



**urban  
arts** INSPIRING  
PUBLIC EDUCATION  
**partnership**

# Latin American Resource Guide

## Professional Development Series



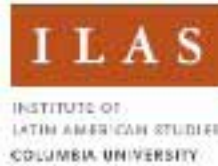




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As a national resource center for K-12 education, the Institute of Latin American Studies (ILAS) at Columbia University supports and develops activities and resources that reach thousands of teachers and students. ILAS and the Center for Latin American Studies at New York University maintain a consortium under the U.S. Department of Education's Title VI Funds that expand our array of courses, workshops and events. ILAS programming and support offers educators in the city resources to incorporate Latin America into their classroom and their students' daily lives. The program draws on the expertise and support of faculty and students across Columbia University to foster exchange and creative ways from which to learn about the region.

ILAS is excited to partner with Urban Arts in producing this Latin American Resource Guide, and we invite you to visit our website at <http://ilas.columbia.edu/> and to say hello in person when you are next in Morningside Heights.



Urban Arts Partnership advances the intellectual, social and artistic development of underserved public school students through arts-integrated education programs to close the achievement gap.

Urban Arts Partnership accomplishes its mission through a variety of interdisciplinary arts programs that include in-school classroom integration, after-school programs, master classes, professional development, summer programs, arts festivals, and special projects. The organization provides student-centered arts instruction in filmmaking, digital music production, photography, visual arts, theatre, design, dance, and language arts. Presented in schools, at festivals, during community events, online, and in televised features, our students' final projects are consistently high quality and have garnered competitive, national awards while giving voice to countless stories from across the city.

We are proud to serve as a founding cultural partner of new small schools, an award-winning provider of exemplary arts education, a community connector with leading NYC cultural institutions, a leader in creative learning for ELL & SWD populations, and as a developer of school professionals.







# Professional Development Series

**Lesson One:  
Representation**

**Art Form:  
Visual Art**

**Title of Workshop:  
Walls That Speak**

Experience • Study • Create • Refine • Present • Reflect



Printe mi nombre para la  
Alba y famosa artista June  
Duch y fue en la ciudad de  
Santa Barbara, de  
California del Sur  
en el mes de Enero  
de 1941  
Barbara





## Professional Development Series Lesson One: Representation

Art Form:  
Visual Art

Title of Workshop:  
Walls That Speak

### Project Description:

In this project, Mexican muralism is explored as a method of representing community. With the use of masterworks, participants will learn the importance of muralism in Mexico and its relationship to Mexican history and culture. By learning how murals use symbolism, time and movement, participants will be able to create mini murals based on the three elements and reflect on connections between Latin American culture and their own experience.

### Guiding Question:

How do muralists use composition, time and symbolism to share a message in a public way?

### Masterwork:

“The Presence of Teachers in the History of Mexico” by Aurora Reyes Flores  
“Man at the Crossroads Looking with Hope and High Vision to the Choosing of a New and Better Future” by Diego Rivera

## About the Artists

### Diego Rivera

(December 8, 1886 – November 24, 1957) was a prominent Mexican painter born in Guanajuato, Guanajuato, and husband of Frida Kahlo (1929–1939 and 1940–1954). His large wall works in fresco helped establish the Mexican Mural Movement in Mexican art. Between 1922 and 1953, Rivera painted murals among others in Mexico City, Chapingo, Cuernavaca, San Francisco, Detroit, and New York City.

### Aurora Reyes Flores

(September 9, 1908 – April 26, 1985) was a Mexican painter born in Hidalgo del Parral. She was the first female exponent of Mexican muralism.

## About the Artwork

Mural painting is not simply a public art form, but in Mexico has a history as a means of social protest. Often speaking for the disenfranchised, the art is a space for communication and public discourse between artists and the community they represent. Muralists believed that art, the highest form of human expression, was a key force in social revolution. Together, they created the Labor Union of Technical Workers, Painters and Sculptors and devoted themselves to large-scale murals illustrating the history of Mexico, its people, its society, and the revolution. Their work was not always received positively.

This environment included many revolutionary ideals such as land reform, civil liberties, welfare and public health, public education for all, and other liberal reforms. The early post-revolutionary period found many Mexican artists looking to indigenous traditions and subject matter for inspiration. A number of like-minded artists in Mexico turned to their own history and artistic heritage, namely Mexico's pre-Columbian cultures and indigenous peoples. The 1920s were the height of the muralist effort in Mexico, a movement which marked the high point of Mexican influence throughout Latin America and the United States.

Even though Mexican muralism is considered an artistic movement, it can also be considered a social and political movement. This style was thought of as a teaching method and it was expressed in public places where all people could have access to it regardless of race and social class. The themes involved events from the political climate of the time and as a reaction to the Mexican Revolution.

