

Carmen Lomas Garza

Published in association with the Laguna Gloria Art Museum, this collection of 37 works of art (24 in full color) takes readers into the heart of one of the great painters of Chicano life. Garza's bright, colorful images capture the beauty and texture of daily life among families, friends, and neighbors in southern Texas.

Originating in the early seventies, Chicano art long remained unrecognized by the art and gallery world. This text features the work of 26 Chicano artists and marks the transition of this unique and exciting movement into the critical fold of contemporary art.

Following the bestselling "Family Pictures, In My Family/En Mi Familia" is Garza's continuing tribute to the family and community that shaped her childhood and her life. Vibrant paintings and warm personal stories depict memories of growing up in the traditional Mexican-American community of her hometown of Kingsville, Texas.

Exhibition April 14-May 25, 1985, Galeria Posada, Sacramento, CA.

The Rise and Impact of Chicano Graphics, 1965 to Now

A Biographical Dictionary

AskART.com: Carmen Lomas Garza

Stories and Self-portraits by Fourteen Artists

The Categorical Imperative of Liberation

Explores the art of the celebrated Chicana artist who depicts her childhood in the Mexican-American community in S

Provides instructions for making paper banners and more intricate cut-outs. Includes diagrams for creating specific

Carmen Lomas Garza University of Minnesota Press

Lo Real Maravilloso

Just Like Me

Margo Humphrey, Monotypes : [exhibition, April 11-May 25, 1980].

November 18, 1995-February 18, 1996

Gronk

Our America

The story of Carmen Lomas Garza's girlhood in Kingsville, Texas, portrays her day-to-day experiences are told through fourteen vignettes of art and a descriptive narrative, each focusing on a different aspect of the traditional Mexican American culture she experienced.

Gronk was born in 1954 in the barrios of East Los Angeles. An autodidact by circumstance, he began his career as an urban muralist who had to look up the word " mural " to know whether he could paint one. Over time, he has grown into an international figure who has created grand sets for operas and computerized animation for panoramic screens. In this sweeping examination of Gronk's oeuvre, Max Benavidez elucidates how the artist can cross genres, sexual categories, and ethnic barriers, yet still remain true to himself. From street murals to mail art, from large-scale action painting to performance art and operatic set design, Gronk has made a lasting mark on the Chicano art movement, the punk scene, gay art, and the cultural world stage. As a founder of the East L.A. avant-garde art collective Asco (Spanish for nausea), Gronk and his contemporaries responded to Hollywood's rejection of Chicanos by creating a conceptual countercinema, the No Movie, that incorporated Hollywood imagery and style even as it wickedly dissected the banality and biases of the mass media. In collaborations with Cyclona, Mundo Meza, Jerry Dreva, and Tomata DuPlenty, Gronk challenged the limits of sexuality, gender norms, and taste. What Benavidez ultimately reveals is Gronk's uncanny power to reinvent himself and his art, moving through one vivid artistic and subcultural scene to another. Add large doses of Gronk's wit, irony, and talent and you have the story of his major contribution not only to Chicano art but to late twentieth-century culture. Max Benavidez is a writer, independent scholar, essayist for the Los Angeles Times, and a consultant to a wide range of cultural and academic institutions.

AskART.com presents a biographical sketch of American artist Carmen Lomas Garza (1948-). Additional information for Garza includes a bibliography of publications about the artist, museum holdings, current exhibits, etc. Auction records, including highest prices, are available only to AskART members.

Cuadros de Familia

Remapping American Cultural Studies

¡ Printing the Revolution!

A Piece of My Heart

Aztl á n to Magulandia

Chicano Visions

In Spanish and English, Carmen Lomas Garza portrays her family's Mexican customs through cut-paper work.

An interview of Carmen Lomas Garza conducted by Paul Karlstrom for the Archives of American Art.

"On the one hand, the affirmation that Latino art is American art is simply a fact. Latino artists are American by birth, citizenship, residence, education, experience, and even sacrifice-a factor made clear by the large number of Latino artists that have served in the United States armed forces. On the other hand, the statement poses a challenge to the ways in which we traditionally think about what constitutes American art."-E. Carmen Ramos
Is Latino art an integral part of modern American art? Presenting one hundred major artworks from the Smithsonian American Art Museum, Our America seeks to "recalibrate" enduring concepts about American national culture by exploring how one group of artists-those of Latin American descent and heritage-express their relationship to American art, history, and culture. Highlights include an installation altar by Amalia Mesa-Bains, the "recycled" films of Raphael Montañez Ortiz, and a 1960 geometric painting by Carmen Herrera. Other notable artists include Olga Albizu, Melesio "Mel" Casas, Maria Magdalena Campos-Pons, Margarita Cabrera, Enrique Chagoya, Teresita Fernández, Ken Gonzales-Day, Luis Jiménez, Ana Mendieta, Pepón Osorio, Sophie Rivera, Freddy Rodriquez, and John Valadez,

among many others. Author and curator E. Carmen Ramos is the Smithsonian American Art Museum's curator of Latino art. She has organized numerous shows, including the fifth biennial at El Museo del Barrio in New York City in 2007. Dr. Tomás Ybarra-Frausto, the "grandfather" of this subject, and formerly associate director for creativity and culture at the Rockefeller Foundation in New York, has written and published extensively on US/Latino cultural issues"--

