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Latino Art Now! Chicago Virtual Gallery: [http://latino.si.edu/LatinoArtNow/LAN-ChiVG](http://latino.si.edu/LatinoArtNow/LAN-ChiVG)


SLC Teacher Training Toolkit Vol. 1: [http://latino.si.edu/LVM/TeacherToolKit?slide=0](http://latino.si.edu/LVM/TeacherToolKit?slide=0)
About The Latino Art Now! Chicago Virtual Gallery

This survey virtual exhibition, featuring 40 artworks and 35 artists, examines the artistic production of artists of Latin American and Caribbean descent and US-born Latinos in the city of Chicago, IL. The site of confluence of various migratory waves from Mexico, Puerto Rico, Cuba, Dominican Republic and Central and South America throughout the 20th and 21st centuries, at this moment Chicago boasts the fifth largest Hispanic and Latino community in the United States.

The Latino Art Now! Chicago Virtual Gallery is an innovative 3-D immersive space and supports the current broad redefinition of American art prompted by changing demographics. It explores artistic issues, contexts, meanings, visual cultures and historical groundings in addition to artists’ own engagements with identity, community, public art and the urban space.

The Latino Art Now! Chicago Virtual Gallery and the Educator Transmedia Training Toolkit, Vol. 2 are a collaboration between the Inter-University Program for Latino Research (IUPLR) headquartered at the University of Illinois at Chicago and the Smithsonian Latino Center (SLC). This project is supported in part by an award from the National Endowment for the Arts. Additional support for the Educator Transmedia Training Toolkit, Vol. 2 is made possible by the generous support of Comcast NBC Universal, and the Chicago Community Trust.
Acknowledgments

The Latino Art Now! Chicago Virtual Gallery and the Educator Training Toolkit Vol. 2 is a collaboration of the following individuals:

**Melissa A. Carrillo**  
Creative Director  
Smithsonian Latino Center

**Eduardo Díaz**  
Executive Director  
Smithsonian Latino Center

**Evelyn Figueroa**  
Project Advisor/Editor  
Smithsonian Latino Center

**Stacey Fox (Reynardine Productions)**  
Instructional Designer/Artist

**Flor Jazmín Gutiérrez**  
Virtual Intern  
Smithsonian Latino Center

**Olga U. Herrera, Ph.D.**  
Curator  
University of Illinois at Chicago

**Barbara B. Noel, Ph.D.**  
Education Advisor

**Paola Ramírez (InToch Designs)**  
Graphic Designer

**Norma Rosso**  
Research Associate

**María de los Angeles Torres**  
Executive Director  
Inter-University Program for Latino Research, University of Illinois at Chicago

**Nancy Villafranca**  
Curriculum Specialist  
University of Illinois at Chicago
Featured Artists

Featured Artists in the Latino Art Now! Chicago Virtual Gallery

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<td>Cándida Álvarez</td>
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<td>Jose Bermúdez</td>
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<td>Diana Frid</td>
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<td>Esperanza Gama</td>
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<td>Eric J. García</td>
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<td>María Gaspar</td>
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Featured Artists in the Educator Transmedia Training Toolkit, Vol. 2

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Curator: Olga U. Herrera, Ph.D.

Olga U. Herrera is the director of the Washington, D.C. Office of the Inter-University Program for Latino Research (IUPLR), headquartered at the University of Illinois at Chicago. She is the former Coordinator of the Arts & Culture Program of the Smithsonian Center for Latino Initiatives and has collaborated with the Smithsonian Latino Virtual Museum since 2009 as a curatorial advisor. Herrera is the author of Toward the Preservation of a Heritage: Latin American and Latino Art in the Midwestern United States, (University of Notre Dame, 2008) and Art Deployed: The United States and Modern Art in South America (Forthcoming from University Press of Florida, 2017). She holds a Ph.D. in Modern and Contemporary Latin American Art and Theories of Globalization from George Mason University.
Educators Tutorial

How to Use Transmedia for Teaching and Learning

This Educator Transmedia Training Toolkit Vol. 2 introduces Transmedia resources aligned with National Standards and Common Core Standards that you can mix and match to augment your classroom curriculum.

Go to [https://vimeo.com/93524727](https://vimeo.com/93524727) to watch the Educators Tutorial

**SLC Transmedia**

1. Multiple platforms through which to reach students
2. Reach students through current technologies
3. Ability to mix and match various mediums for classroom customization
4. Digital cloud experiences as well as unplugged traditional mediums
5. Seriously amazing learning experiences for the classroom!
What is Transmedia?

Transmedia is a technique where information, a story or an event, is disseminated across different platforms using different technologies to be experienced by the end user.

Within the Educator Transmedia Training Toolkit, Vol. 2 you will become familiar with different Transmedia projects. Each of these projects contains a combination of interactive media components including: websites, video, audio, interactive PDFs, Augmented Reality (AR), Virtual Reality (VR) immersive simulations, and e-Books.

Unity

Latino Art Now! Chicago Virtual Gallery Simulation

- Download the simulation* for both Mac and PC platforms or play them online.

For best experience download the simulation to your desktop. Follow the instructions on how to move through the environments as well as interact with the characters and media.

Types of Augmented Reality (both marker based):

Augmented Reality through a website

(Found in the SLC Teacher Training Toolkit Vol. 1)

- Visit the URL in the Teacher Training Toolkit Vol 1.
- Download the PDF markers.
- Visit the website, you must allow the site to use your web cam.
- Hold your marker up to the camera and out pops the 3D model on your computer screen.

Augmented Reality through the Blippar App

Download the Blippar App

For iOS


For Android


- Under the menu “Settings” Enter the Code - 26669
- Close the menu
- Hold your Phone or tablet over the artwork
- Make sure to have full artwork in your camera view
- Tap to Blip!

Once the AR pops up:

- Click the Artwork for the Artist's Video
- Click the Metadata for the Artist's Website
The Smithsonian Latino Center (SLC) offers a cross-platform immersive education initiative based on bilingual mixed media experiences created to enhance visitor’s knowledge, understanding and appreciation of Latino Cultural Heritage through innovative and engaging online experiences. The SLC also collects data about our visitors so that we learn more about our audiences, content, and digital archives.

### Smithsonian Latino Center Social Media Channels

**@SLC_Latino Twitter - Blog Updates & Real-Time Information**
Follow @SLC_Latino. This SLC back channel features content from our Tumblr blogs, images shared on Instagram, discussions on Facebook, and new tracks from our SoundCloud playlists.

**@SLC_Latino Instagram - #SLCcelebración**
- Step 1: Follow @SLC_Latino on Instagram.
- Step 2: Share your real-time celebrations of Latino Cultural Holidays using the hashtags #SLCcelebración #LatinodadenGrande #MyLatinoStory.
- Step 3: Like our photos and share them with your friends.

**Smithsonian Latino Center Facebook Page - General News, Updates, and Community**
Visit our Facebook Page to connect with our extend community of artists, educators, writers, and innovative culturalists to share discussions, find information about featured artists, and share top content from the SLC Tumblr blog and @SLC_Latino Instagram.

**Smithsonian SLC Tumblr - #MYLATINOSTORY Submissions**
Share your cultural traditions, holiday celebrations, and stories of experience within Latino and Afro-Latino cultural heritage on our blog for the #MyLatinoStory Project.

**Google Earth/Maps-Street View Photos** [http://bit.ly/29KqZKg](http://bit.ly/29KqZKg)
- Step 1: Search for a place or address in Google Maps.
- Step 2: Drag Pegman to a place on the map according to your search results.
- Step 3: Explore the different pictures available via Google Maps.
SLC Education Goals

- Provide educators working with youth communities the access to culturally responsive teaching resources that use innovative and engaging instructional methods that combine real world and virtual world experiences.

- To introduce youth to technology-based simulations of real-world situations and culturally responsive experiences through role play exploratory game and contexts in 3D immersive spaces.

- Prepare educators working with youth communities to motivate and engage Youth in STEAM careers through innovative teaching and learning strategies.
Audiences and Educational Settings

Places and spaces where teachers and learners can use the Educator Transmedia Training Toolkit, Vol. 2:

- **Formal Academic Settings (Pre-K through College)**
  - Common Core Connections

- **Out-of-School Time**
  - Community organizations
  - Afterschool programs
  - Summer programs

- **Online Learning Settings**
  - Virtual Worlds
  - Immersive Environments
  - Massive Open Online Courses (MOOC)
  - Learning Management Systems (LMS)
  - Social Networking Sites

- **Blended Learning Settings**
  - Learning Management Systems (LMS)
  - Telematics Real Time classes/performances
  - Social Networking Sites
  - Video Conferencing
Teaching and Learning Tools

The means by which SLC content is taught:

- Virtual Exhibitions (multimedia and 3D installations)
- Collections/Research (digital media repository (3D); oral histories)
- Curriculum Guides and ePublications (iBooks, web 3Dbooks, eBooks and interactive PDFs)
- 2-D /3-D Simulations and MUVES (games and virtual worlds)
- Animation Video Shorts (web and mobile outreach)
- Video Tutorials (animation video shorts for web and mobile outreach)
- Real/Virtual Outreach Activities (workshops, symposiums, festivals, concerts)
Inherent to SLC and its education activities and tools is the understanding about how teachers engage children in learning and expand their knowledge of the physical world, history, language and visual arts.

- **Identity Connections**
  - Teaching children about Latino identities through museum exhibitions and collections.

- **Funds of Knowledge**
  - Drawing from bodies of information and ways of knowing that children and youth acquire from members of their social networks, their households, friends, community members and representatives of community institutions, to teach familiar and new concepts.

- **Constructivist/Interpretivist and Situated Theories of Learning**
  - Activities and tools encourage children to learn content by creating, experimenting, and designing.

- **Critical Thinking**
  - Activities and tools pose real-world problems to children and youth and prompt them to learn content and concepts as they work to solve those problems.

- **21st Century Skills**

- **Career Pathways**
  - Activities teach children about traditional and non-traditional career pathways associated with museums, the sciences, and the arts.
Exhibitions and Collections Anchors

Museum-based content underlies all SLC lessons and activities (beyond bricks and mortar)

- Smithsonian and Affiliate Exhibitions and Collections
- Smithsonian Latino Center virtual exhibitions, games and 3-D simulations
- Online resources
- Smithsonian cultural/educational programs (Education)
- SLC public/community user driven content (social media and virtual worlds)
- SLC Day of the Dead Online Festival and Community Programming (social media and virtual worlds)
- Community oral histories
SLC Content Themes

American Experience
- Día de los Muertos
- Latino Art Now
- Ancient Peoples, Modern Migrations

Sustaining a Bio Diverse Planet*
- Smithsonian Eco Explorers: Mi tierra, Mi mundo/My Land, My World

World Cultures*
- Smithsonian Eco Explorers: Investigating My Scientist Ancestors: Olmecs
- Smithsonian Eco Explorers: Cerámica de los Ancestros: Central America’s Past Revealed. Interpreting Culture through Ceramics

The Smithsonian embodies advancement and synthesis of knowledge that contributes to understanding the American Experience—its history and culture, arts and sciences.

Smithsonian’s interdisciplinary approach:

- Interpret the American Experience through its unique museums, research centers, public programs, national collections and archives.

- Develop innovative approaches for documenting the accomplishments and creativity of the American people.

- Generate greater awareness of American life and national identity, cultural expression, the environment and changing landscape, and achievements in science and technology.

* Modules available on the SLC Teacher Training Toolkit Vol. 1
   http://latino.si.edu/LVM/TeacherToolKit?slide=0
Chicago Latino Art
The Power of Symbols

Latino Art Now! Chicago Virtual Gallery
Educator Transmedia Training Toolkit, Vol. 2
Module 1
Title: Chicago Latino Art: The Power of Symbols

Description:
In this lesson plan, students will utilize visual strategies through symbols to study and do a close reading of the mixed media mural *Vida Simple* (Simple Life) [http://www.chicago-l.org/arts/artwork/images/damen-douglas_art01.jpg](http://www.chicago-l.org/arts/artwork/images/damen-douglas_art01.jpg) by the Chicago artist Juan Angel Chávez. Students can experience this mixed media mural in the 3D immersive space of the Latino Art Now Chicago Virtual Gallery [http://latino.si.edu/LatinoArtNow/LAN-ChiVG](http://latino.si.edu/LatinoArtNow/LAN-ChiVG) and have the opportunity to study it, and learn about the artist and the Chicago Pilsen community. As a culminating activity, the class will create an exhibition of mural designs representing their communities through the use of symbols and cityscape imagery. Students will post video reflections and interviews about their experience on their Social Media sites and tagging The Smithsonian Latino Center on Facebook, Twitter or Instagram @SLC_Latino.

Target Audience:
High School Students (Grades 9-12)

Learning Goals for Students:
- Understand the context of the mixed media mural *Vida Simple* by Chávez.
- Learn about the artist and elements of his style.
- Represent their community/neighborhood through symbolic imagery and names.
- Compare and contrast Chávez’s mural with students’ mural designs.
- Cultivate a virtual discussion about their work by posting sample pieces and video reflections on the SLC site.