## Section Two: Lesson

### Materials Needed:

- Poster board
- Photos printed from the internet or sourced from printed media
- Glue/adhesive
- Crayons
- Oil Pastels
- Pencils
- Resource Packet

### Prep:

- Source images from magazines, etc. or print images from Google image relating to the theme of community. Searches can include-
- Time: images of past, present and future-a "before" and "after" photograph of the same street, historical figures, current corresponding figures, cultural icons of varying decades
- Movement: storyboards, time lapse images, seasonal images of one thing
- Symbol: Flags, natural landscapes, symbols for peace, animals

## Vocabulary

- Mural
- Social protest
- Disenfranchised

## Outcomes & Standards Met (Participants Will Be Able To...):

- Understand the importance that murals plays in Mexico and find personal relevance to the subject.
- Understand how composition, time, and symbols convey messages in murals.
- Find new techniques in art making and composition.
- Conduct a constructive peer to peer review.

## Part 1 - Experience (15 minutes):

What do you notice about the artwork? What questions do you have?

- Show: Image i: "The Presence of Teachers in the History of Mexico" by Aurora Reyes Flores
- Ask: Look at the image. What questions do you have? Who do you see in the mural? What are they doing? What symbols do you see? What do you think the muralist was saying about the subject?

## Part 2 - Study (15 minutes):

Muralists explore the juxtaposition and combination of symbols to tell a story. The images that are used are meant to invoke an emotion and sense of action from the public. Looking at masterworks, participants will explore the themes of the project.

- Show: Image ii: "Man at the Crossroads Looking with Hope and High Vision to the Choosing of a New and Better Future" by Diego Rivera
- Ask: Who do you see in the mural? What symbols do you see? What themes do they convey? How does the artist use composition (the placement of symbols and shapes) to show his message? What do the two sides of the mural represent? What does the title mean? What does the artist think about the crossroads? (Note: the mural was commissioned by Nelson Rockefeller for Rockefeller Center, but he was upset by the portrait of Lenin. When Rivera refused Rockefeller's request to repaint Lenin as an anonymous worker, the patron had the mural covered and soon destroyed.)

## Part 3 - Create & Refine (60 minutes):

Working in small groups, participants will be guided in making their own mini mural inspired by the discussion and masterwork, including deciding on "community," choosing symbols, finding relevant time, and defining structure.

Needed:

- crayons, images, posterboard, scissors, glue, pencils, photographs/images
- Process for Murals:
  - Rub crayon on the back of the printed images
  - Place crayon-side-down on poster board
  - With a pencil, trace the outline of what details of the image you want transferred
  - Remove image and the crayon transfer will remain imprinted on poster board
  - Intentionally place images and symbols next to each other to represent time and movement
- Fill out crayon transfer with oil pastels
- Use texture tools to work medium

**Part 4 - Present & Reflect (30 minutes):**

- Participants review each other through the Peer to Peer Review sheet
- Facilitator leads a discussion/reflection on the process of creating that work
- Q&A

**Modifications**

Subject	Goal	Images	Reflection
History	Make a mural inspired by a specific Latin American country	Specifically sourced from country: artists, landmarks, historical moments, etc.	Include questions specific to goal of academic lesson
Advisory	Make a mural about yourself and your journey	Images relating to cultural heritage of students, their interests, etc.	Follow peer to peer review with journal or teacher feedback
Math	Look at how geometry and fractions are represented in structure of murals	Images are more geometric and aligned on a grid	What connections exist between art and math?
English	Make a mural inspired by book by Latin American author	Images from the author’s country, personal experience, and written work	Presentation based on “Speaking & Listening” Common Core Standards





Detail of "Presencia del Maestro en la Historia de Mexico" Mural at the Auditorium 15 of May, on the 3rd arc on the left (1960-1962) by Aurora Reyes Flores



"Man at the Crossroads Looking with Hope and High Vision to the Choosing of a New and Better Future" by Diego Rivera

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## Peer to Peer Review

**Artist:**

- Look at the rubric we made for this project
- Write your comments and questions in the first boxes of each row
- Pass to your peer

**Peer:**

- Look at the rubric we made for this project
- Answer the artist questions and write comments that have action steps in the second boxes
- Pass back to the artist

**Artist:**

- Reflect on comments in the third boxes and decide where to refine your work

	Artist Comment	Peer Comment	Artist Response
<p>Composition</p> <p>How does the project look next to the artistic goals we made?</p>			
<p>Time</p> <p>How does the project represent elements of past, present, and future?</p>			
<p>Symbolism</p> <p>How does the project use our citizenship and ensemble goals?</p>			



# **Professional Development Series**

**Lesson Two:  
Metaphor**

**Art Form:  
Fine Art Photography**

**Title of Workshop:  
Secret Speaking: Layered Meanings**

Experience • Study • Create • Refine • Present • Reflect









## Professional Development Series Lesson Two: Metaphor

Art Form:  
Fine Art Photography

Title of Workshop:  
Secret Speaking: Layered Meanings

Project Description:  
Students will examine photographs by Vik Muniz, examining uses of metaphor and interpretation of visual art. They will create projects using techniques employed by the artist.