Creating Papel Picado/cut-paper Art with Carmen Lomas Garza

Let me tell you what I've learned

Ethical Marxism

Using the Lives and Works of Carmen Lomas Garza, Frida Kahlo, and Patssi Valdez to Explore Identity in a Second Grade Multiethnic Classroom

Oral History Interview with Carmen Lomas Garza

Prints and Gouaches : Margo Humphrey : Monotypes

Provides biographical information about authors and illustrators of books for children and young adults, arranged in dictionary form. Profiles seventy-five artists from the United States, Central and South America, and the Caribbean, offering biographical information and commentary on the work of each artist.

"Chicana artist Yolanda López achieved international recognition for her groundbreaking and controversial Virgin of Guadalupe series of paintings (1975-78) in which she transformed the beloved icon in order to celebrate and sanctify ordinary Mexican and Mexican American women as hardworking, assertive, and vibrant. Born in San Diego, California, López formally trained as a painter but has since expanded into a variety of media, including installation, video, and slide presentations. López is unwavering in her commitment to representing the experiences of Mexican American women in the United States, confronting stereotypes about Latin Americans and challenging U.S. immigration policy."--Amazon.

Carmen Lomas Garza

American Painters on the Verge

Border Matters

Magic Windows: Cut-paper Art and Stories by Carmen Lomas Garza; as Told to Harriet Rohmer; Edited by David Schecter; Spanish Translation by Francisco X. Alarcon

Magic Windows

Artist File

Fourteen artists and picture book illustrators present self-portraits and brief descriptions that explore their varied origins, their work, and their feelings about themselves.

The work of this important sculptor, spokesperson, and teacher is seen from a variety of cultural perspectives in this book, which draws upon the artist's entire oeuvre and places well-known works alongside unpublished drawings, paintings, sculptures, notebooks, and statements. Designed in a large format to complement Magu's bold use of color, the book includes essays addressing such topics as the concept of emplacement, gender and the imagery of lowriders, and Magu as a sculptor. Exhibition: University Art Galleries, University of California, Irvine, USA (12.09.-16.12.2017).

What do a family of luchadores, a teen on the run, a rideshare driver, a lucid dreamer, a migrant worker in space, a mercenary soldier, and a zombie-and-neo-Nazi fighter have in common? Reyes Ramirez's dynamic short story collection follows multiple lineages of Mexican and Salvadoran diasporas traversing life in Houston, across borders, and even on Mars. Themes of wandering weave throughout each story, bringing feelings of unease and liberation as characters navigate cultural, political, and psychological separation and loss from one generation to the next in a tumultuous nation. *The Book of Wanderers* explores Houston, a Gulf Coast metropolis that incorporates Southern, Western, and Southwestern identities near the borderlands with a connection to the cosmos. As such, each story becomes increasingly further removed from our lived reality, engaging numerous genres from emotionally touching realist fiction to action-packed speculative fiction, as well as hallucinatory realism, magical realism, noir, and science fiction. Fascinating characters and unexpected plots unpack what it means to be Latinx in contemporary—and perhaps future—America. The characters work, love, struggle, and never stop trying to control their reality. They dream of building communities and finding peace. How can they succeed if they must constantly leave one place for another? In a nation that demands assimilation, how can they define themselves when they have to start anew with each generation? The characters in *The Book of Wanderers* create their own lineages, philosophies for life, and markers for their humanity at the cost of home. So they remain wanderers . . . for now.

The Book of Wanderers

Pepón Osorio

exhibition at Hirshhorn Museum and Sculpture Garden, Washington, 18.11.1995-18.02.1996

A Chicana Artist

Yolanda M. López

Carmen Lomas Garza, *Prints and Gouaches*

Catalog of an exhibition of works by Carmen Lomas Garza held at The Mexican Museum, San Francisco, California on November 18, 1987-January 31, 1988.

Uses literature, music, ethnography, paintings, and performance art to explore Chicano culture in a broad social context.