Intended Outcomes:
- Students will discuss key elements of Chávez’s *Vida Simple* mural.
- Students will describe Chávez’s influences as an artist and other aspects of his life story.
- Students will represent their own community and neighborhood experience through symbolic imagery and names.
- Students will develop an online presence for their work by posting examples along with excerpts from their videos of the experience of studying the artist and creating their own projects.

Teacher Resources:

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<tr>
<th>Resource</th>
<th>Description</th>
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<tr>
<td><a href="https://www.youtube.com/watch?v=0k0Zmthz0Bk">https://www.youtube.com/watch?v=0k0Zmthz0Bk</a></td>
<td>Interview with artist Juan Angel Chávez</td>
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<tr>
<td><a href="https://www.youtube.com/watch?v=exMgaLh0wEU">https://www.youtube.com/watch?v=exMgaLh0wEU</a></td>
<td>Artist Statement</td>
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<tr>
<td><a href="http://www.juanangelchavez.com">http://www.juanangelchavez.com</a></td>
<td>Artist’s website</td>
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Preparation: Learning about Chicago Latino Art in a 3D Immersive Space (Total 4 hours)

- Ask students to bring up Vida Simple using the Latino Art Now! Chicago Virtual Gallery (http://latino.si.edu/LatinoArtNow/LAN-ChiVG). Viewing this artwork in a 3D immersive space will allow students to see the richly composed and graphic details of the artist's mixed media mural and its outdoor context (45 minutes).
- Engage the students in a visual analysis or close reading of Vida Simple to deepen thinking and discussion, using the following questions as a guide:
  - What symbols reflect the values of a culture?
  - How do symbols in art influence and shape beliefs, ideas, and experiences?
  - In what ways do symbols or images influence our views of the world?
  - How can the viewer ‘read’ a mural as a cultural artifact?
- Ask students to write responses to the following suggested questions (or pick and choose questions to align with the goals for your class):
  - What do you see in Chávez’s mural? Be very specific.
  - What objects do you see depicted in the mural?
  - What people do you see in his piece?
  - What symbols does the artist use to convey his main idea?
  - What do you think the various objects and people symbolize for Chávez?
  - What role the shoes and the tree may play in the mural design?
  - What are some symbols that you think the artist wants us to pay attention to?
  - What are these symbols, colors, shapes and lines trying to tell?
  - What does the artist want to share with us about his community?
  - How does the artist feel about his community?

Considering Basic Design Elements (www.getty.edu/education/teachers/building_lessons/formal_analysis.html)

- Ask students to consider the formal elements of art present in the mixed media mural:
  - Line: A point moving in space. Line can vary in width, length, curvature, color, or direction.
  - Color: The visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of color are hue, value, and intensity.
  - Shape/Form: A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or made by humans.
  - Texture: The surface quality of materials, either actual (tactile) or implied (visual).
  - Value: Lightness or darkness of a hue or neutral color. A value scale shows the range of colors from white to dark.
  - Space: The emptiness or area between, around, above, below, or contained within objects. Shapes and forms are defined by space around and within them, just as spaces are defined by the shapes around and within them.
Activities Continue

Telling Your Story

• Ask students to imagine a memory from their family, community and neighborhood where they live (10 minutes).
• Set a timer. Give students 5 minutes to write down as many details about their memory as possible. Then ask them to write down the details as a series of single words that describe the visual image of the memory from their mind’s eye. You could lead them through the visualization by asking them to close their eyes and then prompt them with questions such as:
  - What objects do you see?
  - What are the prominent colors in your vision?
  - Who are the participants in the memory?
  - What do you feel? What is the season of the year? What is the temperature?
  - What are the main events happening?
  - Who is speaking? What are they saying? Is there anyone quiet? What are they thinking?

Write a Poem

• After students understand the important role of symbols and symbolism in art and stories, ask them to use their list of words as a guide to write a poem using symbolism to represent their American experience through family, community, and neighborhood (1 hour).

Create a Mural Design

• Using their list of words as a guide, have students create a design for a mural using their own drawings, words, and images cut from magazines, to represent their family, their community and neighborhood (1-2 hours).

STUDENT GROUP INTERACTIVITIES

Instructions for Teachers

Culminating Activity: Classroom “Exhibition & Interview the Artists” video (Total 2 hours)

• Ask students to set up their final mural designs as displays throughout the classroom (1 hour).
• Ask one student to serve as a videographer and another to be an interviewer. As the student records the exhibition process, his/her partner will ask their peers questions (5 minutes per interview).

Transmedia Connections (Total 3 hours)

• Ask students to post their “Making of a Mural Design Exhibition" video and/or excerpts of the student-artists’ interviews tagging The Smithsonian Latino Center on Facebook, Twitter, or Instagram @SLC_Latino (1 hour).
• Ask students to post their mural designs on their social media sites using #MyLatinoStory #LatinidadenGrande #SLC_Latino.
• Create a short stop motion animation and post on their social media sites using #MyLatinoStory #LatinidadenGrande #SLC_Latino (1.5 hours).
• Do a live performance of the mural designs with the students reading their poems and stream it using Facebook Live using #MyLatinoStory #LatinidadenGrande #SLC_Latino (1 hour).
21st Century Skills Connections:

- **Life Skills and Career Skills**
  
  The skills that will be targeted for development in this area are:
  - Initiative and Self-Direction
  - Social and Cross-Cultural
  - Productivity and Accountability

- **Learning and Innovation**
  
  The Skills that will be targeted for development in this area are:
  - Creativity and Innovation
  - Critical Thinking and Problem Solving
  - Communication
  - Collaboration

National Core Arts Standards © 2015 National Coalition for Core Arts Standards. Rights administered by State Education Agency Directors of Arts Education (SEADAE). All rights reserved. ([http://nationalartsstandards.org](http://nationalartsstandards.org))

Creating: Conceiving and developing new artistic ideas and work
- Anchor Standard #1. Generate and conceptualize artistic ideas and work.
- Anchor Standard #3. Refine and complete artistic work.

Presenting: Interpreting and sharing artistic work
- Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.
- Anchor Standard #5. Develop and refine artistic work for presentation.
- Anchor Standard #6. Convey meaning through the presentation of artistic work.

Responding: Understanding and evaluating how the arts convey meaning
- Anchor Standard #7. Perceive and analyze artistic work.
- Anchor Standard #8. Interpret intent and meaning in artistic work.

Connecting: Relating artistic ideas and work with personal meaning and external context
- Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
- Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

11th & 12th Grade Common Core Standards –Integration of Knowledge and Ideas ([http://www.corestandards.org](http://www.corestandards.org))

CCSS.ELA-Literacy.RH.11-12.7 (http://www.corestandards.org/ELA-Literacy/RH/11-12/7) Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.
The Artistic Tradition of the Day of the Dead Ofrenda

Latino Art Now! Chicago Virtual Gallery Educator Transmedia Training Toolkit, Vol. 2 Module 2
Title: The Artistic Tradition of the Day of the Dead Ofrenda

Description:
In this activity students will learn about art and the traditions of Day of Dead/Día de los Muertos through the work of two Chicago artists, Maria Enríquez de Allen and Carlos A. Cortez. Students will experience Enríquez de Allen’s installation, Día de los Muertos Ofrenda Chapel and Cortez’s print Homage to Posada in the 3D immersive space of the Latino Art Now! Chicago Virtual Gallery (http://latino.si.edu/LatinoArtNow/LAN-ChiVG), and will delve into their own family histories and traditions that honor their ancestors. The culminating event will include the production of a print, a satirical calavera poem, and a classroom ofrenda/altar installation incorporating their new knowledge and using SLC Transmedia resources. Students will document their ofrenda installation visually through mixed media such as photos, sound, and video recordings, and then post their content to the SLC Day of the Dead Tumblr Blog (http://lvmdayofdead.tumblr.com/submit) and tagging The Smithsonian Latino Center on Facebook, Twitter or Instagram @SLC_Latino.

Target Audience:
• Middle and High School Students (Grade 6-12)
• Nonprofit and community-based organizations
• After school programs

Learning Goals for Students:
• Understand the history, context, and practices of remembrance in Mexican communities in Chicago.
• Learn about how art contributes to the celebration of traditions.
• Learn about artists José Guadalupe Posada, María Enríquez de Allen and Carlos A. Cortez, and the elements of art in creating a print, a satirical calavera poem, and an ofrenda for Day of the Dead/Día de los Muertos.
• Learn interviewing skills.
• Learn about the history of traditions by interviewing grandparents/granduncles/aunts and other family members about ancestors and family traditions that help them to remember deceased loved ones.
• Make connections between various family practices and community celebrations, including Day of the Dead/Día de los Muertos and life and death related traditions in other cultures.

Intended Outcomes:
• Students will recount narratives about ancestors in their families.
• Students will describe their particular family traditions, if applicable, related to maintaining family history and the memory of dearly departed ones.
• Students will discuss key elements of an ofrenda (water, candles, food, papel picado, marigold flowers, photographs, personal items, incense, etc.).
• Students will make connections between their family traditions and the practices and objects they learned about in the SLC Transmedia resources.
• Students will position their own work as sources of knowledge for other students by posting their interview findings, photographs of the final ofrendas/installations and the celebration, and recordings on the SLC blog.
• Students will present their own community and neighborhood experience through symbolic imagery and names.
• Students will develop an online presence for their work by posting examples along with excerpts from their videos of the experience of studying the artists and creating their own projects.
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<td>Day of the Dead event highlights video</td>
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<td><a href="http://latino.si.edu/LatinoArtNow/docs/LAN_ChiVG_eGalleryGuide.pdf">http://latino.si.edu/LatinoArtNow/docs/LAN_ChiVG_eGalleryGuide.pdf</a></td>
<td>Information labels about María Enríquez de Allen and Carlos A. Cortez</td>
</tr>
<tr>
<td><a href="http://lvminteractive.org/VIDEO/LEARNINGALTAR.mov">SLC Ofrenda/Altar Demos</a></td>
<td>Day of the Dead 101 Altar learning demo</td>
</tr>
<tr>
<td><a href="http://lvminteractive.org/VIDEO/Oral%20History%20I.mov">Featured interview with Jamie Quintero</a></td>
<td>SLC oral histories on Day of Dead/Día de los Muertos</td>
</tr>
<tr>
<td><a href="http://lvminteractive.org/VIDEO/Oral%20History%20II.mov">Featured interview with Artist Carlos Villez</a></td>
<td></td>
</tr>
<tr>
<td><a href="http://latino.si.edu/LVM/TeacherToolKit?slide=0">Augmented Reality SLC Ofrenda/Altar</a></td>
<td>Featured in the SLC Teacher Training Toolkit Vol. 1</td>
</tr>
<tr>
<td><a href="http://latino.si.edu/DayoftheDead/">SLC's Theater of the Dead</a> website</td>
<td>Featured SLC multimedia website about Day of the Dead with lesson plans, resources and build-your-own- altar interactive</td>
</tr>
<tr>
<td><a href="http://latino.si.edu/LVM/">SLC Ofrenda/Altar building kit in Second Life</a></td>
<td>Day of the Dead/Día de los Muertos 3D experience in Second Life, an avatar based virtual world, using the Smithsonian Latino Center (SLC) digital collections illustrating customs and beliefs from ancient Mesoamerica to those currently practiced in today's Latino culture.</td>
</tr>
<tr>
<td><a href="http://latino.si.edu/LVM/Chequeaesto/Florentina">¿Chequea Estol/Check this Out! Day of the Dead /Día de los Muertos Animation Short</a></td>
<td>Animation short on Day of Dead/Día de los Muertos celebration</td>
</tr>
<tr>
<td><a href="http://instagram.com/slc_latino">Day of Dead/Día de los Muertos Gallery on Instagram</a></td>
<td>User generated content illustrating painted faces in honor of Day of Dead/Día de los Muertos.</td>
</tr>
<tr>
<td><a href="https://tmblr.co/Zdl-t1xGsaLh">SLC Day of the Dead/Día de los Muertos Blog</a></td>
<td>Day of the Dead/Día de los Muertos Literary Calavera by Luis Topiltzin Dominguez Burton.</td>
</tr>
</tbody>
</table>
Activities

Preparation: Learning about Day of the Dead/Día de los Muertos Celebration (Total 2 hours)

- Ask students to bring up the SLC Community Altar in Second Life (http://maps.secondlife.com/secondlife/UTEP%20Miners%201/79/179/26) and the Theater of the Dead (http://latino.si.edu/DayoftheDead/) 2-D experience (1 hour).
- Engage them in a visual analysis of the two sites. Ask students about their observations based on the following suggested questions:
  - What objects, images and texts do you see in the altar and theater? Be very specific.
  - What are these symbols trying to tell?
- Create your own altar in the Theater of the Dead as practice to prepare your classroom altar.
- Read through SLC Day of Dead/Día de los Muertos iBook (Total 30 minutes). Ask students their observations based on the following suggested questions:
  - How art contributes to the celebration of the tradition?
  - Who/what are some of the iconic figures associated with Day of Dead/Día de los Muertos?
  - What significance do they have in Mexican American and Chicano communities?
- Ask the students to write down their reactions, observations and questions to their immersive experience (Total 30 minutes).