Guiding Question:  
How do photographs convey meaning?

Masterwork:  
"Sugar Children" by Vik Muniz

### About the Artist

Vik Muniz was born in São Paulo, Brazil in 1960, and now lives in Brooklyn, NY. He struggled with learning to write, so he drew instead. He grew up under a repressive government that did not allow citizens to speak openly. After briefly attending art school, Muniz worked in advertising before being shot in the leg while breaking up a street fight. The shooter offered Muniz money not to press charges, so he used the money to move to the United States in 1983.

"I'm a product of a military dictatorship," [Muniz] said recently, "Under a dictatorship, you cannot trust information or dispense it freely because of censorship. So Brazilians become very flexible in the use of metaphors. They learn to communicate with double meanings."

Certainly his photographs are filled with the visual equivalent of double entendres. At first each seems to present a familiar image or artwork. But examine the picture up close, and it turns out to be made from surprising mediums, like [chocolate] syrup, which Mr. Muniz once dribbled across vellum to recreate Hans Namuth's photograph of Jackson Pollock making a drip painting ...

(Full article here: <http://www.nytimes.com/2010/10/24/arts/design/24muniz.html?pagewanted=all>)

## About the Artwork

In 1996, Vik Muniz was on vacation in the Caribbean island of St. Kitts. He began spending time with families who were working on the island's sugar plantations, and observed that the children were vibrant and outgoing, but that their parents and grandparents seemed exhausted and worn. He believed that the grueling process of harvesting sugar cane wore them out – pulled the sweetness out of them. Muniz photographed the children and then recreated the portraits on black paper using sugar from the plantations where the children's families worked and photographed the result. The artwork uses a symbolic medium to make a point about what it depicts.

### Materials Needed:

- White paper
- Printed black and white 8.5"x11" headshot of each student (photocopied ID photos or straight-forward portraits)
- White glue
- Inexpensive paintbrushes
- A selection of materials for gluing – options could include confetti, glitter, sand, dirt, flour, rice, etc.

### Prep:

- Print photographs of students
- Mix glue 1:1 with water
- Photocopy New York Times Article "Sugar Fixed" by Ted Loos [http://www.nytimes.com/2004/11/28/arts/design/28loos.html?\\_r=1&ref=vikmuniz](http://www.nytimes.com/2004/11/28/arts/design/28loos.html?_r=1&ref=vikmuniz)

### Vocabulary:

- Metaphor
- Dictatorship
- Double entendre
- Censorship
- Visual

Outcomes & Standards Met (Teachers and Students Will Be Able To...):

- Understand uses of metaphor in contemporary visual art
- Create portraits reflecting the history, culture, and values of themselves.
- Participate in a sharing and reflection.

Reflection Process:

- At the end of the workshop, teacher will lead the class through a group critique.

## Section Two: PD Outline

### Part 1 - Experience (5 minutes):

What do you notice about the artwork? What questions do you have?

- Show: photographs Valentine, The Fastest from "The Sugar Children Series" and Big James Sweats Buckets, from "The Sugar Children Series." 1996.
- Ask: Look quietly at the photographs. In your head, come up with a question about them.

### Part 2 - Study (40 minutes):

Why do artists use metaphors? How can art and metaphors convey meaning?

- Show: photographs Valentine, The Fastest from "The Sugar Children Series" and Big James Sweats Buckets, from "The Sugar Children Series." 1996.
- Ask: What do you see here? Is it a regular photograph? How can you tell? What do you think it's made out of? Where could you find clues? What emotions do you think the children are feeling?
- Show: New York Times Article "Sugar Fixed" by Ted Loos [http://www.nytimes.com/2004/11/28/arts/design/28loos.html?\\_r=1&ref=vikmuniz](http://www.nytimes.com/2004/11/28/arts/design/28loos.html?_r=1&ref=vikmuniz)
- Ask: What steps did Vik Muniz take to make these portraits? Why did he choose to make them out of sugar? What is the meaning of the sugar? What does he mean when he says,
- "What is it that disappears from the life of these really vibrant children to become those kind of grown-ups? I realized it was the product – sugar itself. The sweetest part of them is pulled out of them so we can use it."
- What can you infer from this statement about life on a sugar plantation?
- Show: Materials available for use in making portraits (confetti, glitter, sand, dirt, flour, rice...)
- Ask: Which of the materials available in this class would you use to make a portrait of yourself? What would the material represent about you?

