of Government (MPA), and from New York University (MA), and has lectured extensively on twentieth-century Latin American art. He earned his BFA from Pratt Institute.

Taína B. Caragol is Curator of Latino Art and History at the National Portrait Gallery, Smithsonian Institution, where she is in charge of raising the visibility of Latino historical figures and portraitists through exhibitions, acquisitions, and research. She was Curator of Education at Museo de Arte de Ponce from 2010 to 2011, and Latin American Bibliographer at The Museum of Modern Art from 2003 to 2007. She recently defended her doctoral dissertation at the Graduate Center, City University of New York. Her investigation focuses on New York alternative museums and non-commercial galleries that showcased Latino and Latin American art in the 1970s and 1980s.

Eduardo C. Corral is a CantoMundo fellow. His work has been honored with a “Discovery”/The Nation Award and the J. Howard and Barbara M.J. Wood Prize from Poetry. He has served as the Olive B. O’Connor Fellow in Creative Writing at Colgate University and as the Philip Roth Resident in Creative Writing at Bucknell University. Slow Lightning, his first book of poems, was selected by Carl Phillips as the 2011 winner of the Yale Younger Poets competition. He’s the recipient of a Whiting Writers’ Award and a National Endowment for the Arts Fellowship.

Constance Cortez is an Associate Professor of Art History in the School of Art at Texas Tech University. Her two most recent volumes are Death and Afterlife in the Early Modern Hispanic World, co-edited with John Beusterien (University of Minnesota Press, 2010) and Carmen Lomas Garza (UCLA and the University of Minnesota Press, 2010), for which she was awarded first place in the category of “Best Arts Book (English)” at the 2011 International Latino Book Awards. She is currently working on a volume on the impact of popular culture in contemporary Chicana/o Art.

Abigail Lapin Dadashti is currently a Ph.D. candidate at The Graduate Center, City University of New York, focusing on post-war Latin American art and architecture. Her research explores issues of race, religion and transnationalism. She received her B.A. in Spanish and Art History from NYU and her M.A. in Art History from the Institute of Fine Arts, NYU. She has worked at the Metropolitan Museum of Art, El Museo del Barrio, the American Federation of Arts and Queens Museum of Art. Her work was recently published in Border-Lines, Journal of the Latino Research Center, University of Nevada.

Karen Mary Davalos is professor and chair of Chicana/o Studies at Loyola Marymount University.
University. She is the only scholar to have written two books on Chicano museums, Exhibiting Mestizaje: Mexican (American) Museums in the Diaspora (University of New Mexico Press, 2001) and The Mexican Museum of San Francisco Papers, 1971-2006 (The Chicano Archives, vol. 3, UCLA Chicano Studies Research Center Press, 2010, the Second Place winner of the International Latino Book Award for Best Reference Book in English from Latino Literacy Now.) Her book, Yolanda M. López (UCLA CSRC Press with distribution by University of Minnesota Press, 2008) is the recipient of two book awards. In 2012 she received the President’s Award for Art and Activism from the Women’s Caucus for Art.

**Ella Maria Díaz** is an assistant professor of English and Latino/a Studies at Cornell University. She was a lecturer at the San Francisco Art Institute from 2006 until 2012. Her dissertation, “Flying Under the Radar with The Royal Chicano Air Force: The Ongoing Politics of Space and Ethnic Identity” won the College of William and Mary’s Distinguished Dissertation Award in 2010. Ella has published through U.C. Santa Barbara’s Imaginarte e-publication, *Aztlán: The Journal of Chicano Studies*, and in *Chicana/Latina Studies: The Journal of Mujeres Activas en Letras y Cambio Social*. (NOTE: NO DIACRATICS ON NAME)

**V. Gina Díaz** is a Ford Foundation Predoctoral Fellow who began the Ph.D. program in American Studies at the University of New Mexico while working as the senior curator at the National Hispanic Cultural Center Art Museum. Gina received her M.A. in Museum Studies from John F. Kennedy University and worked in museums in Northern California before moving to Albuquerque. Her areas of research and teaching are critical ethnic studies; women of color, indigenous, and transnational feminisms; queer of color critique; postcolonial studies; and cultural studies of the Americas including art, performance, critical museum studies, and cultural politics.