Family Interviews (2.5 hours over two days)

- Refer students to SLC oral histories on Day of Dead/Día de los Muertos to learn about this tradition. Ask them to pay close attention to the meanings (of the Day of the Dead & of their loved ones) expressed by interviewees, and the ways interviewers frame their questions (Total 30 minutes).
- After students understand the meaning of the celebration, have them develop interview questions (Total 20 minutes).
- Ask students to create family trees to the best of their abilities to use as reference in their interviews (30 minutes).
- Ask students to create lists of family members they would like to interview (Total 10 minutes).
- Homework: Conduct interviews with family members and record them (with their permission) and/or take detailed notes and photos (Total 1.5 hours)

The Ofrenda

The Day of the Dead/Día de los Muertos ofrenda/altar is the most popular form of this celebration.

- Ask students to bring up Dia de los Muertos Ofrenda Chapel by artist María Enríquez de Allen and Homage to Posada by artist Carlos A. Cortez using the Latino Art Now! Chicago Virtual Gallery (http://latino.si.edu/LatinoArtNow/LAN-ChiVG).
- Engage the students in visual analysis of both artworks to raise thinking levels, exploration and inquiries. Use these questions as a guide for the discussion:
  - How do traditions, objects and designs shapes lives and communities?
  - How do life experiences influence the way you view art?
  - How does collaboration with community members expand the creative process?
- Ask students to write responses to the following suggested questions (or pick and choose questions to align with the goals of your class):
  - What do you see in Enríquez de Allen's Ofrenda? Be very specific.
  - What do you think the various objects in the Ofrenda installation mean to the artist?
  - What do they tell about Mexican and Mexican American communities and paying homage to dear ones?
  - What do you see in Cortez’s print? Be very specific.
  - Who are Catrina and José Guadalupe Posada?
  - What do these art works say about the Mexican American community traditions in Chicago?
  - How are traditions passed down from generation to generation?
Let’s Get Creative

In preparation for creating the ofrenda/altar in the classroom, set up various work stations for students to work in the different crafts associated with Day of the Dead/Día de los Muertos such as papel picado, paper flowers, and sugar skulls.

<table>
<thead>
<tr>
<th>Craft</th>
<th>Materials</th>
<th>Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper flower</td>
<td>Color tissue paper, scissors, string</td>
<td>Cut identical rectangles of paper and layer 5-10 rectangles together. While stacked, fold them in accordion fashion. Tie a piece of string in the middle of the folded papers. Begin separating out the layers until you have the shape of the flower formed. The flowers can be strung together to form beautiful arrangements. The flowers can vary in size depending on the size of the rectangles.</td>
</tr>
<tr>
<td>Papel picado banners (paper cut outs)</td>
<td>Color tissue paper, scissors, string, glue</td>
<td>Cut out identical squares of color tissue paper. Use the snowflake method to make cutouts shapes. String a set of them together and drape like banners.</td>
</tr>
<tr>
<td>Sugar skulls</td>
<td>White soft modeling clay, paint or markers, glitter glue, small brushes</td>
<td>Mold the basic shape of the skull with your fingers. Use paint, markers or glitter glue to decorate. You can also dye the modeling clay with marker or paint by blending in the color. You can also accessorize with sequins.</td>
</tr>
</tbody>
</table>

Making a Print

- Ask students to study the print *Homage to Posada* by Carlos A. Cortez.
- Investigate the illustration art of José Guadalupe Posada and design a dancing skeleton as the symbol of the Day of the Dead/Día de los Muertos celebration.
- Ask students to draw their own interpretation of the famous Catrina on paper.
- Ask students to trace the drawing on a flat rectangle cut out from a foam plate, pressing the pencil down to create indentations on the foam. Using a small paint roller, ink the surface of the rectangle making sure that ink collects in the indentations. Place a piece of paper on top and using a clean roller press down to transfer the ink to the paper.
- Let the impression dry. After, it is ready to be displayed.

Writing Satirical Calaveras Poetry to Honor an Ancestor or Friend

- Satirical calaveras are poems with allusions to skulls and bones that are recited in the spirit of poking fun. They also serve as reminders that we are all mortals.
- Explain to the students what satire is.
- Share examples of satirical poetry.
- Ask students to create a list of single words based on their observations and understanding of Day of the Dead.
- Ask students to write a poem, using their list of words to address mortality and death and remembering to poking fun.

Classroom Ofrenda/Altar

- Inspired by the students’ family interviews and the Create Your Own Altar activity in Theater of the Dead [http://latino.si.edu/DayoftheDead/], ask them to select or create 1-2 objects or images that symbolize each person the student learned about in their interviews.
- Study the *Día de los Muertos Ofrenda Chapel* by María Enríquez de Allen.
- Ask students to bring photographs or items that remind them of the persons they want to honor in the ofrenda.
- Work with students to set up their classroom ofrenda. Set up a table against one of the walls in the classroom and cover it with a colorful tablecloth.
STUDENT GROUP INTERACTIVITIES

Instructions for Teachers

Culminating Activity: (Total 6.5 hours)

- Set up outreach teams comprised of 4-5 students. Each team will develop invitations for family and community members, and devise a plan for reaching out to as many potential audience members as possible (Total 1 hour).
- The Classroom Celebration: depicts quotes from the students’ family histories and honors their ancestors. Students present the classroom ofrenda and share their satirical calavera poems (4 - 5 hours for installation).
- To document the celebration, ask 2-3 students to serve as recorders of the classroom installation/celebration. For example, one student could serve as a videographer, another as a photographer, and another student could audio record the event (Total 60 - 90 minutes).

Transmédia Connections (Total 1.5 hours)

- At the conclusion of the altar installation event, work with a group of the students to post selected images, video, and sound excerpts to the SLC Day of Dead/Día de los Muertos Tumblr blog (http://lvmdayofdead.tumblr.com/submit), and on their social networks tagging the Smithsonian Latino Center @SLC_Latino using #MyLatinoStory #LatinidadenGrande #SLC_Latino.
- In this way, the students’ work will become a resource for other teachers and students who log onto the site.

Carlos A. Cortéz, Homage to Posada, 1981.

María Enríquez de Allen, Día de los Muertos Ofrenda Chapel, 1991.

Installation (Rites of Passage exhibition at the conservatory of the David Adler Cultural Center, Libertyville, October 12-November 17, 1991). Courtesy of Mario E. Castillo. Photo: Harold Allen
21st Century Skills Connections:

- **Life Skills and Career Skills**
  The skills that will be targeted for development in this area are:
  - Flexibility and Adaptability
  - Initiative and Self-Direction
  - Social and Cross-Cultural
  - Productivity and Accountability
  - Leadership and Responsibility

- **Learning and Innovation**
  The skills that will be targeted for development in this area are:
  - Creativity and Innovation
  - Critical Thinking and Problem Solving
  - Communication
  - Collaboration

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**Creating: Conceiving and developing new artistic ideas and work**
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- Anchor Standard #2. Organize and develop artistic ideas and work.
- Anchor Standard #3. Refine and complete artistic work.

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- Anchor Standard #5. Develop and refine artistic work for presentation.
- Anchor Standard #6. Convey meaning through the presentation of artistic work.

**Responding: Understanding and evaluating how the arts convey meaning**
- Anchor Standard #7. Perceive and analyze artistic work.
- Anchor Standard #8. Interpret intent and meaning in artistic work.
- Anchor Standard #9. Apply criteria to evaluate artistic work.

**Connecting: Relating artistic ideas and work with personal meaning and external context**
- Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
- Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

11th & 12th Grade Common Core Standards –Integration of Knowledge and Ideas
(http://www.corestandards.org)

**CCSS.ELA-Literacy.RH.11-12.7** (http://www.corestandards.org/ELA-Literacy/RH/11-12/7) Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

**CCSS.ELA-Literacy.RH.11-12.9** (http://www.corestandards.org/ELA-Literacy/RH/11-12/9) Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.

!Chequea Esto! Day of the Dead Animation Short
http://s.si.edu/1fmHOwh
Immigration, Migration and Settlement
If Maps Could Talk

Latino Art Now! Chicago Virtual Gallery
Educator Transmedia Training Toolkit, Vol. 2
Module 3
Title: Immigration, Migration and Settlement: If Maps Could Talk

Description:
In this lesson students will explore a series of artworks that incorporate maps to learn about physical and human geography in the United States, a nation of immigrants. Students will study the artwork Aves raras by Puerto Rican-born Chicago-based visual artist Bibiana Suárez, and her depiction of various historical immigration and migration waves to the United States from Mexico, Puerto Rico, and Cuba. Students will experience this series of artworks in the 3D immersive space of the Latino Art Now! Chicago Virtual Gallery (http://latino.si.edu/LatinoArtNow/LAN-ChiVG). They also will explore the histories and human geography of their own communities, using census data, artifacts and sources online to study local migration patterns.

Target Audience:
High School Students (Grades 9-12)

Learning Goals for Students:
• Learn about the history and context of immigration, migration and settlement from Latin America and the Caribbean to the United States.
• Learn about artist Bibiana Suárez and elements of her art.
• Understand the concepts in Suárez’s Memoria/Memory installation project and U.S. Latino history.
• Understand the context of Suárez’s Aves raras.
• Learn about physical geography, maps and satellite imaging through Google Earth.
• Learn about the Bracero Project as labor immigration and migration.
• Learn how to research Latino demographic trends.
• Learn and map out patterns of immigration, migration and settlement in their own communities over time.

Intended Outcomes:
• Students will integrate visual information with print and digital texts.
• Students will discuss key elements of Suarez’s Aves raras.
• Students will learn to cite specific sources as evidence to support their analysis.
• Students will discuss immigration and migration to the United States in the 20th and 21st centuries.
• Students will be able to articulate relevant facts about U.S. Latinos, and Latin American and the Caribbean diasporas.
• Students will be able to describe migration patterns in their communities of residence.
• Students will be able to engage in Suarez’s art installation Memoria/Memory.

Teacher Resources

<table>
<thead>
<tr>
<th>Resource</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist website: <a href="http://bibianasuarez.com">http://bibianasuarez.com</a></td>
<td>Website of the Chicago-based artist Bibiana Suárez</td>
</tr>
<tr>
<td>Artist Interview: <a href="https://youtu.be/s07-rZkc48E">https://youtu.be/s07-rZkc48E</a></td>
<td>Video interview of the artist Bibiana Suarez talking about her installation artwork Memoria/Memory. The series Aves raras is part of this installation</td>
</tr>
</tbody>
</table>
Activities

Preparation: Learning about Latin American and the Caribbean Immigration, Migration and Settlement in the United States through Art and Maps (Total 2 hours)

- Ask students to bring up Aves raras using the Chicago Latino Art Now Gallery (http://latino.si.edu/LatinoArtNow/LAN-ChiVG).
- Viewing this series of artworks in the 3D immersive space will allow students to see the graphic details of maps and the work of the artist.
- Engage in a visual analysis of each set of the Aves raras series: Aves raras (mexicanos)/Strange Birds (Mexicans), Aves raras (puertorriqueños)/Strange Birds (Puerto Ricans), and Aves raras (cubanos)/Strange Birds (Cubans). For example ask students to write responses to the following questions (or pick and choose questions to align with the goals of your class):
  - What do you see in Suaréz’s Aves raras series? Be very specific.
  - What can these maps tell about specific historical moments and people?
  - Why are these cities chosen and how they relate to the title of the series?
  - What type of journey is being depicted?
  - What is the symbolism of the birds?
- Guide students through the Memoria/Memory video to understand the context of the artist’s artwork and symbolism of each matching pair.
- Prompt students to take notes related to the various immigration and migration patterns in the six artworks and consider pull and push labor factors as causes of immigration and migration for Mexicans and Puerto Ricans, and exile for Cuban immigration.

What Maps Can Tell (Total 1.5 hour)

- Engage Students to use digital resources such as Google Earth to study the cities of El Paso, Miami Beach and New York.
- Ask them to compare and contrast the maps in the artworks and views on Google Earth.
- Facilitate a discussion of new satellite mapping technologies and the applications to understand urban growth and demographic change.

Understanding Family Journey of Immigration and Migration in a Cultural Context (9 hours over one week)

- Have students work with you and with the Pew Research Center resources, local librarians and community historians to learn about patterns of immigration, migration and settlement in their own communities, using primary sources (archival images and texts), data (census figures), and interviews of community members and secondary sources (3 hours).
- Assign students to create a report on the immigration and migration patterns and stories in their own communities (3 hours).
- Using their report findings as a guide, have students map out the immigration and migration patterns of their community over time, creating elements of design and art (3 hours).
- Ask students to prepare individual class presentations of their findings.
STUDENT GROUP INTERACTIVITIES

Instructions for Teachers

Culminating Activity: (Total 1 hour)

• Using their report findings as a guide, have students map out the immigration and migration patterns of their community over time.
• Encourage students to use graphic and visual resources in their presentations.

Transmedia Connections (Total 3 hours)

• Assign two students to video-tape and photograph the presentation and interview some of their peers afterwards.
• Ask them to post excerpts of the presentation on their social networks tagging the Smithsonian Latino Center @SLC_Latino and using #MyLatinoStory #LatinidadenGrande #SLC_Latino.