### **Part 3 - Create (30 minutes):**

How can you use the conversations we just had to make a symbolic piece of artwork?

#### Tracing and Outline

- Tape printed headshot with blank paper on top of it to window
- Using a fine brush dipped in water and glue picture, carefully trace the main lines and shading (mouth, hair, etc.)
- Remove paper from window
- Sprinkle chosen symbolic material over glue
- Shake off excess
- Allow to dry

### **Part 4 - Refine (30 minutes):**

What did you learn? How successful was the artwork in communicating meaning? What else would you like to know?

Participants will work in small groups:

Teacher will lead the class through a group critique.

- What did you learn about using metaphors in art?
- Which material did you glue to your portrait and what did it symbolize?
- Was the symbolism in your portrait clear?
- What did you learn about making visual art?
- What parts of your artwork were successful?
- What would you like to change about your artwork if you had the chance?

### **Part 5 - Present & Reflect (30 minutes):**

- Participants review each other through the Peer to Peer Review sheet
- Facilitator leads a discussion/reflection on the process of creating that work
- Q&A



## Modifications

Subject	Goal	Images	Reflection
History	Make a symbolic portrait of a historical figure	Portrait of historical figure	Include questions specific to lesson's academic goals
Advisory	Use materials that symbolize your goals for the school year	Self-portraits	Follow peer to peer review with journal or teacher feedback
Math	Use the Golden Mean to make a proportional face	Face sketched according to Golden Mean instead of photographic portrait	Why did artists use the Golden Mean
English	Make a mural inspired by book by Latin American author	Images from the author's country, personal experience, and written work	Presentation based on "Speaking & Listening" Common Core Standards

What do you notice about other people's artwork? What was the experience of making the work like?

- Teachers present work created during the workshop
- Teaching artist facilitates a written/verbal reflection on the process of creating that work
- Teacher reflection questions.
- 'Resource Guide for Teachers' is handed out
- Q&A

### Resources

- New York Times interview about "Pictures of Trash" series: <http://www.nytimes.com/2010/10/24/arts/design/24muniz.html?pagewanted=all>
- Documentary "Waste Land", about the creation of the "Pictures of Trash" series: <http://www.wastelandmovie.com/vik-muniz.html>
- Vik Muniz's TED Talk: [http://www.ted.com/talks/vik\\_muniz\\_makes\\_art\\_with\\_wire\\_sugar.html](http://www.ted.com/talks/vik_muniz_makes_art_with_wire_sugar.html)

