

One Language is Never Enough: Latino Artists in Southern New England

Introduction

This exhibition features works by twenty-four, professional, contemporary Latino artists from Massachusetts, Connecticut, and Rhode Island. Several teach on the college level, and several have national or international reputations. Artworks were chosen for their diversity of media and high quality, and not with any particular theme in mind (although a few themes emerge).

FAM hopes visitors come away from this exhibition understanding that contemporary Latino artists work in all media and create museum-quality art about all kinds of subjects, and are living here in New England.

Teachers please note: Drawings by Raúl Gonzalez III will not be included on the tour due to their violent and sexual content. These works are displayed behind a wall so students will not see them as they pass through the gallery.



Themes

- Concern for the environment
- Spirituality
- Identity: Biculturalism and heritage; Stereotypes of Latinos
- Explorations of art materials, composition, and blending artistic styles



Exhibition Components

Artworks

- Realistic and abstract paintings
- Sculpture: Traditional wood *Santos* carvings; mixed media sculpture
- Prints: Silkscreen prints; linoleum prints of Yoruba (African) deities,
- Photography of traditional festivals in Honduras; of the artist as different personas, and more
- Videos
- Collages

Educational

Labels in English and Spanish, in the exhibition and Learning Lounge

In the Learning Lounge (interactive)

- Definition of Latino, small map of Latino countries
- Writing activity: Share memories evoked by the exhibition (one person at a time)
- Drawing activity focusing on the use of line (1-2 people at a time); sketch (non-violent, non-sexual) by artist Raúl Gonzalez on display
- Short video showing carving of high-density foam used by artist Victor Pacheco
- Model of a *Santos* carving in process, examples of templates, books and tools belonging to the artist Carlos Santiago
- 11-minute video about three Yoruba deities (prints of which are in the exhibition) read in English and Spanish by artist Imna Arroyo and her daughter (seating for 4, possibly two more on floor)
- A touchable (gently) collage, display case showing collage materials used by artist Diane Barcelo
- Collage activity using lickable colored paper and rubber stamps (adult supervision needed) – (seating for 4)
- Painting with water using a Chinese brush and a regular flat brush on a Buddha Board – referring to artist Miguel Trelles’s work combining Chinese and Latino landscape motifs (one person at a time)
- Display case showing artist Lisie Orjuela’s art materials and tools
- Photography activity: Using your own phone/camera, select a backdrop and choose some props to wear, and have your photo taken. Short explanatory label about the history of artists taking on different personas.

'Latino' is short for 'latinoamericano.' Strictly-speaking it refers to people who come from the territories in the Americas and Caribbean Sea colonized by Latin nations, such as Portugal, Spain, and France, whose languages are derived from Latin. People from Mexico and even French-speaking Haiti are thus all 'latinoamericanos.'

For the most part, however, individuals from countries which were French colonies (such as Haiti) do not consider themselves Latinos, as their cultural identity tends to be different from those countries colonized by Spain and Brazil.

From: Angel R. Oquendo, Re-Imagining the Latino/a Race, 12 Harvard BlackLetter L.J. 93, 96 - 97 (1995), and Joana Dos Santos, Cleghorn Neighborhood Association, Fitchburg MA.

Latin American Countries

Argentina	Haiti
Bolivia	Honduras
Brazil	Martinique (France)
Chile	Mexico
Columbia	Nicaragua
Costa Rica	Panama
Cuba	Paraguay
Dominican Republic	Peru
Ecuador	Puerto Rico (US)
El Salvador	Saint Barthélemy (France)
French Guiana	Saint Martin (France)
Guadeloupe (France)	Uruguay
Guatemala	Venezuela

Santos de palo

From Religious Icons to Folk Art

Carved wooden saints, *santos de palo*, have been a tradition in Puerto Rico since the late 1400s, when Catholicism was introduced by the Spanish colonists. Originally *santos* occupied household altars, where they were worshipped by their owners. People believed the wooden saints could deliver their prayers for good fortune and healing directly to God.

Today *santos* are seen as folk art, symbols of Puerto Rican culture, and are found in galleries and museums. This proud tradition is carried on by *santos* carvers like Carlos Santiago in Puerto Rico and the United States.

Adapted from an article by David Morales and the Santos team of The Puerto Rican Cuatro Project, found on the website below.

To learn more about *santos* history and carving, visit
The Puerto Rican Cuatro Project at <http://www.cuatro-pr.org>

Santos de palo

De Iconos Religiosos al Arte Popular

Los santos de madera tallada, *santos de palo*, han sido una tradición en Puerto Rico desde las finales de los años 1400, cuando el catolicismo fue introducido por los colonizadores españoles. Originalmente los *santos* ocupaban altares domésticos, en donde eran adorados por sus dueños. La gente creía que los santos de madera podían entregar sus oraciones para la buena fortuna y curación directamente a Dios.

Hoy en día los *santos* son vistos como arte popular, símbolos de la cultura puertorriqueña, y son encontrados en galerías y museos. Esta orgullosa tradición continua en Puerto Rico y Estadounidense por los talladores de *santos* como Carlos Santiago.

Adaptado de un artículo por David Morales, y el equipo Santos del Proyecto del Cuatro Puertorriqueño se puede consigr en la pagina de web abajo.

Para aprender más acerca de la historia y el tallado de *santos*, visite
el Proyecto del Cuatro Puertorriqueño
<http://www.cuatro-pr.org>