Interview with Artist Bibiana Suárez:
https://youtu.be/s07-rZkc48E

21st Century Skills Connections:

- **Life and Career**
  - The skills that will be targeted for development in this area are:
    - Initiative and Self-Direction
    - Social and Cross-Cultural
    - Productivity and Accountability
    - Flexibility and Adaptability
    - Leadership and Responsibility

- **Learning and Innovation**
  - The Skills that will be targeted for development in this area are:
    - Creativity and Innovation
    - Critical Thinking and Problem Solving
    - Communication
    - Collaboration

- **Information, Media and Technology Skills**
  - The skills that will be targeted for development in this area are:
    - Information Literacy
    - Media Literacy
    - ICT Literacy

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- **Creating:** Conceiving and developing new artistic ideas and work
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- CCSS.ELA-Literacy.RH.11-12.8 Evaluate an author’s premises, claims, and evidence by corroborating or challenging them with other information.

- CCSS.ELA-Literacy.RH.11-12.9 Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.
Title: Murals in Place and Time

Description:
Murals as large paintings on wall surfaces have been part of a human experience since prehistoric times. This lesson plan explores murals as an art form in the city of Chicago, where the public mural movement of the late 1960s has its origins. Students will study and do a close reading of the mural *Gulliver in Wonderland* by Chicago-based artist Héctor Duarte. Students will experience the mural in the 3D immersive space of the Latino Art Now! Chicago Virtual Gallery ([http://latino.si.edu/LatinoArtNow/LAN-ChiVG](http://latino.si.edu/LatinoArtNow/LAN-ChiVG)) and will have the opportunity to learn about the artist, his design for a multi-plane outdoor mural through a visual representation of a literary classic adapted to his own experience. Students will create a mural project and document their installation visually through mixed media such as photos, sound, and video recordings, and then post their content on their Social Media sites tagging to The Smithsonian Latino Center on Facebook, Twitter or Instagram @SLC_Latino.

Target Audience:
High School Students (9-12 Grades)

Learning Goals for Students:
• Understand the context of the mural *Gulliver in Wonderland* by Héctor Duarte.
• Learn about the artist and elements of his mural style.
• Compare and contrast Duarte’s interpretation with examples of travel and migration as depicted in literature (*Gulliver’s Travels* by Jonathan Swift).
• Understand the concepts and symbols used by the artist to represent immigration from Mexico to Chicago.
• Understand concepts of place through art in an urban setting and a rural setting.
• Cultivate a virtual discussion about their work by posting video reflections on the SLC site.

Intended Outcomes:
• Students will discuss key elements of Duarte’s *Gulliver in Wonderland*.
• Students will describe Duarte’s influences as an artist and other aspects of his life story including his work in his hometown, Caurio de Guadalupe in Mexico.
• Students will create a written travel diary and prepare a mural design composition.
• Students will develop an online presence for their work by posting excerpts of their writing and art, and a video based on the experience of creating their own mural projects.

Teacher Resources:

<table>
<thead>
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</tr>
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<tbody>
<tr>
<td><a href="http://latino.si.edu/LatinoArtNow/docs/LAN-ChiVG_aboutGulliverinWonderland.pdf">http://latino.si.edu/LatinoArtNow/docs/LAN-ChiVG_aboutGulliverinWonderland.pdf</a></td>
<td>Brochure explaining the Artist’s intent</td>
</tr>
</tbody>
</table>

Transmedia Resources

<table>
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<td><a href="http://latino.si.edu/LatinoArtNow/LAN-ChiVG">http://latino.si.edu/LatinoArtNow/LAN-ChiVG</a></td>
<td>Latino Art Now! Chicago Virtual Gallery</td>
</tr>
<tr>
<td><a href="http://latino.si.edu/LatinoArtNow/docs/LAN-ChiVG_eGalleryGuide.pdf">http://latino.si.edu/LatinoArtNow/docs/LAN-ChiVG_eGalleryGuide.pdf</a></td>
<td>Label for <em>Gulliver in Wonderland</em> mural and information on the artist</td>
</tr>
<tr>
<td><a href="https://www.google.com/earth/">https://www.google.com/earth/</a></td>
<td>Install Google Earth in your computer</td>
</tr>
</tbody>
</table>
Activities

Preparation: Learning about Murals and their Social Significance (Total 2 hours)

- Ask students to bring up *Gulliver in Wonderland* using the Chicago Latino Art Now Gallery (http://latino.si.edu/LatinoArtNow/LAN-ChiVG). Viewing this artwork in a 3D immersive space will allow students to see and better appreciate the graphic details that are important to the overall mural program. (Total 30 minutes)
- Engage the students in a visual analysis of *Gulliver in Wonderland*. For example, ask students their observations on the mural based on the following questions (or pick and choose questions to align with the goals of your class):
  - What do you see in Duarte’s mural? Be very specific.
  - What elements is the artist using to make this a successful façade for his home and studio?
  - What do you notice about the figure in the mural? Be very specific.
  - What type of journey is depicted?
  - How can you compare Duarte’s mural to Swift’s *Gulliver’s Travels*?
  - What is the symbolism of the different elements in the mural?
  - What is the time and place of the mural?
  - How is the title *Gulliver in Wonderland* related to the imagery in the mural?
- Prompt students to write down observations in preparation for a fictional travel journal (Total 30 minutes).

Considering Basic Design Elements (http://www.getty.edu/education/teachers/building_lessons/formal_analysis.html)

- Ask students to consider the formal elements of art present in Duarte’s multi-plane mural and why its design is successful.
  - Line: A point moving in space. Line can vary in width, length, curvature, color, or direction.
  - Color: The visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of color are hue, value, and intensity.
  - Shape/Form: A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or made by humans.
  - Texture: The surface quality of materials, either actual (tactile) or implied (visual).
  - Value: Lightness or darkness of a hue or neutral color. A value scale shows the range of colors from white to dark.
  - Space: The emptiness or area between, around, above, below, or contained within objects. Shapes and forms are defined by space around and within them, just as spaces are defined by the shapes around and within them

Diary of a Journey (Total 2 hours)

- Engage students to write fictional diaries of a journey to a mythical place. You could lead them to the exercise by asking questions such as:
  - What is the main idea of a Diary?
  - Who are the characters in the journey?
  - When and where is the fictional journey taking place?
  - What are the social conditions you observe in the journey?
  - How long is the journey?

Designing a Mural (Total 2-3 hours)

- Have students create a design for a mural in the exterior walls of a house (using their own drawings) to visually translate their fictional journeys. You could lead them through the visualization by asking questions such as:
  - How can you use images, colors, lines, shapes, and symbols to translate your idea into paper?
  - How will you ensure that the viewer will understand your message and point of view?
  - How do you take into consideration the architecture and exterior walls?
  - How do you create a visual narrative?
STUDENT GROUP INTERACTIVITIES

Instructions for Teachers

Culminating Activity: Classroom Exhibition & Interview the Artists video (Total 3 hours)

- Ask students to set up their final mural designs as displays throughout the classroom (2 hours).
- Ask one student to serve as a videographer and another to be an interviewer. As the student records the exhibition process, his/her partner will ask their peers questions (5 minute per interview).

Transmedia Connections (Total 2 hours)

- Ask students to post their “Making of a Mural Design Exhibition” video and/or excerpts of the student-artists’ interviews tagging The Smithsonian Latino Center on Facebook, Twitter or Instagram @SLC_Latino.
- Ask students to post their mural designs on their Social Media sites using #MyLatinoStory #LatinidadenGrande #SLC_Latino.
- Do a live performance of the mural designs with the students reading their diaries and stream it using Facebook Live #MyLatinoStory #LatinidadenGrande #SLC_Latino.

Héctor Duarte, Gulliver in Wonderland, 2005
http://bit.ly/2cZMS3d
21st Century Skills Connections:

• **Life Skills and Career Skills**
  The skills that will be targeted for development in this area are:
  - Initiative and Self-Direction
  - Social and Cross-Cultural
  - Productivity and Accountability

• **Learning and Innovation**
  The Skills that will be targeted for development in this area are:
  - Creativity and Innovation
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- Anchor Standard #3. Refine and complete artistic work.

Presenting: Interpreting and sharing artistic work

- Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.
- Anchor Standard #5. Develop and refine artistic work for presentation.
- Anchor Standard #6. Convey meaning through the presentation of artistic work.

Responding: Understanding and evaluating how the arts convey meaning

- Anchor Standard #7. Perceive and analyze artistic work.
- Anchor Standard #8. Interpret intent and meaning in artistic work.
- Anchor Standard #9. Apply criteria to evaluate artistic work.

Connecting: Relating artistic ideas and work with personal meaning and external context

- Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
- Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

11th & 12th Grade Common Core Standards –Integration of Knowledge and Ideas ([http://www.corestandards.org](http://www.corestandards.org))

**CCSS.ELA-Literacy.RH.11-12.7** Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

**CCSS.ELA-Literacy.RH.11-12.8** Evaluate an author’s premises, claims, and evidence by corroborating or challenging them with other information.

**CCSS.ELA-Literacy.RH.11-12.9** Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.
View of an Era
Peace and Metaphysics

Latino Art Now! Chicago Virtual Gallery
Educator Transmedia Training Toolkit, Vol. 2
Module 5
Title: View of an Era: Peace and Metaphysics

Description:
In this lesson plan, students will utilize visual strategies through symbols to study and do a close reading of the mural *Peace (Metafísica)* by Chicago artist Mario Castillo. Students will experience the mural in the 3D immersive space of the Latino Art Now! Chicago Virtual Gallery (http://latino.si.edu/LatinoArtNow/LAN-ChiVG). They will have the opportunity to appreciate and study the details and elements of this artwork produced as part of the 1960s Public Art Movement in Chicago, and to learn about the artist.

As a culminating activity, the class will create an exhibition of mural designs representing their communities through the use of symbols and cityscape imagery. Students will create videos with their reflections and interviews about their creative process and experience and will post it on their Social Media sites tagging to The Smithsonian Latino Center on Facebook, Twitter or Instagram @SLC_Latino.

Target Audience:
High School Students (Grades 9-12)

Learning Goals for Students:
- Learn about the 1960s American cultural history.
- Learn about American cultural history today.
- Understand the context of Castillo's *Peace (Metafísica)* outdoor mural.
- Learn about the artist and the elements of his abstract style.
- Understand symbolic aesthetic imagery and visual iconography from ancient world cultures (Mesoamerican, Native American, Persian, Chinese or Huichol).
- Understand the different elements that come together in Castillo's mural.
- Compare and contrast Castillo's mural with students’ mural designs.
- Cultivate a virtual discussion about their work by posting sample pieces and video reflections on the SLC site.

Intended Outcomes:
- Students will discuss key elements of Castillo's *Peace (Metafísica)* mural.
- Students will describe Castillo's influences as an artist and other aspects of his life.
- Students will represent their own community/neighborhood experience through symbolic imagery and names.
- Students will develop an online presence for their work by posting their videos with examples and excerpts of their experience of studying the artist and creating their own projects.

Teacher Resources:

<table>
<thead>
<tr>
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</tr>
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<tbody>
<tr>
<td><a href="https://youtu.be/_OTThLHbF1s">https://youtu.be/_OTThLHbF1s</a></td>
<td>Artist interview</td>
</tr>
<tr>
<td><a href="http://about.colum.edu/archives/pdfs/oral-histories/">http://about.colum.edu/archives/pdfs/oral-histories/</a></td>
<td>Artist’s oral history</td>
</tr>
<tr>
<td>CastilloMario.pdf</td>
<td></td>
</tr>
<tr>
<td><a href="http://www.mariocastillo.net">http://www.mariocastillo.net</a></td>
<td>Artist’s website</td>
</tr>
<tr>
<td><a href="http://latino.si.edu/LatinoArtNow/docs/LAN_ChiVG">http://latino.si.edu/LatinoArtNow/docs/LAN_ChiVG</a>_</td>
<td>Information about the mural <em>Peace (Metafísica)</em> by</td>
</tr>
<tr>
<td>mariocastillo_peacemetafisica.pdf</td>
<td>Mario Castillo</td>
</tr>
</tbody>
</table>
Activities

Preparation: Learning about American Culture and Art of the 1960s in a 3D Immersive Space (Total 3 hours)

• Ask students to bring up *Peace (Metafísica)* using the 3D immersive space of the Latino Art Now! Chicago Virtual Gallery ([http://latino.si.edu/LatinoArtNow/LAN-ChiVG](http://latino.si.edu/LatinoArtNow/LAN-ChiVG)). Viewing this artwork as a tridimensional piece will allow students to see the richly composed and graphic details of the artist's 1968 mural (45 minutes).

• Engage students in a visual analysis or close reading of *Peace (Metafísica)*. For example, ask students to write responses to the following suggested questions (or pick and choose questions to align with the goals for your class):
  - What do you see in Castillo’s mural? Be very specific.
  - What objects do you see depicted within the mural?
  - What symbols does the artist use to convey his main idea?
  - What do you think the various elements in the mural symbolize for Castillo?
  - What are these symbols, colors, shapes, lines trying to tell?
  - What does the artist want to share with us about the late 1960s?
  - How is Castillo integrating elements from world cultures?


• Ask students to consider the formal elements of art present in Castillo’s mural:
  - Line: A point moving in space. Line can vary in width, length, curvature, color, or direction.
  - Color: The visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of color are hue, value, and intensity.
  - Shape/Form: A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or made by humans.
  - Texture: The surface quality of materials, either actual (tactile) or implied (visual).
  - Value: Lightness or darkness of a hue or neutral color. A value scale shows the range of colors from white to dark.
  - Space: The emptiness or area between, around, above, below, or contained within objects. Shapes and forms are defined by space around and within them, just as spaces are defined by the shapes around and within them.