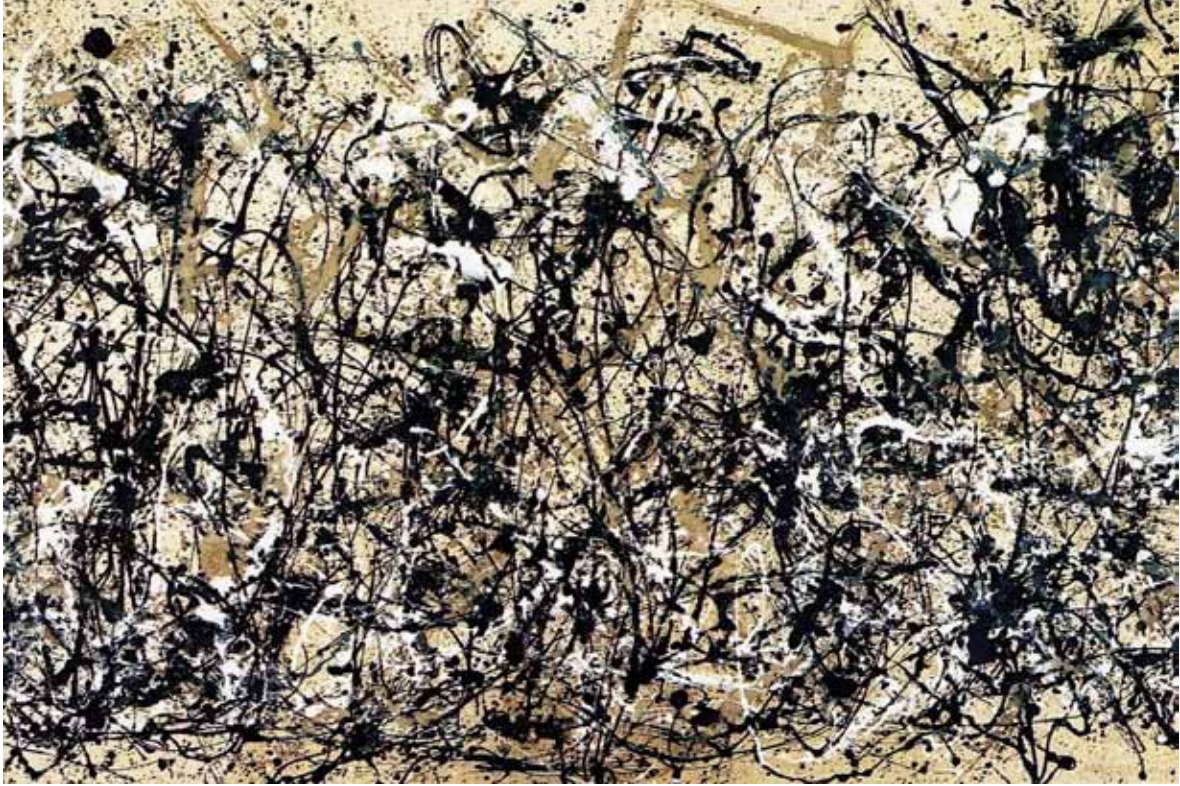


Vik Muniz's chocolate syrup painting of Hans Namuth's photograph:



Hans Namuth's photograph of Jackson Pollock painting:

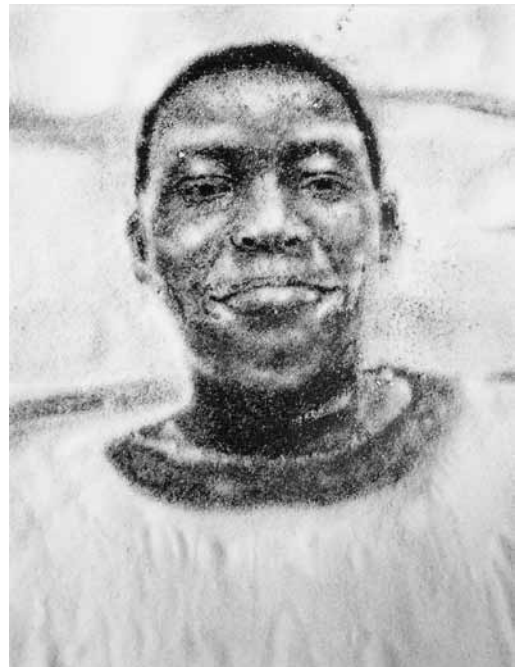




The painting that Jackson Pollock was making in Hans Namuth's photograph: Autumn Rhythm (Number 30), 1950



Valentine, The Fastest, from "The Sugar Children Series." 1996.



Big James Sweats Buckets, from "The Sugar Children Series." 1996

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**Artist:**

- Look at the rubric we made for this project
- Write your comments and questions in the first boxes of each row
- Pass to your peer

**Peer:**

- Look at the rubric we made for this project
- Answer the artist questions and write comments that have action steps in the second boxes
- Pass back to the artist

**Artist:**

- Reflect on comments in the third boxes and decide where to refine your work

	Artist Comment	Peer Comment	Artist Response
What did the artist want to communicate about the subject?			
How did the artist use metaphor to communicate?			
What could the artist do to improve the project?			



# Professional Development Series

**Lesson Three:  
Tradition**

**Art Form:  
Mask Making**

**Title of Workshop:  
Representing Tradition**

Experience • Study • Create • Refine • Present • Reflect









## Professional Development Series Lesson Three: Tradition

Art Form:  
Mask Making

Title of Workshop:  
Representing Tradition

Project Description:  
Students will learn about Juan Alindato Garcia's traditional Puerto Rican Vejigante masks, and create their own.

Guiding Question:  
How can artists continue traditions while incorporating their own styles?

Masterwork:  
Vejigante masks by Juan Alindato Garcia

### About the Artist

Juan Alindato Garcia (1921 - 2010) was born in Playa de Ponce, Puerto Rico, the son of Filipino immigrants. He fell in love with a woman whose mother was a traditional carnival mask maker, and he began to help and learn. Eventually, he became famous for carrying on the tradition of mask making and for his skill, although he skill worked full time on the docks. He taught his wife, five children and grandchildren how to make masks, and he was named the best artisan in the United States and territories in 1987.

[http://www.nea.gov/honors/heritage/fellows/fellow.php?id=1987\\_01&type=bio](http://www.nea.gov/honors/heritage/fellows/fellow.php?id=1987_01&type=bio)

### About the Artwork

Vejigante masks are a Puerto Rican tradition worn by people disguised as devils (vejigantes) before the Lent holiday during carnival. They walk the streets scaring and thrilling people, and swatting them with inflated cow bladders (vejigas). Each region of the country has specific masks, and individual artisans put their own touches on the masks they make. In Alindato's region, the masks have horns, and he usually made the eyes wide and droopy with sharp teeth in grinning mouths.