**Armando Durón** has been collecting Chicano Art by Los Angeles-based artist for over thirty years. The collection is augmented by exhibition catalogs, brochures and invitations, and other ephemera about the Chicano art scene in Los Angeles. Durón has been a frequent writer and speaker on Chicano art in the last few years.

**Pedro Juan Hernández** is Senior Archivist in the Archives of the Puerto Rican Diaspora in the Centro de Estudios Puertorriqueños at Hunter College, CUNY. He has devoted his professional life to the preservation and dissemination of the Puerto Ricans Stateside historical legacy, four years as the Head Archivist in the Department of the Puerto Rican Community Affairs (1989-1993), and nineteen years (1993-2012) at Centro. He has worked in exhibitions such as “Labor” at Hunter College East Harlem Gallery (2011-2012), “Nueva York, 1613-1945” at El Museo del Barrio (2010-2011), “El Barrio: Puerto Rican New York” at the Museum of the City of New York (2005). He is coauthor of *Pioneros: Puerto Ricans in New York City*, part I and II.

**María del Mar González-González** received her Ph.D. from the University of Illinois at Urbana Champaign in Art History with an emphasis in Modern and Contemporary Latin American, Caribbean, and Latino/a art. Currently a postdoctoral fellow at the University of Utah, her research and teaching focus on 20th century art biennials, the global art market, reprographic arts, national identity, institutional history, and the intersections of art and politics. She has held numerous fellowships in museums and cultural institutions including the Getty Foundation, National Museum of American History-Smithsonian Institution, Los Angeles County Museum of Art, and the Phillips Collection. González is currently working on an article on Puerto Rico-based
conceptual art team Allora & Calzadilla’s exhibition at the United States Pavilion for the 2011 Biennale di Venezia.

**Judith L. Huacuja** is an Associate Professor of Contemporary and Latin American Art History at the University of Dayton. She holds a Ph.D. in Art History from the University of California, Santa Barbara. Her teaching and research examine multi-ethnic activism in the arts of America and Latin America. Dr. Huacuja has received Ohio Humanities Grants to support publications on African American art from the Midwest and a Smithsonian Fellowship for research into Chicana art activism. Publications include "Chicana Critical Pedagogies: Art as Critique and Intervention," “"Borderlands Critical Subjectivity in Recent Chicana Art," *Masks, Music, and Musings: A Retrospective Exhibition on the Art of Curtis Barnes Sr.* and *Marking the Past/Shaping the Present: The Art of Willis Bing Davis.*

**Marisa Lerer** is an assistant professor of contemporary art at the University of Denver. She received her Ph.D. from the Graduate Center, City University of New York in modern and contemporary art in Latin America and has been honored with fellowships from Fulbright, New York University/Le Centre national de la recherche scientifique, and CUNY’s Center for Place, Culture and Politics. She specializes in public art and memorials and is a board member of Public Art Dialogue. Her current book project investigates patronage and artistic strategies for memorializing Argentina’s victims of state-sponsored terrorism.

**Johana Londoño** is Assistant Professor in the Dept. of Latin American, Caribbean, and Latino Studies, University at Albany, SUNY. She received a PhD from the American Studies Program at NYU and BFA from The Cooper Union. Johana is currently working on a book manuscript titled, *Barrio Abstractions: The Latinization of Cities, Urban Design, and the Limits of Representation*, based on her dissertation, which won this year’s Best Dissertation Award from the Latin American Studies Association (2013). Her publications include a chapter in *Latino Urbanism: The Politics of Planning, Policy, and Redevelopment* (NYU Press) and an article on Latino Design in the journal *Identities: Global Studies in Culture and Power*.

**Abigail McEwen** is assistant professor of Latin American art history at the University of Maryland. Her research interests include the art of twentieth-century Cuba, Latin American avant-garde movements, and the history of abstraction across the Americas. Recent publications consider the work of Cuban artists Agustín Fernández, Sandú Darié, and Loló Soldevilla, and a new project is underway on the Puerto Rican Abstract Expressionist, Olga Albizu. With support from the Dedalus Foundation and the Graduate School at the University of Maryland, she is currently working to complete her book manuscript, "Revolutionary Horizons: Art and Polemics in 1950s Cuba."