Chronicling the Times

• Ask students to envision an image that would reflect the current decade of the 2010s (10 minutes).

• Set a timer. Give students 5 minutes to write down as many details about their vision as possible. You could lead them through the visualization of a pictorial narrative of the 2010s by asking them to close their eyes and then prompt them with questions such as:
  - What objects, symbols and transformations are most visible in the 2010 cultural context?
  - What are some of the historical events happening?
  - What are the musical trends of the day?
  - What are the prominent colors in your vision?
  - Who are the participants in the vision?
  - What do you feel? What is the season of the year? What is the temperature?
The Artist Mario Castillo’s Challenge
Fifty Ideas for a Mural Design Art Project Based on the Mural Peace (Metafísica)

• Combining the notes from the envisioned image and some of the following ideas provided by the artist Mario Castillo, have students create a design for a mural, using their own drawings, words, and images (Total 2-3 hours).

1. Aleatoric art focuses on creating visual images with random action or technique. Experimentation brings unexpected results with colors and paint application (squirting, blowing, transferring, etc.). From a scribble or random markings, create an art piece of Aleatoric art.

2. Pareidolia art refers to the psychological effect of seeing faces, animals, or other objects in clouds, tree trunk formations, marble patterns, etc. Create a subliminal face or figure over a photo from nature or your artwork as a piece of Pareidolia art.

3. Paisley art uses a curved droplet or feather-shaped figure which is repeated to create a pattern. Design your own paisleys and create a pattern or an art piece with them.

4. Ojo de Dios or God’s Eye is a cultural symbol for seeing and understanding the unknown. They can range from a simple two stick design with yarn woven in a figure eight to more complex ones utilizing a larger number of sticks. Use bright color yarn to make an Ojo de Dios, based on the creative expressions of the Huichol culture.

5. Create a designer's acronym or initialism with any words or names you choose.

6. Do a selfie while doing a one-minute (or less) sculpture (be careful, do not do anything dangerous).

7. Illustrate something metaphysical.

8. Create a Pop Art collage that reflects the “Now Moment.”

9. Create a surreal photomontage.

10. Create a shape that is the abstracted essence of something.

11. Do an art piece on deforestation (you may include text in it).

12. Design a poster on a historical war and use bold and contrasting colors.

13. Do a work that is influenced by a Native American culture.

14. Do a photo montage with Hippie Fashions or create a real or simulated tie-dye pattern.

15. Do an art piece that results from listening to a musical piece while you draw/paint simultaneously.

16. Do a Rorschach inkblot work and then enhance it beyond its original state.

17. Create a totally Abstract Art piece (non-objective) and create a mood with the colors used.

18. Do an artwork that is a result from the study of any Folk Art.

19. Report to the class on the benefits of Yoga or do art related to it.

20. Do a graphic art piece combining at least three symbols.

21. Do a drawing that shows the essence of the Native Americans’ Animism beliefs.

22. Do a collage on an important Pop song that reflects the time when it was composed.

23. Do a piece on any new astronomical discovery; the macro world (using a cool color scheme).

24. Do a piece on the Micro world; micro-organisms (using a warm color scheme).

25. Do a piece where shadows are the main subject.

26. Design a site-specific work of art.

27. Create a short visual film for a certain arrangement of musical notes.

28. Do a grid collage with a certain theme with at least nine fish-eye lens images.

29. Design your name with images or symbols around it with a selected color scheme.

30. Do a contemporary scene and color it as a Huichol painting using striated bright colors.

31. Horror Vacui translates into fear of empty space. Create a Horror Vacui densely populated artwork, using earth tones. Use bright hues to highlight.

32. Study the meaning of colors and do a symbolic piece in which the colors tell the story.

33. Do an art piece reflecting the ethnic/cultural heritage of one of your ancestors.

34. Research symbols from your ancestry, abstract them into a design and use hard edge flat color.
35. Create a surprise Dada piece within a box that opens and closes.
36. Design a mural for your school by yourself or with a group of other students.
37. Design a Northwest Coast Totem Pole with today’s images.
38. Do a piece on the cyclic nature of life in the forest/jungle and show how species are interconnected.
39. Create a poster on a study of one of Georgia O’Keeffe’s flower and relate it to “Flower Power.”
40. Do an art piece that is multicultural and shows diversity.
41. Create a Yin Yang design; depict two opposites inside each half. Yin is negative and Yang is positive.
42. Create a mandala with geometric and organic properties using complementary colors.
43. Meditation: Do a short contemplation exercise on a favorite subject and draw the results from it.
44. Research Marcel Duchamp’s readymades. Find an object and turn it into an art piece.
45. Do an art piece that combines a growing/sprouting plant combined with musical symbols.
46. Design a triptych (three panels) piece that makes use of an analogy to a concerto with three movements.
47. Do a diptych (two panels) using the philosophical nature of opposites in the Yin Yang concept.
48. Create an artwork based on one card from the Lotería Mexicana game.
49. Using the iconography from playing cards, do a Pop Art piece with them.
50. The Ladybug has a special meaning. Find a cultural meaning for an insect (Ants, Beetles, Bees, Butterflies, Crickets, Dragonflies, Grasshoppers, etc.), and do an artwork with it.

Mario E. Castillo, Peace (Metafísica), 1968.
STUDENT GROUP INTERACTIVITIES

Instructions for Teachers

Culminating Activity: Classroom Exhibition & Interview the Artists Video (Total 3 hours)

• Ask students to set up their final mural designs as displays throughout the classroom (2 hours).
• Ask one student to serve as a videographer and another to be an interviewer. As the student records the exhibition process, his/her partner will ask their peers questions (5 minutes per interview).

Transmedia Connections (Total 3 hours)

• Ask students to post their “Making of a Mural Design Exhibition” video and/or excerpts of the student-artists’ interviews tagging The Smithsonian Latino Center on Facebook, Twitter or Instagram @SLC_Latino.
• Ask students to post their mural designs on their Social Media sites using #MyLatinoStory #LatinidadesGrande #SLC_Latino.
• Create a short stop motion animation and post on their Social Media sites using #MyLatinoStory #LatinidadesGrande #SLC_Latino.
• Do a live performance of the mural designs with the students reading their poems and stream it using Facebook Live #MyLatinoStory #LatinidadesGrande #SLC_Latino.

Interview with Artist Mario E. Castillo
https://youtu.be/_0TThLHbF1s
21st Century Skill Connections:

- **Life Skills and Career Skills**
  The skills that will be targeted for development in this area are:
  - Initiative and Self Direction
  - Social and Cross-Cultural
  - Productivity and Accountability

- **Learning and Innovation**
  The Skills that will be targeted for development in this area are:
  - Creativity and Innovation
  - Critical Thinking and Problem Solving
  - Communication
  - Collaboration

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Creating: Conceiving and developing new artistic ideas and work
- Anchor Standard #1. Generate and conceptualize artistic ideas and work.
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- Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
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**CCSS.ELA-Literacy.RH.11-12.9** Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.
Portraying The Face of America

Latino Art Now! Chicago Virtual Gallery Educator Transmedia Training Toolkit, Vol. 2 Module 6
Title: Portraying The Face of America

Description:
Portraits, or paintings of people, bring us face to face with history, culture and identity as a multi-faceted nation. In this lesson, students will study the genre of portraiture by studying the artworks, Acontecimiento con fotógrafos by Rufino A. Silva; El niño llamado José by José Bernal; Serenely Absorbing Passionless Violence by Errol Ortiz; and Drifting Sun/Sol a la deriva by Elsa Muñoz. They will experience these artworks in the 3D immersive space of the Latino Art Now! Chicago Virtual Gallery (http://latino.si.edu/LatinoArtNow/LAN-ChiVG), and will learn about visual representations of faces that capture the personality and likeness of a person(s). As a culminating activity, the class will create an exhibition of portraits they have created, representing the various artistic conventions: face, head-and-shoulder, half-body, individual, group, self-portrait; profile, ¾ view, frontal; and artistic styles such as realist, expressionist, abstract, or geometric.

Target Audience:
High School Students (Grades 9-12)

Learning Goals for Students:
• Learn about the artists Silva, Bernal, Ortiz, and Muñoz and elements of their portraiture style.
• Compare and contrast the artists' portraits and identify noticeable variations in styles, scale, and representation of sitter's facial features and personality or other important traits.
• Compare and contrast artists' portraits with students' portraits.
• Cultivate a virtual discussion about their work by posting sample pieces and video reflection on the SLC site.

Intended Outcomes:
• Students will discuss key elements of portraiture by looking at portraits by Silva, Bernal, Ortiz, and Muñoz.
• Students will describe their influences as artists and other aspects of their life story.
• Students will paint portraits capturing the essence of the sitter.
• Students will develop an online presence for their work by posting examples along with excerpts from their videos of the experience of studying the artist and creating their own paintings.

Teacher Resources:

<table>
<thead>
<tr>
<th>Resource</th>
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<tbody>
<tr>
<td><a href="http://www.visual-arts-cork.com/genres/portrait-art.htm#characteristics">http://www.visual-arts-cork.com/genres/portrait-art.htm#characteristics</a></td>
<td>Website with information about portrait painting</td>
</tr>
<tr>
<td><a href="http://everyoneandraw.net/Portraits%20mix%20and%20match%20sheets.html">http://everyoneandraw.net/Portraits%20mix%20and%20match%20sheets.html</a></td>
<td>Step by step portrait drawing</td>
</tr>
</tbody>
</table>

Transmedia Resources

<table>
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<tr>
<td><a href="http://latino.si.edu/LatinoArtNow/LAN-ChiVG">http://latino.si.edu/LatinoArtNow/LAN-ChiVG</a></td>
<td>Latino Art Now! Chicago Virtual Gallery</td>
</tr>
<tr>
<td><a href="http://latino.si.edu/LatinoArtNow/docs/LAN_ChiVG_eGuideGalleryGuide.pdf">http://latino.si.edu/LatinoArtNow/docs/LAN_ChiVG_eGuideGalleryGuide.pdf</a></td>
<td>Information labels about the artworks and the artists</td>
</tr>
</tbody>
</table>
Preparation: Learning about Portraiture in a 3D Immersive Space (Total 4 hours)

- Ask students to bring up Gallery II of the Latino Art Now! Chicago Virtual Gallery (http://latino.si.edu/LatinoArtNow/LAN-ChiVG). Viewing the portrait artworks in this tridimensional immersive space will allow students to see the richly composed and graphic details of the several artistic styles and approaches to portraiture painting (45 minutes).

- Engage in a visual analysis or close reading of the four portraits. For example, ask students to write responses to the following suggested questions (or pick and choose questions to align with the goals for your class):
  - What do you see in Silva's and Bernal's group portraits? Be very specific.
  - What people and objects do you see depicted in the portraits?
  - What role the camera in Silva's portrait painting may play?
  - What do you think the various people symbolize for Silva?
  - What do you think the people symbolize for Bernal?
  - What are the personality traits of the sitters captured in the two artworks?
  - What do you see in Ortiz's and Muñoz's individual portraits? Be very specific.
  - What objects do you see depicted in the portraits that may reveal personality traits of the sitters?
  - What personality traits of the sitters are captured in the artworks?

Considering Basic Design Elements (http://www.getty.edu/education/teachers/building_lessons/formal_analysis.html)

- Ask students to consider the formal elements of art present in the various portraits:
  - Line: A point moving in space. Line can vary in width, length, curvature, color, or direction.
  - Color: The visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of color are hue, value, and intensity.
  - Shape/Form: A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or made by humans.
  - Texture: The surface quality of materials, either actual (tactile) or implied (visual).
  - Value: Lightness or darkness of a hue or neutral color. A value scale shows the range of colors from white to dark.
  - Space: The emptiness or area between, around, above, below, or contained within objects. Shapes and forms are defined by space around and within them, just as spaces are defined by the shapes around and within them.

Painting a Portrait

- After students understand the conventions of portraiture, ask them to choose a sitter for a portrait painting: a historic figure, a family member, a classmate, a celebrity (Total 2 hours).
  - Study the sitter's head shape and facial features proportions.
  - Draw the head shape.
  - Draw a horizontal light line to divide in two the head shape for the eyes location.
  - Draw a light vertical line down the center of the head to align nose and mouth.
  - Draw a short line halfway between eyes and chin for base of nose.
  - Draw short line above the halfway between chin and nose for the mouth.
  - Define the chin and jaw bone.
  - Adjust proportions as necessary.
  - Study the eyes and nose shapes, and draw them.
  - Observe the location of ears in reference to eyes and draw it.
  - Observe the hair style and draw it.
  - Erase the light guide lines.
  - Add color and be creative!
STUDENT GROUP INTERACTIVITIES

Instructions for Teachers

Culminating Activity: Classroom Exhibition & Interview the Artists

video (Total 3 hours)

• Ask students to set up the exhibition of the final portrait paintings throughout the classroom (Total 2 hours).
• Ask one student to serve as a videographer and another to be an interviewer. As the student records the exhibition process, his/her partner will ask their peers questions about the portrait, sitter, color scheme, etc. (5 minute per interview).