To make the masks, an artist makes a mold of wood, clay or other materials, then pastes layers of paper mache on top to form a face. The artist then adds horns, hair, and teeth (the horns are molded around a cow horn), and paints the dried resule.

The vejigante parades came to Puerto Rico from Spain in the 17th century. The masks were influenced by the mask-making skills of the Taino people, who lived in Puerto Rico before the Spanish arrived, and by Western African artistic traditions brought by the enslaved ancestors of today's Puerto Rican population.

### Materials Needed:

- Newspaper
- Plastic masks (available at craft stores <http://www.dickblick.com/products/plastic-face-masks/>)
- Flour
- Water
- Posterboard or other stiff paper
- Poster paint (red, yellow and black are the traditional Ponce colors)
- Elastic
- Stapler
- Old shirts to keep paste off of kids

### Prep:

- Mix flour and water to make paste (about 4:1)
- Cover tables with newspaper

### Vocabulary:

- Artisan
- Vejigante
- Tradition

### Outcomes & Standards Met (Teachers and Students Will Be Able To...):

- Understand uses of tradition in visual art
- Create masks following tradition and representing the artist
- Participate in a sharing and reflection

### Reflection Process:

- At the end of the workshop, teacher will lead the class through a group critique and reflection

## Section Two: PD Outline

### Part 1 - Experience (5 minutes):

What do you notice about the artwork? What questions do you have?

- Show: photograph i.
- Ask: Look quietly at the photograph. In your head, come up with a question about it. Share some of the questions.

### Part 2 - Study (20 minutes):

How do artists use tradition? How do they represent their own vision?

- Show: Photograph ii
- Ask: What do you see here? Who do you see in the photo? What do they seem to be doing?
- Show: LA Times article "No Masking the Work of Puerto Rico Artists" [http://articles.latimes.com/1990-12-16/travel/tr-8888\\_1\\_mask-making](http://articles.latimes.com/1990-12-16/travel/tr-8888_1_mask-making) (you can skip the last five paragraphs)
- Ask: What steps did Juan Alindato Garcias take to make these masks? What will the masks be used for? How does Alindato add his own touch?
- Show: Photographs iii and iv
- Ask: What do you notice about the masks? What features do they have? How are they painted? Based on what you know about the uses of the masks, why do you think they're decorated that way? How would you like to decorate your own mask? Why?

### Part 3 - Create (60 minutes):

How can you use follow tradition while representing your own tastes and skills?

Paper Mache

- Staple elastic band to plastic mask
- Dip 2" wide strips of newspaper into flour and water solution.
- Smooth strips over plastic mask form
- Add horns and teeth (optional): twist posterboard or other stiff paper in cone and tooth shapes. Attach to mask with several strips of newspaper
- Allow to dry
- Paint as desired

### **Part 4 - Refine (30 minutes):**

What did you learn? How does your mask represent tradition? How does it represent you?

Participants will work in small groups:

- Teacher will lead the class through a group critique.
- What did you learn about using tradition in art?
- Why did you decorate your mask the way you did?
- What parts of your artwork were successful?
- What would you like to change about your artwork if you had the chance?

### **Part 5 - Present & Reflect (30 minutes):**

- Participants review each other through the Peer to Peer Review sheet
- Facilitator leads a discussion/reflection on the process of creating that work
- Q&A



## Modifications

Subject	Goal	Background	Reflection
History	Make a mask with design elements from a specific historic period	Research historical design elements	Include questions specific to lesson's academic goals
Advisory	Use colors and decorations that symbolize your goals for the school year	List goals	Follow peer to peer review with journal or teacher feedback
Science	Make masks that depict biology (symmetry, disruptive coloration, camouflage)	Decide what your mask's environment would be, sketch mask beforehand	How does your mask use the animal disguise?
English	Make a mask that depicts a character's fears	List character's fears/dreams, sketch mask	Presentation based on "Speaking & Listening" Common Core Standards

### Resources

- National Endowment for the Arts biography: [http://www.nea.gov/honors/heritage/fellows/fellow.php?id=1987\\_01&type=bio](http://www.nea.gov/honors/heritage/fellows/fellow.php?id=1987_01&type=bio)
- Related book recommendations and activities: <http://americanhistory.si.edu/ourstory/activities/puerto/>



Juan Alindato Garcia with one of his masks.  
Photo credit: Primera Hora



The Alindato family of mask makers at work. Born in 1921 in Playa de Ponce, Juan Alindato is a retired dock worker who first learned his craft from his mother-in-law, Francisca Salvador. His son Juan is one of the few mask makers in Ponce who earns his living entirely from masks. Photograph by Jack Delano.



