Daniel Zack Garza

MCWP 50

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ANNOTATED BIBLIOGRAPHY

Draft 1

Vargas, George. *Contemporary Chican@ Art: Color & Culture for a New America*. University of Texas Press, 2010.

Vargas has two primary claims in this work - that Chicano art has become increasingly present and influential within the world of art, and simultaneously that it has been largely excluded from what is considered American mainstream art. The first claim is supported by evidence that, in some regions, the Chicano population is no longer a minority, and thus by definition their productions contribute to a sense of American social and cultural identity. That their art does indeed reflect this sense of identity is supported by the analysis of iconography and an investigation of the cultural context surrounding their production. The second claim is supported by further sub-claims that Chicano art has been discredited due (for instance) to its political implications and iconoclastic producers, as well as its use of new methods and media.

The author's purpose with this work is to attempt to rectify the damage related to these claims by documenting many overlooked forms of Chicano artistic production, and then communicating to a broad audience the cultural context that brought them into being and highlighting how they contribute to and reflect modern American identity at both local and national levels. A limitation of this approach is that a cohesive narrative of this form forces a certain amount of homogenization among disparate Chicano communities, which can diminish the effects phenomena in more localized regions.

Cordova, Cary. *The Heart of the Mission: Latino Art and Identity in San Francisco*. 2005.

Cordova's argument is a more localized version of Vargas', and revolves around the idea that the "Mission school" of Chicano artists in the Bay Area made significant but oft-overlooked cultural contributions. A secondary claim is that this collection of works, grouped by time period and physical location, actually do reflect a connected and cohesive community. The first claim is supported by examples of ways in which the mainstream has both consumed and displaced their works, with particular attention given to ongoing gentrification in this region. It is also supported by evidence of political messages interleaved in specific works. Both claims are also supported by an exploration of iconography in specific works, as well as various modes of commercial acceptance of public art, and direct interviews with a number of artists from this school.

The purpose of this source is to highlight and catalogue the contributions of a specific region, in which many significant works of art were transitory in nature and were not critically accepted as art while they existed. This work foils the downsides of Vargas' work by focusing on a specific region - this is slightly countered by the choice of region, which is an immigrant destination for an extremely broad range of cultures while simultaneously being situated in a relatively compartmentalized city. A strength of this approach, however, is that it highlights the many ways in which pieces can reflect many facets of a community, while simultaneously speaking to larger issues as well.

Bullock, Lara Kathryn. “Moral Vandals: Street Artists in the Service of Change.” *University of California, San Diego*, 2015.

Bullock argues that "street art" is characterized less by its medium, aesthetics, or physical presence, and more by a shared set of ideologies, messages, and desired outcomes. She explores more recent developments within street art, and claims that street art is no longer an "outsider practice" and has instead developed into a global form of high art that has social, moral, and ethical dimensions. This claim is supported by a modern case study of the works of several modern street artists -- "JR", "Swoon", and Os Gemeos -- and comparisons to several artists who bridged the gap between street art and high art, including Basquiat, Haring, and Banksy. Bullock also claims that the aforementioned modern street artists practice a form of art that is critically different than that of the latter group.

The purpose of this source is to situate modern street art as a form of art that is global, contemporary, and fits into the zeitgeist of high art. This source is a PhD dissertation, which although not peer-reviewed, is published through the University of California and is the product of a doctoral candidate that has extensively researched this subject. I don't believe it specifically addresses Latin-American/Chicano art, but it creates an important temporal link between works that have been historically regarded as "high art", such the murals of the 1900s, or the products of well-known artists in the late 1900s, and the productions that have been created in the past 5-10 years.