Pepón Osorio is an internationally recognized artist whose richly detailed installations challenge the stereotypes and misconceptions that shape our view of social institutions and human relationships. In this book, Jennifer A. González shows that although Osorio draws on his Puerto Rican background and the immigrant experience for inspiration, his artistic statements bridge geographical barriers and class divides.

Creating Cut Paper Projects With Carmen Lomas Garza

Margo Humphrey, Monotypes

The Liberated Chicana

Monitos :[exhibition] June 21 - September 7, 1997
The Journey of Chicano Artist Gilbert "Magu" Luján
Making Magic Windows

"In the 1960s, activist Chicano artists forged a remarkable history of printmaking that remains vital today. Many artists came of age during the civil rights, labor, anti-war, feminist and LGBTQ+ movements and channeled the period's social activism into assertive aesthetic statements that announced a new political and cultural consciousness among people of Mexican descent in the United States. ¡Printing the Revolution! explores the rise of Chicano graphics within these early social movements and the ways in which Chicano artists since then have advanced innovative printmaking practices attuned to social justice. More than reflecting the need for social change, the works featured in the catalogue and exhibition project and revise notions of Chicano identity, spur political activism, and school viewers in new understandings of U.S. and international history. By employing diverse visual and artistic modes from satire, to portraiture, to appropriation, conceptualism, and politicized pop, the artists in this exhibition build an enduring and inventive graphic tradition that has yet to be fully integrated into the history of U.S. printmaking. This exhibition is the first to unite historic civil rights-era prints alongside works by contemporary printmakers, including several that embrace expanded graphics that exist beyond the paper substrate. While the dominant mode of printmaking among Chicano artists remains screenprinting, the installation features works in a wide range of techniques and presentation strategies, from installation art to public interventions, augmented reality, and shareable graphics that circulate in the digital realm. The exhibition is also the first to consider how Chicano mentors, print centers, and networks nurtured other artists, including several who drew inspiration from the example of Chicano printmaking. Featured artists and collectives include Rupert García, Malaquias Montoya, Ester Hernández, the Royal Chicano Air Force, David Avalos, Elizabeth Sisco, Louis Hock, Sandra Fernández, Juan de Dios Mora, the Dominican York Proyecto Gráfica, Enrique Chagoya, René Castro, Juan Fuentes, and Linda Lucero, among others. ¡Printing the Revolution! features more than 100 works drawn from the Smithsonian American Art Museum's pioneering collection of Latinx art. The Museum's Chicano graphics holdings rose significantly with an important gift in 1995 from the renowned scholar Tomás Ybarra-Frausto. Since then, other major donations and an ambitious acquisition program have built one of the largest museum collections of Chicano graphics on the East Coast"--

This book aims to reinvigorate the Marxist project and the role it might play in illuminating the way beyond capitalism. Though political economy and scientific investigation are needed for pure Marxism, Martin's argument is that the extent to which these elements are needed cannot be determined within the conversations of political economy and other investigations into causal mechanisms. What has not been done, and what this book does, is to argue for the possibility of a rethought Marxism that takes ethics as its core, displacing political economy and "scientific" investigation.

The author describes, in bilingual text and illustrations, her experiences growing up in a Hispanic community in Texas.

Favorite Children's Authors and Illustrators: Carmen Lomas Garza to Edward Lear

exhibition July 19-September 22, 1995

The Latino Presence in American Art

Texas Wisewomen Speak

Artists from Latin American Cultures

Barbara Jordan spoke for many Texas women when she told a reporter, "I get from the soil and spirit of Texas the feeling that I, as an individual, can accomplish whatever I want to, and that there are no limits, that you can just keep going, just keep soaring. I like that spirit." Indeed, the sense of limitless possibilities has inspired countless Texas women—sometimes in the face of daunting obstacles—to build lives rich in work, family, friends, faith, and community involvement. In this collection of interviews conducted by PJ Pierce, twenty-five Texas women ranging in age from 53 to 93 share the wisdom they've acquired through living unconventional lives. Responding to the question "What have you found that really matters about life?" they offer keen insights into motherhood, career challenges, being a minority, marriage and widowhood, anger, assertiveness, managing change, persevering, power, speaking out, fashioning success from failure, writing your own job description, loving a younger man, and recognizing opportunities disguised as disaster—to name only a few of their topics. In her introduction, Pierce describes how she came to write the book and how she chose her subjects to represent a cross-section of career paths and ethnic groups and all geographic areas of Texas. A topical index makes it easy to compare several women's views on a given subject.

In My Family/En Mi Familia

Family Pictures/Cuadros De Familia

The Art of Carmen Lomas Garza and Yolanda M. Lopez