Artisan Juan Alindato in his workshop. His masks, with their characteristic abundance of horns, are prized by collectors around the world. In 1987 the National Endowment for the Arts honored Juan Alindato for his work cultivating traditional craftsmanship in Puerto Rico. Photo by Jack Delano.



Vejigantes dance on Juan Alindato Garcia street in Ponce, Puerto Rico. Photo Credit: Notas Breves

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**Artist:**

- Look at the rubric we made for this project
- Write your comments and questions in the first boxes of each row
- Pass to your peer

**Peer:**

- Look at the rubric we made for this project
- Answer the artist questions and write comments that have action steps in the second boxes
- Pass back to the artist

**Artist:**

- Reflect on comments in the third boxes and decide where to refine your work

	Artist Comment	Peer Comment	Artist Response
How did the artist follow the tradition of Vejigante masks?			
How did the artist represent her or himself in the mask?			
How might the artist make the mask more traditional or more personal next time?			





# Professional Development Series

## Resources

Experience • Study • Create • Refine • Present • Reflect





## Professional Development Series

### Resources

Smithsonian Latino Center – focused on ensuring that Latino contributions to art, science, and the humanities are highlighted, understood and advanced.

- <http://latino.si.edu/index.htm>

Links to websites featuring Latin American artists

- <http://www.lasculturas.com/library/arts/artists>

Brief biographies of influential Mexican artists

- <http://www.buzzle.com/articles/famous-mexican-artists.html>

### Books

- Mexican Muralists: Orozco, Rivera, Siqueiros by Desmond Rochfort 1994
- Dimensions of the Americas: Art and Social Change in Latin America and the United States by Shifra M. Goldman 1994
- The Mexican Muralists in the United States by Laurance P. Hurlburt 1989
- Contemporary Mexican Painting in a Time of Change by Shifra M. Goldman 1981
- Mural Paintings of the Mexican Revolution by Carlos Pellicer 1985
- The Mexican Muralists in the United States by Laurance P. Hurlburt 1981
- The Mexican Mural Renaissance, 1920 - 1925 Yale University Press 1963

### Museums

Americas Society Art Gallery – dedicated to exhibiting and promoting art from Latin America, the Caribbean and Canada. 680 Park Avenue

New York, NY 10021

(212) 249-8950

[http://as.americas-society.org/areas.php?k=gallery\\_hours](http://as.americas-society.org/areas.php?k=gallery_hours)

The Metropolitan Museum of Art

1000 Fifth Avenue

New York, New York 10028-0198

Phone: 212-535-7710

<http://www.metmuseum.org/>



**El Museo del Barrio** – The mission of El Museo del Barrio is to present and preserve the art and culture of Puerto Ricans and all Latin Americans in the United States.  
1230 Fifth Avenue (at 104th Street)  
New York NY 10029  
<http://www.elmuseo.org/>

**The Hispanic Society of America** – A free museum and reference library for the study of the arts and cultures of Spain, Portugal, and Latin America.  
Audubon Terrace, Broadway between 155 and 156 Streets  
(212) 926-2234  
<http://www.hispanicsociety.org/>

**Queen Sofía Spanish Institute** – promotes the understanding of Spanish culture and its influence in the Americas  
684 Park Avenue  
New York, NY 10065  
(212) 628 0420  
<http://spanishinstitute.org/>

**Bronx Council of the Arts (BCA)** – a leading arts service organization in providing cultural services and arts programs  
1738 Hone Avenue  
Bronx, NY 10461  
718-931-9500  
<http://www.bronxarts.org/>

**The Bronx Museum of the Arts** – focuses on 20th-century and contemporary art, while serving the culturally diverse populations of the Bronx and the greater New York metropolitan area.  
1. Grand Concourse  
Bronx, NY 10456  
(718) 681-6000  
<http://www.bronxmuseum.org/>

**The Cuban Art Space** – to promote the work of Cuban artists and to educate the U.S. public about Cuba's cultural life.  
231 West 29th Street, 4 Fl  
New York NY 10001  
<http://www.cubanartspace.net/gallery/index.php>

**The Center for Puerto Rican Studies** – devoted to collecting, preserving, and providing access to resources documenting the history and culture of Puerto Ricans—primarily on



the mainland, but also in Puerto Rico.

Hunter College

695 Park Avenue, Room E 1429

New York, NY 10021

(212) 772-4197

[http://www.moma.org/learn/resources/latino\\_survey/puerto\\_rican\\_studies](http://www.moma.org/learn/resources/latino_survey/puerto_rican_studies)

Clemente Soto Vélez Cultural and Educational Center – a Puerto Rican/Latino cultural institution focused on the cultivation, presentation and preservation of Puerto Rican and Latino culture.