**Orquidea Morales** is a PhD student in the department of American Culture Studies at the University of Michigan. Her research focuses on the intersection between horror studies and Latina/o studies in different cultural productions specifically films. She has received bachelors in Spanish and Psychology from Texas State University- San Marcos and a Masters in Interdisciplinary Studies with a concentration in Spanish and a graduate certificate in Mexican American Studies from the University of Texas-Pan American.

**Renee M. Moreno** is Professor in the Chicano/a Studies Department at California State
University, Northridge, where she teaches composition and literature courses. She holds a Ph.D. in English and Education from the University of Michigan and has held post-doctoral fellowships at the University of California, Los Angeles and the University of Notre Dame. Dr. Moreno directs the Ronald E. McNair Post-Baccalaureate Scholars Program, funded by the U.S. Department of Education. She is currently working on a book length project recovering an early history of Chicano artists in Denver and a manuscript on Chicano boxers' entry into the sport.

**Tey Marianna Nunn** is Director of the Art Museum at the National Hispanic Cultural Center in Albuquerque. Previously, she was Curator of Contemporary Latino collections at the Museum of International Folk Art in Santa Fe. She is the author of *Sin Nombre: Hispana and Hispano Artists of the New Deal Era* (University of New Mexico Press, 2001). Nunn has curated such acclaimed exhibits as *Cyber Arte: Tradition meets Technology, Meso-Americiancs (Maneuvering Mestizaje) de la Torre Brothers and Border Baroque and Stitching Resistance: The History of Chilean Arpilleras*. Nunn is active in issues concerning Latinos and museums and has been elected twice to the Board of Trustees for the American Association of Museums (AAM). Her awards include numerous research fellowships, “Santa Fe Arts Person and Woman of the Year 2001,” and the 2008 President’s Award by the Women’s Caucus for the Arts of the College Art Association.

**Yasmin Ramirez** holds a Ph.D. in art history from the Graduate Center of the City University of New York. She is currently a guest curator at the Bronx Museum of the Arts and is affiliated with El Museo Del Barrio, Taller Boricua, and The Caribbean Culture Center. She previously was Research Associate at The Center for Puerto Rican Studies, Hunter College where she oversaw the digitization of works on paper and writings on Puerto Rican artists for the International Center for Arts of the Americas Digital Archive. Among her publications are "Snap Shots: A Short History of the Association of Hispanic Arts" (2013); “The Creative Class of Color in New York” (2009); “The Activist Legacy of Puerto Rican Artists in New York and the Art Heritage of Puerto Rico” (2007); “Puerto Rican Light: To Allora and Calzadilla” (2006); “Nuyorican Visionary: Jorge Soto and the evolution of an Afro-Taino aesthetic at Taller Boricua (2005); and “Parallel Lives, Striking Differences: Notes on Chicano and Puerto Rican Graphic Arts of the 1970s” (1999).

**Harriett Romo** is a Professor of Sociology at The University of Texas at San Antonio (UTSA) and the Director of the UTSA Child and Adolescent Policy Research Institute and the UTSA Mexico Center. She has conducted research, taught, and published in the areas of immigration, border studies, Latino children and families, the sociology of education, and sociology of childhood. She is co-editor of the book *Transformation of La Familia on the U.S.-Mexico Border* (2008) that originated from an IUPLR Working Group on Families on the Border. She draws on her sociological perspective to shape the Mexican American and Mexican print collection that she and her husband, Dr. Ricardo Romo, have built as they lived in California and Texas over their 46 years of marriage. A gift of their collection to the McNay Museum of Contemporary Art in San Antonio, Estampas de la Raza, was exhibited in San Antonio and is traveling to Albuquerque, New Mexico; Raleigh, North Carolina; and Los Angeles, California. UT Press has published the book of the exhibit, Estampas de la Raza, 2012.

**Ricardo Romo**, is a Professor of U.S. History with a specialization in urban history and history of the U.S. Southwest. He is President of The University of Texas at San Antonio (UTSA). His book,
East Los Angeles: History of a Barrio, has been translated into Spanish and is used widely in history classes throughout the United States and Mexico. Through his initiative as President of UTSA for the past fourteen years, UTSA has collected and exhibited the art of Latino artists and local San Antonio artists. The collection now includes over 1,400 pieces that have been added during Ricardo’s tenure as President. Ricardo’s research and scholarly interests lie in Chicano history and art. He is a recognized photographer with his work shown in China and the Photo septiembre events each year in San Antonio. He donates his photos to non-profits for fundraising events for scholarships. He and his wife, Dr. Harriett Romo, have donated Mexican American works of art to the UT Austin Benson Latin American Library, the San Antonio Museum of Art, the San Antonio Western Art Museum, and the San Antonio McNay Contemporary Art Museum.