Transmedia Connections (Total 5.5 hours)

• Ask students to create a video of the exhibition, their portrait paintings, and excerpts of the students’ interviews, posting it to their Social Media sites and tagging The Smithsonian Latino Center on Facebook, Twitter or Instagram @SLC_Latino.
• Ask students to post their portraits on their Social Media sites using #MyLatinoStory #LatinidadenGrande #SLC_Latino.
• Ask students to create a short stop motion animation using segments of the portraits and post on their Social Media sites using #MyLatinoStory #LatinidadenGrande #SLC_Latino.
• Do a live performance of the portraits with the students and stream it using Facebook Live #MyLatinoStory #LatinidadenGrande #SLC_Latino.

21st Century Skill Connections:

• **Life Skills and Career Skills**
  The skills that will be targeted for development in this area are:
  - Initiative and Self Direction
  - Social and Cross-Cultural
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• **Learning and Innovation**
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**CCSS.ELA-Literacy.RH.11-12.9** Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.
Title: Heroes and Flags: The Puerto Rican U.S. Experience

Description:
In this lesson students will explore in greater depth three artworks that reflect on various aspects of the history of Puerto Rico and its relationship with the United States. Students will experience the artworks The Crucifixion of Don Pedro Albizu Campos by artists Mario Galán, José Bermúdez, and Héctor Rosario; Sea of Flags by Gamaliel Ramírez; and Tropicalamerica US by Edra Soto, in the 3D immersive space of the Latino Art Now! Chicago Virtual Gallery (http://latino.si.edu/LatinoArtNow/LAN-ChiVG). Students will learn about the meaning of Puerto Rico as a commonwealth of the United States while learning about the artists and their depictions of heroes and flags. They will explore issues related to independence, nationalism, citizenship and community belonging. As a culminating activity, the class will create and exhibition of flags designed by the students representing their understanding of symbols of nations. They will post video reflections and interviews about their experience on their Social Media sites and tagging The Smithsonian Latino Center on Facebook, Twitter or Instagram @SLC_Latino.

Target Audience:
High School Students (Grades 9-12)

Learning Goals for Students:
• Understand the history and the Puerto Rican experience as a commonwealth of the United States.
• Understand the context of the artworks The Crucifixion of Don Pedro Albizu Campos, Sea of Flags, and Tropicalamerica US.
• Learn about the artists and elements of their styles.
• Learn about Puerto Rico’s history.
• Understand the concept of the flag by creating their own.
• Compare and contrast the artworks with the students’ creations.
• Cultivate a virtual discussion about their work by posting sample pieces and video reflections on the SLC site.

Intended Outcomes:
• Students will discuss key elements of the three artworks.
• Students will describe the artists’ influences and other aspects of their life stories.
• Students will discuss the relationship of Puerto Rico and the United States in the 21st century.
• Students will be able to articulate relevant facts about U.S. Puerto Ricans.
• Students will develop an online presence for their work by posting examples along with excerpts from their videos of the experience of studying the artists and creating their own projects.

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<td>Encyclopedic entry on Puerto Ricans by scholar Gina Pérez</td>
</tr>
<tr>
<td><a href="http://gamalielramirez.weebly.com">http://gamalielramirez.weebly.com</a></td>
<td>Gamaliel Ramírez’s website</td>
</tr>
<tr>
<td><a href="https://youtu.be/4hGIGq_J9xY">https://youtu.be/4hGIGq_J9xY</a></td>
<td>“Paintings by Puerto Rican Artist Gamaliel Ramírez” in YouTube</td>
</tr>
<tr>
<td><a href="http://edrasoto.com/home.html">http://edrasoto.com/home.html</a></td>
<td>Edra Soto’s website</td>
</tr>
<tr>
<td><a href="http://events.uis.edu/2016/01/uis-visual-arts-gallery-presents.html">http://events.uis.edu/2016/01/uis-visual-arts-gallery-presents.html</a></td>
<td>“Tropicalamerican US” by artist Edra Soto</td>
</tr>
</tbody>
</table>
Activities

Preparation: Learning about Puerto Rican History in a 3D Immersive Space (Total 5-6 hours)

- Ask students to bring up The Crucifixion of Don Pedro Albizu Campos, Sea of Flags, and Tropicalamerican US at the Latino Art Now! Chicago Virtual Gallery (http://latino.si.edu/LatinoArtNow/LAN-ChiVG). Viewing these artworks in a 3D immersive space will allow students to see the details, textures and symbolism in these artworks (1 hour).
- Engage students in a visual analysis of The Crucifixion of Don Pedro Albizu Campos, Sea of Flags, and Tropicalamerican US. For example, ask students to write their responses to the following questions (or pick and choose questions to align with the goals of your class):

**The Crucifixion of Don Pedro Albizu Campos**
- What do you see in Galán's, Bermúdez's, and Rosario's mural? Be very specific.
- What people do you see in their mural? What symbols do the artists use to convey the main idea?
- What is the meaning of the title?
- What do you think the various people symbolize for the three artists?
- What is the mural's background?
- What can these murals tell us about historical moments and heroes?

**Sea of Flags**
- What do you see in Ramírez's mural? Be very specific.
- What people and objects do you see depicted in his mural?
- What is the meaning of the title?
- What do you think the various people symbolize for Ramírez?
- What is the celebration and how is it depicted?

**Tropicalamerican US**
- What do you see in Soto's artwork? Be very specific.
- What is the meaning of the artwork title?
- What do you think the artwork symbolizes for Soto?

- Prompt students to take notes related to the three artworks to understand the commonwealth relationship of Puerto Rico with the United States.

Transmedia Resources

<table>
<thead>
<tr>
<th>Resource</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td><a href="http://latino.si.edu/LatinoArtNow/LAN-ChiVG">http://latino.si.edu/LatinoArtNow/LAN-ChiVG</a></td>
<td>Latino Art Now! Chicago Virtual Gallery</td>
</tr>
<tr>
<td><a href="http://latino.si.edu/LatinoArtNow/docs/LAN_ChVG_eGalleryGuide.pdf">http://latino.si.edu/LatinoArtNow/docs/LAN_ChVG_eGalleryGuide.pdf</a></td>
<td>Information labels about the artworks and the artists</td>
</tr>
</tbody>
</table>
Activities Continue

Considering Puerto Rico’s History

• Divide the class into groups and assign each group to research online one of the following important moments in the history of Puerto Rico since 1868 (Total 1 hour):
  - Puerto Rican Independent Movement and the role of Eugenio María de Hostos y José de Diego
  - Grito de Lares of 1868 and the role of Segundo Ruiz Belvis, Ramón Emeterio Betances and Mariana Bracetti
  - Spanish American War of 1898 and the role of Rosendo Matienzo Cintrón
  - Foraker Act
  - Jones Act of 1917
  - Operation Bootstrap
  - Gag Law-Law 53 of 1948 in Puerto Rico
  - Puerto Rican Nationalist Party and its members Pedro Albizu Campos, Lolita Lebrón and Rafael Cancel Miranda
  - Puerto Rico as a Commonwealth of the United States
• Ask each group to prepare a 5-minute oral class presentation to share their findings. They should address what the historical event is, when it happened, why it happened, who are the main figures and its impact on the history of Puerto Rico.
• Once the students understand the history of Puerto Rico as a Commonwealth, they will be ready to do the classroom activities.

What Flags Can Tell

• Engage students to use digital resources to learn about the meaning of flags and what they represent (Total 1 hour).
• Ask students to compare and contrast the flags depicted in the three artworks.
• Ask students to jot down their comparisons and the meaning of each flag.
• Facilitate a discussion on the symbolism of flags to understand how they unite a nation.

Considering Basic Design Elements (http://www.getty.edu/education/teachers/building_lessons/formal_analysis.html)

• Ask students to consider formal elements of art present in the three artworks:
  - Line: A point moving in space. Line can vary in width, length, curvature, color, or direction.
  - Color: The visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of color are hue, value, and intensity.
  - Shape/Form: A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or made by humans.
  - Texture: The surface quality of materials, either actual (tactile) or implied (visual).
  - Value: Lightness or darkness of a hue or neutral color. A value scale shows the range of colors from white to dark.
  - Space: The emptiness or area between, around, above, below, or contained within objects. Shapes and forms are defined by space around and within them, just as spaces are defined by the shapes around and within them.

Designing a Flag

• Have students create a design for a flag using their own drawings (Total 2 hours). You can lead them through visualization by asking questions such as:
  - How can you use colors, lines, shapes, symbols to translate into paper your idea?
  - How will you ensure that the viewer will understand the message of your flag and symbolism?
  - Write a short essay on the meaning of your flag and design decisions for the elements found in it. You can use it as a script for the student group interactivity.
STUDENT GROUP INTERACTIVITIES

Instructions for Teachers

Culminating Activity: (Total 2 hours)

• Ask students to set up their final flag designs as displays throughout the classroom.
• Ask one student to serve as a videographer and another to be an interviewer. As the first student records the exhibition process, his/her partner will ask their peers questions about design decisions and meaning of the flag (5 minutes per interview).

Transmedia Connections (Total 3 hours)

• Assign two students to video-tape and photograph the presentation and interviews of some of their peers, discussing their design decisions and meaning of the flag (5 minutes per interview).
• Ask them to post excerpts of the presentation and interviews to their Social Media sites and tagging The Smithsonian Latino Center on Facebook, Twitter or Instagram @SLC_Latino.

Tropicalamerican US by Edra Soto
http://edrasoto.com/home.html

The Crucifixion of Don Pedro Albizu Campos by artists Mario Galán, José Bermúdez, and Héctor Rosario, 1971.
21st Century Skills Connections:

• **Life and Career**
  The skills that will be targeted for development in this area are:
  - Initiative and Self-Direction
  - Social and Cross-Cultural
  - Productivity and Accountability
  - Flexibility and Adaptability
  - Leadership and Responsibility

• **Learning and Innovation**
  The Skills that will be targeted for development in this area are:
  - Creativity and Innovation
  - Critical Thinking and Problem Solving
  - Communication
  - Collaboration

• **Information, Media and Technology Skills**
  The skills that will be targeted for development in this area are:
  - Information Literacy
  - Media Literacy
  - ICT Literacy

National Core Arts Standards © 2015 National Coalition for Core Arts Standards. Rights administered by State Education Agency Directors of Arts Education (SEADAE). All rights reserved. (http://nationalartsstandards.org)

Creating: Conceiving and developing new artistic ideas and work
• Anchor Standard #1. Generate and conceptualize artistic ideas and work.
• Anchor Standard #2. Organize and develop artistic ideas and work.

Presenting: Interpreting and sharing artistic work
• Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.
• Anchor Standard #6. Convey meaning through the presentation of artistic work.

Responding: Understanding and evaluating how the arts convey meaning
• Anchor Standard #7. Perceive and analyze artistic work.
• Anchor Standard #8. Interpret intent and meaning in artistic work.
• Anchor Standard #9. Apply criteria to evaluate artistic work.

Connecting: Relating artistic ideas and work with personal meaning and external context
• Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
• Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

11th & 12th Grade Common Core Standards –Integration of Knowledge and Ideas (http://www.corestandards.org)

CCSS.ELA-Literacy.RH.11-12.7 (http://www.corestandards.org/ELA-Literacy/RH/11-12/7) Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

CCSS.ELA-Literacy.RH.11-12.8 (http://www.corestandards.org/ELA-Literacy/RH/11-12/8/) Evaluate an author’s premises, claims, and evidence by corroborating or challenging them with other information.

CCSS.ELA-Literacy.RH.11-12.9 (http://www.corestandards.org/ELA-Literacy/RH/11-12/9) Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.
APPENDIX

Latino Art Now! Chicago Virtual Gallery
Educator Transmedia Training Toolkit Vol. 2

The lesson plans and activities included in the Educator Transmedia Training Toolkit, Vol. 2 are focused on the following artworks and artists:

Module 1

![Image of the artwork]

*Juan Angel Chávez, Vida simple, 2004; glass, stone & granite mosaics with screen printed and painted glass insets, 9 ft. x 25 ft. x 4 in. (274.3 x 762 x 10.16 cm). Damen (Douglas) Station, CTA Arts in Transit Program. Photo courtesy of Chicago Transit Authority and the artist.*

In this outdoor mixed-media mosaic mural, Chicago-based artist Juan Angel Chávez, born in La Junta, Chihuahua, Mexico in 1971, captures the ethos or spirit of Pilsen, home to Chicago's large Mexican community since the late 1960s. A traditional transitional neighborhood nestled in the lower west side of the city; it owes its name to Czech immigrants who settled it after German and Irish ones. Utilizing glass and stone, the artist creates a visual narrative with elements from his memory that document a common immigrant experience.

Chávez points to a rich Mexican history and a formation of a new culture and heritage in the U.S. homeland by using key elements in his mural design: a pair of shoes indicating a journey, a symbolic Castilian rose bud, an old family tree with deep roots, a field of thistles, a blast furnace in a steel mill, and a skyline of a bursting industrial city with red buildings and structures. These elements serve as the backdrop to a series of round inset portraits of a man, a girl, a boy, a woman and photographs of a house and a bus, and the words Pilsen and a cursive Damen. The pointing hand in the upper register calls attention to a sunny field, water and sky while the one in the lower register points to the roots of the old tree in a circle of a white winter.