107 Suffolk Street,

New York, NY 10002

(212) 260-4080

<http://www.csvcenter.com/index.html>

Cooper Hewitt National Design Museum Latino/Hispanic Archive – created in 1995 in response to the growing need for information about, and a fuller awareness of, the diversity of those working in American design. As the Smithsonian’s national repository of documentary and visual materials on Latino and Hispanic designers and their work, the Archive facilitates research in the fields of industrial and graphic design, architecture and interior design, urban planning, and the design of textiles, wallcoverings, floorcoverings, jewelry, furniture, glass, ceramics, and theatrical and movie sets.

2 East 91 Street

New York, NY 10028

(212) 849-8330

<http://www.cooperhewitt.org/>

CUNY Dominican Studies Institute Library – the nation’s first, university-based research institute devoted to the study of people of Dominican descent in the United States and other parts of the world.

The City College of New York

North Academic Center (NAC), 4/107

160 Convent Avenue at 138th Street

New York, NY 10031

<http://www1.ccny.cuny.edu/ci/dsi/>

Emilio Sánchez Foundation – preserves and promotes the legacy of the Cuban-born American artist Emilio Sánchez through research, exhibitions, publications, and contacts.

19 West 21st Street, Suite 502

New York, NY 10010

Tel. (212) 924-0786

<http://emiliosanchezfoundation.org/>

En Foco – to promote and exhibit work by photographers of color (e.g. Latinos, African Americans, and Asians) in the United States.

1738 Hone Avenue

Bronx, NY 10461

(718) 931-9311

<http://www.enfoco.org/>

Exit Art – to create and present exhibitions and programs that explore the diversity of cultures and voices that continually shape contemporary art and ideas in America.

475 Tenth Avenue (corner of Thirty-sixth Street)

New York, NY 10018

Tel.: (212) 966-7745

<http://www.exitart.org/>

Felix Gonzalez-Torres Foundation – to foster an appreciation for the work of Felix Gonzalez-Torres

Andrea Rosen Gallery

525 West Twenty-fourth Street

New York, NY 10011

Tel. (212) 414-4242

Lehman College Art Gallery

250 Bedford Park Boulevard West

Bronx, NY 10468-1589

(718) 960-8731

<http://www.lehman.edu/vpadvance/artgallery/gallery/>

Museum of Contemporary Hispanic Art – In 1991, the year that The Museum of Contemporary Hispanic Art (MoCHA) closed, its archives were brought to Hostos Community College in an effort to save them from destruction and eventually to make them accessible to the general public. Archives of the Museum of Contemporary Hispanic Art at Hostos Community College Library and Archives

475 Grand Concourse

Shirley J. Hinds Allied Health & Science Building,

Room A308, third floor

Bronx, NY 10451

(718) 518-4220

Museum of Modern Art Library and Archives

11 W 53 Street

New York, NY 10019

212.708.9433

<http://www.moma.org/library>

Organization of Puerto Rican Artists – a grassroots artists collective which serves and promotes emerging as well as established Puerto Rican artists internationally, taking art outside of traditional venues such as museums and galleries.

258 West Fifteenth Street, #4RE

New York, NY 10011

Tel. (212) 989-3633

<http://www.op-art.org/>

Puerto Rico and the American Dream – a forum on the history, culture and politics of Puerto Rico

1355 Park Avenue, First Floor

New York, NY 10029

Tel. (212) 828-0401

<http://www.prdream.com/index.php>

Taller Boricua – a multicultural institution providing a variety of programs that stimulate the social, cultural, and economic development of the community.

1680 Lexington Avenue

New York, NY 10029

Tel. (212) 831-4333

<http://www.tallerboricua.org/>

Taller Latino – offering Spanish and English language classes and artistic events, El Taller also provides a variety of artistic and linguistic support services for individuals, companies and other community organizations.

2710 Broadway, 3rd Floor

New York, NY 10025

(212) 665-9460

<http://tallerlatino.org/>







**Urban Arts Partnership**  
**21 Howard Street, 5th Floor**  
**New York, NY 10031**  
**212-966-5881**

**[www.urbanarts.org](http://www.urbanarts.org)**

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- Center: Diego Rivera, "The Grand Tenochtitlan", Palacio Nacional de Mexico, 1945
- Page 8: Diego Rivera, Self-Portrait. 1941. Oil on canvas, 24 x 16-7/8". Smith College Museum of Art, Northampton, Massachusetts. Gift of Irene Rich Clifford, 1977.

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- Vik Muniz, Self Portrait (Front) (Pictures of Magazines) (detail), 2003. Chromogenic print, 92 x 72 inches. Courtesy Sikkema Jenkins & Co., NYC.

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