Tere Romo is the Program Officer for Arts and Culture at the San Francisco Foundation. She was formerly a research associate and the Arts Project Coordinator for the UCLA Chicano Studies Research Center. Her exhibition, “Art Along the Hyphen: the Mexican-American Generation” was one of four exhibitions within the UCLA CSRC’s “LA Xicano,” a collaborative project included in the Getty Foundation’s regional initiative called “Pacific Standard Time: Art in LA 1945-1980.” Romo also served as the Resident Curator at The Mexican Museum of San Francisco, where she organized exhibitions and public programs. An art historian, she has published essays on Chicana/o art and is the author of “Malaquias Montoya” (UCLA CSRC Press with distribution by University of Minnesota Press, 2011).

Josie S. Talamantez is an Arts Management Specialist with experience in Cultural Resource Management and Governmental Relations and Public History. She is the former Chief of Programs and Legislative Liaison at the California Arts Council. In addition, she was the Executive Director of La Raza Galería Posada in Sacramento and Centro Cultural de la Raza in San Diego. She has been a Board Member of the National Association of Latino Arts and Culture (NALAC); Capitol Area Indian Resources, Inc. (CAIR); and is a Co-founder of Chicano Park and a member of the Chicano Park Steering Committee as well as member of the Royal Chicano Air force (RCAF.) She was a collaborator to the late artist, Armando R. Cid, conducting arts workshops and creating traditional family *Altares* for the observance of Dia de los Muertos/Day of the Dead. Ms. Talamantez holds an MA in History focusing on public history and the Chicano civil rights era.

George Vargas attended The University of Michigan, earning a BFA, MA, and PHD. An associate professor of art history at Texas A & M University, Kingsville (TAMUK), his recent publications document Mexican American or Chican@ art in American culture: Contemporary Chican@ Art: Color and Culture for a New America; and “CiySpirit: An American People’s Mural in Detroit’s Mexicantown,” Latinos in the Midwest. Vargas organized two exhibitions featuring the art collection of Cheech Marin: Pintores de Aztlan (Spain) and Menudo (Texas). Vargas recently established the Institute of Architecture Engineering Heritage (TAMUK), to promote historic preservation in Texas and research of the planned, built, and virtual environment.

Jose Vidal is a designer and freelance curator living in New York City. Born in Puerto Rico but raised in NYC, he has studied art history and architecture at New York University and Harvard. Throughout his life he has enjoyed collecting art, and has, during the past fifteen years, developed a particular interest in Nuyorican art. By curating exhibitions, selling art and sponsoring artists talks, he hopes to promote the career of Latino artists. At present time,
he is working on a catalogue of the "Jibaro Paintings" by the artist David Antonio Cruz.

**Tino Villanueva**'s most recent book of poems is *So Spoke Penelope* (2013). Previous collections include *Shaking Off the Dark* (1984); *Crónica de mis años peores* / *Chronicle of My Worst Years* (1994); *Scene from the Movie GIANT* (1993), which won the American Book Award; and *Primera causa* / *First Cause* (1999), a chapbook on memory and writing. Villanueva has been anthologized in *An Ear to the Ground: An Anthology of Contemporary American Poetry* (1989), *Poetas sin fronteras* (2000), and most recently in *The Norton Anthology of Latino Literature* (2011). He teaches in the Department of Romance Languages at Boston University.

**Tomás Ybarra-Frausto** is an independent scholar. He was formerly the Associate Director for Creativity and Culture at the Rockefeller Foundation. He retired in 2006. Previous to his work with the Rockefeller Foundation, Dr. Ybarra-Frausto was a tenured professor at Stanford University in the Department of Spanish and Portuguese. He served as chair of the Smithsonian Council and has written and published extensively on Latin American and U.S. Latino arts and culture. In 1998 he was awarded the Henry medal by the Smithsonian Institution and in 2009 he received the “Order of the Aztec Eagle,” the highest honor bestowed by the Mexican Government to a non-Mexican citizen. The award was given for “lifetime achievement in promoting understanding between the United States and Mexico through the arts and humanities.”