Resources:
Juan Angel Chávez Website: [http://www.juanangelchavez.com/](http://www.juanangelchavez.com/)
Juan Angel Chávez in the Chicago Latino ArTchive: [https://iuplr.uic.edu/iuplr/chicagolatinoarchive](https://iuplr.uic.edu/iuplr/chicagolatinoarchive)
Juan Angel Chávez Interview in YouTube: [https://www.youtube.com/watch?v=0k0Zmthz0Bk](https://www.youtube.com/watch?v=0k0Zmthz0Bk)
Settling permanently in Chicago in 1961 after a career as an elementary school teacher in Villa Unión, Coahuila, Mexico and after working in Crystal City, Texas, María Enríquez de Allen (1907-Laredo, TX, 1999) joined the new Halsted Urban Progress Center in Pilsen in 1968 where she taught arts and crafts to children and adults and was instrumental in the celebration of Mexican traditional holidays until her retirement in 1973. A self-taught artist, she is widely recognized as an important feminist artist of the last quarter of the twentieth century in Chicago and the United States. It is under this movement of feminist art as—florista, santera, artesana—that Enríquez de Allen received the distinguished Women’s Caucus for Art Honor Award in 1994 along artists Beverly Pepper and Faith Ringgold. Latino art historian Shifra Goldman noted her lifelong creativity and her successful integration of art with craft in her aesthetic production.

Drawing from traditional Mexican crafts that she learned as a young girl from her mother, she expanded her vocabulary and production to include a great number of techniques and materials—both natural and artificial—to produce a wide arrange of clay sculptures, artificial flowers, crochet knitted and quilted art pieces, santos and art installations. In this ofrenda installation, the artist addressed the theme of death as part of multicultural life junctures that sought to integrate art and everyday life. Enríquez de Allen recreated a private chapel dedicated to the Day of the Dead rather than creating a cemetery setting. Her ofrenda, personalized with an altar holding her signature handmade flowers, art and own chairs, honors her first husband Manuel Castillo de León (1902-1947) and daughter Minerva Castillo Enríquez as part of the Mexican Día de los Muertos celebration on November 2.

Resources:

María Enríquez de Allen Website: http://www.medafinearts.com/maria-enriquez-de-allen.html
María Enríquez de Allen in the Chicago Latino ArTchive: https://iuplr.uic.edu/iuplr/chicagolatinoartchive
National Women’s Caucus for Art, WCA Honor Awards 1994, Maria Enríquez de Allen:
Mexican artist José Guadalupe Posada (1852, Aguascalientes, Mexico – 1913, Mexico DF) and his graphic and printmaking tradition of satire and social justice influenced a generation of artists in Chicago, including Carlos Alfred Cortez (1923, Milwaukee – 2005, Chicago). The son of a Mexican member of the Industrial Workers of the World (IWW) and a German pacifist socialist and poet, Cortez grew up in a home environment with radical political discussions and German socialist literature. Coming of age during WWII, Cortez rejected the draft on political grounds, becoming a conscientious objector. In 1947, he joined the Industrial Workers of the World becoming a Wobblie, and in the process an illustrator and writer for their newspaper The Industrial Worker. Settling in Chicago in 1965, Cortez became an active member of art collectives such as the Movimiento Artístico Chicano (MARCH) in 1973 for which he created the print *Homage to Posada/Homenaje a Posada*. A prominent multidisciplinary group of artists and writers, MARCH was instrumental in establishing a rich transnational program of exhibitions, lectures, and workshops with Mexico and the quarterly newsletter *Abrazo*.

Cortez's composition features a portrait of Posada on the right side, busy at work on a plate and accompanied on the left by a figure of *Calavera Catrina*, first published in 1913 as *Calavera Garbancera*. The elegant hat-clad female skeleton is a satirical commentary on the upper class Mexican Europeanized fashionable women who denied their indigenous heritage, and Posada's best known calavera, a symbol for the annual celebration of Día de los Muertos / Day of the Dead on November 2. In this homage, Cortez positions Posada and Catrina as inextricably bound in a timeless life and death. In the early 1980s, Cortez adopted his middle name Koyokuikatl (coyote song in Nahuatl) as a symbol of freedom.

**Resources:**

Carlos A. Cortez in the Chicago Latino ArTchive: [https://iuplr.uic.edu/iuplr/chicagolatinoartarchive](https://iuplr.uic.edu/iuplr/chicagolatinoartarchive)

“Posada, Printmaker to the Mexican People.”

René Arceo, “Carlos Cortez Koyokuikatl: The Man and Artist (Part I).”

René Arceo, “Carlos Cortez Koyokuikatl: The Man and Artist (Part II).”

*Aves raras (mexicanos)* no. 1 and no. 2 / *Strange Birds (Mexicans)* no. 1; archival inkjet print on aluminum panel, (map courtesy of the University of Chicago's Special Collections), 24 x 24 in. each (60.9 x 60.9 cm. each).

*Aves raras (puertorriqueños)* no. 1 and no. 2 / *Strange Birds (Puerto Ricans)* no. 1; archival inkjet print on aluminum panel, (map courtesy of the University of Chicago's Special Collections), 23.5 x 23.5 in. each (59.6 x 59.6 cm. each).

*Aves raras (cubanos)* no. 1 and no. 2 / *Strange Birds (Cubans)* no. 1; archival inkjet print on aluminum panel, (map courtesy of the University of Chicago's Special Collections), 23.5 x 23.5 in. each (59.6 x 59.6 cm. each).

In her *Aves raras* Series, six panels that are part of her large installation *Memoria (Memory)*, artist Bibiana Suárez (b. 1960, Mayagüez, Puerto Rico) appropriates old maps to highlight historical journeys of immigration and migration from Latin America to the United States. By mimicking the pictorial strategy of the aesthetics of the game of memory, each card provides multiple layers of meaning of a political ethnic identity both as it refers to the place of origin and the place of new residence. Engaging the viewer in a dialogue with this intricate artwork, the artist elicits and facilitates a personal questioning of the multiple Latino origins in Mexico, Puerto Rico and Cuba; journeys of immigration and migration at various historical junctures; and the settlement and formation of new hybrid identities.

In the first set of cards, the artist considers Mexican immigration and the formation of Mexicanidad from the perspective of the Bracero Program (1942-1964), reinforcing immigration and migration as labor and economic issues. While the first map, ca. 1920, highlights the net of railroad tracks that connected Mexico during the Porfirio Díaz presidency and the extension to the U.S.-Mexico border, the second map prominently situates the city of El Paso, TX, ca. 1942, as the first point of entry to the United States where *Braceros* received work permits and assignments. The artist’s imposed circular flying pattern of eagles as a symbol for those who migrate, suggests a careful study of the territory and historical situations.

The second set of cards highlights the migration from the Commonwealth of Puerto Rico to the mainland United States under the modernization and industrialization program *Operación Manos a la Obra* (Bootstrap Operation) in 1948 during the governorship of Luís Muñoz Marín that saw a steady flow of Puerto Ricans to New York, Chicago and other cities. The use of an urban development map of San Juan, ca. 1941, calls attention to the migration of the countryside Jíbaro to the city while the map of the Bronx Borough next to Spanish Harlem, ca. 1942, points to the significant growing presence of Puerto Ricans and the airborne circularity between mainland and island. Suárez’s use of hummingbirds with flying patterns echoing the ritual of mating further suggests a unity and indivisibility of country and commonwealth.

Concentrating on the Cuban first immigration wave after the Cuban Revolution, the artist uses maps of Cuba and Miami of 1961. Featuring a crane bird native to Cuba, the maps serve to illustrate a massive urban change in two cities 90 miles apart, and the increasing touristic attraction of an Art Deco Miami Beach.

Resources:


Bibiana Suárez in the Chicago Latino ArTchive: [https://iuplr.uic.edu/iuplr/chicagolatinoarchive](https://iuplr.uic.edu/iuplr/chicagolatinoarchive)

Bibiana Suárez, Interview in YouTube: [https://www.youtube.com/watch?v=s07-rZkc48E/](https://www.youtube.com/watch?v=s07-rZkc48E/)

Gabriela F. Arredondo and Derek Vaillant “Mexicans in Chicago.”


Gina M. Pérez, “Puerto Ricans.”

Gulliver in Wonderland is a mural enveloping three sides of the exterior walls of Héctor Duarte’s home studio in Pilsen. Covering an area close to 3,000 square feet, this mural depicts a giant Gulliver at the moment of awakening, and trying to break free from his ties. As a modern-day interpretation of Jonathan Swift’s classic book Gulliver’s Travels, Duarte gives new energy to the story of Captain Lemuel Gulliver with that of an anonymous Mexican migrant recently arrived in the United States or “Wonderland.” The struggles of the immigration journey and the many obstacles encountered in a new country, culture, and new language are amplified by the use of barbed wire as visual representation of physical, psychological and cultural borders. At the same time, he makes allusions to ties that also bound the human body and spirit like poverty, not knowing the language, not understanding the culture.

By asking “Do you want to remain tied up or do you want to break free?” Duarte draws in the spectator. Standing on the street next to the outstretch figure, we become no less than Lilliputians in the story and party to the challenges of border crossings in the Windy City. Just as Swift commented on England and France in its day with political satire, here the artist makes allusions to the need for a better and more humane immigration system. His masked Gulliver speaks of those immigrant farm workers exposed to pesticides and other chemicals.

Duarte (b. 1952, Caurio de Guadalupe, Michoacán, Mexico) trained in mural painting at the workshop of David Alfaro Siqueiros in 1977, has established a significant presence in the thriving public art scene of the city, completing more than 50 murals in Mexico and the United States. Preoccupied with space and polyangular perspective, the artist presents a unique solution to a mural that is best appreciated from the intersection of Cullerton and Wolcott Streets. Completed in 2005, Gulliver’s blue jeans branding patch lists the names of those who collaborated with Duarte in this mural.

Resources:
Héctor Duarte Website: http://www.hectorduarte.com
Héctor Duarte in the Chicago Latino Artchive: https://iuplr.uic.edu/iuplr/chicagolatinoartchive/
Héctor Duarte in YouTube: https://www.youtube.com/watch?v=hZaY1xdfewU/
Recognized as the first Latino outdoor mural of the late 1960s Public Mural Movement, *Peace (Metafísica)* was painted by Mario E. Castillo (b. 1945, Coahuila, Mexico) and a group of nine youth and volunteers in 1968. Located on the exterior south wall of the four-story Halsted Urban Progress Center of the Chicago Committee on Urban Opportunity, the mural was part of a summer assistance program and the Neighborhood Improvement and Beautification in the Pilsen neighborhood. With the closing of Hull House, the sixth Urban Progress Center in the city sought to support the Johnson's Administration War on Poverty by offering work and training young men in impoverished neighborhoods. In a horizontal design that incorporated Mayan and Aztec motifs, the mural also served to mark the new boundaries of an urban and culturally-diverse space now home to a displaced Mexican community. Castillo proposed the mural to the director of the center who provided total freedom in design.

Rich in symbolism, *Peace* echoed the chants of the anti-Vietnam War movement that engaged a peace philosophy and flower power of the times. His native imagery of the Americas combined with Indian spiritual philosophy and symbolic abstract elements departed from the later ones that addressed social struggles, civil rights and other movements of the 1960s and 1970s in a particular visual vocabulary and figurative style. Castillo's approach looked at a cultural heritage engaging youth that became the model for future commissions and mural work in the city. Richly composed, his use of the sun, wombs, embryos, crosses, and patterns address specific moments such as hippie popular culture, pop art, street art and a larger need for peace in the universe. At that time when he painted the mural, Castillo was not aware that William Walker had painted the mural *Wall of Respect* in 1967 in the South Side of the city, launching what became known as the Public Mural Movement. Instead he was drawing from the rich tradition of 1920s Mexican mural movement and figures such as Diego Rivera, David Alfaro Siqueiros that were familiar to him.

**Resources:**

- Mario E. Castillo Website: [www.mariocastillo.net/](http://www.mariocastillo.net/)
- Mario E. Castillo in the Chicago Latino ArTchive: [https://iuplr.uic.edu/iuplr/chicagolatinoartchive/](https://iuplr.uic.edu/iuplr/chicagolatinoartchive/)
- Mario E. Castillo on Abstract Art in YouTube: [https://www.youtube.com/watch?v=_0TThLHbF1s](https://www.youtube.com/watch?v=_0TThLHbF1s)
One of the early Puerto Rican modern artists in Chicago, **Rufino A. Silva** (1919, Humacao, Puerto Rico – 1993, Mount Vernon, Washington) first arrived in New York in 1936 and moved to Chicago in 1939. With a scholarship granted by the government of Puerto Rico, he studied drawing, painting and illustration at the School of the Art Institute of Chicago from 1939 to 1942. Upon his graduation he received the John Quincy Adams Foreign Traveling Fellowship which he used to travel to South America. After serving in World War II, Silva became an art instructor at the Layton School of Art in Milwaukee, and also taught at Saugatuck School in Michigan. Thanks to the G.I. Bill, Silva traveled to Paris in 1947 where he attended l'Académie de la Grande Chaumiè re receiving a certificate in 1950. Then, he went to the University of Perugia, Italy to take courses on Etruscan art history. Silva worked at the Stamperia Nacionale and the Studio Hinna in Rome as a graphic artist. Returning to the Midwest, Silva continued his professional career as an artist receiving the Clusman Prize in 1955. In 1959 he joined the School of the Art Institute of Chicago as a tenured Associate Professor of Painting. He retired as emeritus professor in 1982.

A figurative painter evident in **Acontecimiento con Fotógrafo**, Silva's expressive treatment of the human figure and his emphasis on faces and elongated emotional hands add dynamism and psychological tension to the group of ten men absorbed in observation above them. Silva trained a number of artists among them Chicago artists Paul Sierra. In 1989 Silva settled permanently in the town of Sedro Wolley, in Washington State.

**Resources:**


[https://latinostudies.nd.edu/assets/94040/heritageweb.pdf](https://latinostudies.nd.edu/assets/94040/heritageweb.pdf)

Although first trained as a teacher at the Normal Teacher’s School in Santa Clara where he graduated in 1945, José Antonio Severino Bernal Muñoz (1925, Santa Clara, Cuba - 2010, Skokie, IL) pursued a dual career studying art at the Escuela de Bellas Artes Leopoldo Romañach where he received an MFA in 1961. During his years in Cuba, Bernal combined his two passions of art and education becoming an illustrator of education visual aids for the Marta Abreu Central University and the University of Havana. He also taught art in private and public schools until 1962 when he and his family left the island after the Cuban Revolution. Settling in Chicago, he initially worked in the Silvestri Display Company for two years before joining Marshall Field & Company as an interior display designer in its art department until 1969. In 1970 Bernal successfully underwent an MFA transcript and portfolio Evaluation equal to the MFA of the School of the Art Institute of Chicago. He received a teacher’s certification in 1971 to teach Art at Chicago public schools. From 1971 until his retirement in 1993 Bernal taught and was chairman of the art department of Von Steuben and Steinmetz Chicago Public Schools. Bernal opened and operated several galleries in Chicago, the first of which was the José Bernal Gallery (1968-1970), the Bernal Gallery (1977-1981).

Although employing subdued range of blacks, grays and whites with a little color in his early work in Cuba, his palette significantly was altered by his experience of exile and remembrance. Beginning in 1979, Bernal started to experiment with assemblages, collages and self-portraiture with found objects creating a series of rectangular tridimensional boxes with symbolic objects that he imbued with meaning. In this mixed media portrait, *El niño llamado José*, Bernal uses enlarged black and white images as background and highlights with color details such as the glasses, eyes, and background reconfiguring the composition into that can be read as a father, mother and child.

Resources:

Photo: Olga U. Herrera.

Errol Ortiz (b. 1941, Chicago), son of Luis M. Ortiz, attended the School of the Art Institute of Chicago (SAIC) during the late 1950s and early 1960s, becoming acquainted with the work of Ed Pascke and Karl Wirsum. Drawing from popular culture and mass media, Ortiz exhibited with the Chicago Imagist group’s shows organized by Don Baum at the Hyde Park Art Center in the late 1960s and early 1970s. Long overdue, Ortiz’s first solo exhibition took place in 2015 at the National Museum of Mexican Art.

With the painting *Serenely Absorbing Passionless Violence*, Ortiz addresses the epidemic of gun violence in the city and the shooting and killing of fifteen-year old honor student Hadiya Pendleton on January 29, 2013, one week after performing with her school band at President Obama’s second inauguration. Pendleton, mistaken by her killers as a member of a rival gang, was shot and fatally wounded in the back while taking shelter from the rain with a group of friends in Harsh Park. In Ortiz’s painting, the central figure is absorbing the killing and expressing her wishes to bring peace and end the cold and senseless violence. She is flanked by two gray figures representing her killers. Their gray shirts reveal additional victims and a past of crime and death. Hadiya wears a red sleeveless top representing the blood of the victims on the street with a repeating pattern of a dead African American boy.

Resources:

Errol Ortiz in the Chicago Latino ArTchive: [https://iuplr.uic.edu/iuplr/chicagolatinoartchive/](https://iuplr.uic.edu/iuplr/chicagolatinoartchive/)
Chicago born and raised artist Elsa Muñoz (b. 1983) first came across art in her last two years of high school. After only one semester as a psychology major at the University of Illinois at Chicago, Muñoz enrolled at the American Academy of Art where she received a BFA in 2006. With an academic realist style, she uses her own photographic compositions to serve as the basis for her artwork. As a painter, Muñoz is also interested in poetry and the poetics of everyday life.

In Drifting Sun/Sol a la deriva Muñoz captures a real life fleeting moment of a female figure walking or standing by a bush while bathed with shadow and shimmering light. The artist’s close attention to detail and precision in depicting the braided hair and twigs, and her capturing of atmospheric conditions underscores her rich painting technique and the hyper realist style of her artworks. Her subject matter ranges from figurative work, nocturnes, landscapes, to depictions of controlled burns.

Cristina Correa, a poet born in Chicago, was inspired to write an Ekphrastic poem after Muñoz’s Drifting Sun/Sol a la deriva:

Searchlight

After Elsa Muñoz, Drifting Sun/Sol a la deriva, 2010, oil on panel

The pink moon of a face pulses urgent as shadows wait. It’s as simple as this:

an ear is a pool of light that drowns out lonely meaning. Listen back
for vein or blood.

Tug back the hair long as a fence that grows in the light. The other side

of her waiting mind. I’d tell you, don’t wait
to go into the light. Remember,

this is simple. Golden the branches,

the innocent bars, the slapped wood, the heaving cheek, the not-unseeable blackness. This

shimmering pain, this circulatory growing will always find you.

© Cristina Correa

Resources:

Elsa Muñoz Website: http://www.elsamunoz.com/my-story/

Elsa Muñoz in the Chicago Latino ArTchive: https://iuplr.uic.edu/iuplr/chicagolatinoarchive/

Artist’s Statement in Manifest Gallery: http://www.manifestgallery.org/inpa/inpa1/45.html/
The first and oldest Puerto Rican mural painted in 1971 in Humboldt Park in Chicago, *The Crucifixion of Don Pedro Albizu Campos*, pays homage to the leaders of the Puerto Rican independence movement. Pedro Albizu Campos (1891-1965) was born seven years before the Spanish American War that ended the Spanish colonial domination in the Caribbean and opened a new chapter for Puerto Rico as a U.S. territory. Although the Foraker Act of 1900 established a civilian government in the island under a U.S. governor, it was the 1917 Jones-Shafroth Act or Puerto Rican Federal Relations Act that granted US citizenship to the people of Puerto Rico. It also established a new government structure with executive, legislative, and judicial branches, similar to the one in the states of the Union, with a congress and a bill of rights but with a governor appointed by the US president. In bestowing these rights, the U.S. government also extended conscription in the armed forces securing a large number of Puerto Ricans to fight in World War I. One of these Puerto Rican soldiers was Albizu Campos.

Following his military service, Albizu Campos earned a law degree from Harvard University in 1919. Once in Puerto Rico, he joined the Nationalist Party in 1924, rising to its presidency in 1930 to advocate for the independence of Puerto Rico. In 1936 he was indicted by the U.S. Department of Justice for conspiracy to overthrow the government of the United States and was sentenced to ten years in prison in Atlanta. In 1947, Albizu Campos returned to Puerto Rico and resumed his quest for independence and a change in status by means of rebellion and armed insurrection. He was incarcerated again in 1950 for organizing the Nationalist Party Revolts across the island. Although he was pardoned in 1953 by governor Luis Muñoz Marín, he was sentence to jail again and tortured after the armed attack on members of the 83rd Congress by four Nationalist Party members intending to attract the world’s attention to the cause of Puerto Rico’s independence.

In this mural, artists *Mario Galán, José Bermúdez, and Héctor Rosario*, then students at Malcom X College, drew from Puerto Rican history by depicting a crucified Albizu Campos. Flanked by two similarly crucified figures—Lolita Lebrón to the left and Rafael Cancel Miranda to the right, the scene echoes the crucifixion of Jesus. In the upper left register of the mural, portraits of leaders in the first independent movement against Spain, Ramón Emeterio Betances, Segundo Ruiz Belvis, and Mariana Bracetti, look on. In the right upper registry, leaders Eugenio María de Hostos, Rosendo Matienzo Cintrón and José de Diego bear witness to a new independent movement.

Rich in nationalist iconography, the mural also features as backdrop the Bandera de Lares (Flag of Lares) raised during the first attempt at Puerto Rico’s independence from Spain in 1868. Originally designed by Betances and sewn by Bracetti, the Flag of Lares incorporated a white cross representing the desire for nation and freedom, dividing equally a red zone for the blood spilled by heroes of the independence movement and a blue zone with a five-point star of liberty. First flown during the Grito de Lares, the flag became the symbol of the revolution against Spanish colonial rule.

Resources:


In the mural *Sea of Flags*, Gamaliel Ramírez (b. 1949, Bronx, NY) and assistants Star Padilla, Moncho, Luís Ortiz, Melissa Cintrón and other community members recreated the 11th Fiesta Boricua of 2004. This Chicago's Puerto Rican heritage festival, known also as De Bandera a Bandera, is held every year on Division Street in Humboldt Park, and features music, food, and entertainment in a six-block area delimited by two 59-foot tall public art steel Puerto Rican flags that serve as gateways at each end of the street.

The mural features members of the community walking side by side with historical figures of the Puerto Rico Independence Movement such as Lolita Lebrón, Pedro Albizu Campos (bust statue to the left) and important cultural figures as Pedro Pietri who died the year the mural was painted.

With *Sea of Flags* the artist also calls attention to the Law 53 of 1948 or Ley de la Mordaza (Gag Law) enacted by Puerto Rico legislature, dominated by the Popular Democratic Party, to suppress the Nationalist movement in the island. This law made a crime to own and/or display any of Puerto Rico's national symbols such as the Puerto Rican flag, singing the national anthem or a patriotic tune, to talk or write about Puerto Rico's independence from the United States, or to meet or hold any assembly in favor of Puerto Rico's independence. The Ley de la Mordaza was signed on June 10, 1948 by the US-appointed governor Jesús T. Piñeiro. As a consequence of Law 53, hundreds of sympathizers of the independent movement in Puerto Rico were imprisoned.

In the mural, Lolita Lebrón holds in her hand the Bandera de Lares in the sea of Puerto Rican flags. The current flag of the Commonwealth of Puerto Rico was adopted in 1952 after a design created in 1895 by a Puerto Rican political group allied with the Cuban Revolutionary Party that advocated for the independence of Puerto Rico and Cuba from Spain.

**Resources:**

Gamaliel Ramírez Website: [http://gamalielramirez.weebly.com/](http://gamalielramirez.weebly.com/)

Gamaliel Ramírez in the Chicago Latino ArTchive: [https://iuplr.uic.edu/iuplr/chicagolatinoartchive/](https://iuplr.uic.edu/iuplr/chicagolatinoartchive/)

*Sea of Flags* in YouTube: [https://www.youtube.com/watch?v=tf_GKm9D570/](https://www.youtube.com/watch?v=tf_GKm9D570/)

A Selection of Murals and a Mural Statement by Muralists/Artist Gamaliel Ramírez in YouTube: [https://www.youtube.com/watch?v=bhUy2ZwQ-ho/](https://www.youtube.com/watch?v=bhUy2ZwQ-ho/)
Joining the ranks of artists such as Robert Rauschenberg, Jasper Jones and David Hammonds who have used flags in their visual repertoire, Edra Soto (b. 1971, Puerto Rico) investigates the symbolism in her own series of American, Puerto Rican and Chicago flags. Created while in residence at the Robert Rauschenberg Foundation in Captiva, Florida, Soto's Tropical American US features the printed digital image of an original flag in a green, quilt-like collage of carefully woven leaves the artist gathered from various tropical trees. The stars and stripes are achieved by means of a tone and color play in the Caribbean crafty tradition of palm weaving. Printed on silk, and in this case, archival paper, Soto's tropical US flag proposes a series of implied questions about the complexity of the social fabric of the nation, the relationship of the U.S. with her native Puerto Rico while questioning the responsibilities associated with geographical allegiances.

Born and raised in Puerto Rico, Soto graduated from the Escuela de Artes Plásticas de Puerto Rico with a BFA in 1994. Soto moved to Chicago to attend the School of the Art Institute of Chicago where she obtained an MFA in 2000 immediately attending the Skowhegan School of Painting and Sculpture. Making Chicago her place of residence, Soto has been involved in artistic interventions such as The Franklin—an alternative exhibition space and artist-run project in her home's backyard.

Resources:

Edra Soto Website: http://edrasoto.com/home.html/
Edra Soto in the Chicago Latino ArTchive: https://iuplr.uic.edu/iuplr/chicagolatinoartchive/
Edra Soto, Art Instructor in Chicago (Spanish): https://www.youtube.com/watch?v=c5TIVVui0ew/
Formative Works: Edra Soto: https://www.youtube.com/watch?v=MjshABE84A0/

Resource used:

Biographical information and list of resources were excerpted from the Latino Art Now! Chicago Virtual Gallery eGuide (http://latino.si.edu/LatinoArtNow/docs/LAN_ChiVG_eGalleryGuide.pdf)