

Art and Culture on the US-Mexico Border: An Annotated Bibliography

Compiled by Mac Taylor
April 2018

Painting and Visual Art

- Mezzofiore, Gianluca. [“French Banksy' portrait on the U.S.-Mexico border is a heartbreaking comment on DACA.”](#) *Mashable*, Mashable, 7 Sept. 2017.
 - Photographer and artist JR traveled to the U.S.-Mexico border, where he created and set up an enormous, 6ft photograph of a Latino child peering over the border wall. The pasting is endearing, and prompts the viewer to think about DACA and immigration more broadly as a human, real issue — not only as a verbal political battle. The piece has received high media coverage, and has drawn public attention to the question of the U.S.-Mexico border and immigration issues surrounding it for audiences around the world.

- Falke, Stefan. [“Tom Kiefer.”](#) *LA FRONTERA: Artists along the U.S.- Mexico Border*, 13 Nov. 2017.
 - In his “Sueno Americano Project” (“American Dream”), artist Tom Kiefer collects and photographs the personal items left behind at the U.S.-Mexico border and control detention center in Ajo, Arizona. Kiefer has rescued thousands of undocumented immigrants’ lost belongings, which were taken away for “security reasons,” from garbage bins outside the facility.

- Falke, Stefan. [“STEFAN FALKE.”](#) *Stefan Falke Photography - Reportage - Portraits - Film Sets | Border-Artists | 12*.
 - In his project “Border Artists,” Stefan Falke traveled around the U.S.-Mexico border, photographing the vibrancy and diversity of artists and works being created where two countries divide. Traveling from Baja California to Arizona and beyond, he explores this emerging artistry and captures the people who create it.

- Brown, Patricia Leigh. “They Died Near the Border. Art Students Hope to Bring Them Back.” *The New York Times*, The New York Times, 2 Mar. 2018,
 - At the New York Academy of Art, young graduate students work to reconstruct the faces of eight unidentified remains of immigrants who attempted to cross the U.S.-Mexico border. Using facial reconstruction technology, the students sculpt from clay a model of what each face most likely looked like, bringing lost persons back to life.

- Sayej, Nadja. [“A Time for Guerrilla DIY’: How the Mexico-US Border Became a Hub for Protest Art.”](#) *The Guardian*, Guardian News and Media, 13 Feb. 2017.
 - This article discusses the U.S.-Mexico border fence and its potential as a fertile landscape for emerging protest art. This art can take and has taken various forms, such as Arizona-based artist’s Shawn Skabelund’s piece involving pasted butterflies, “Monarch Mimicry,” or the Japanese art collective Chim Pom’s tree house that looks over the fence into US territory. As the political landscape continues to remain tense around the issue of the wall and Trump’s proposed new wall, Sayei claims that the physical border wall itself will continue to serve as a canvas for artists seeking space to express themselves.

- Miller, M.H. [“Protest Art in the Era of Trump.”](#) *The New York Times*, The New York Times, 20 Feb. 2017.
 - This article focuses on six prominent artists pushing the boundaries of protest art. Specifically, it follows Chicago based artist Pope.L, from the making of his “Skin Set” to his Trump-era work. Betty Tompkins and her piece “WOMEN Words, Phrases and Stories” are also included, alongside the New York-based super PAC For Freedoms, founded by Hank Willis Thomas and Eric Gottesman, and their installation “Repellent Fence.” The Arizona Collective Postcommodity is featured, as are Rirkrit Tiravanija and Andrea Bowers.

- Stromberg, Matt. [“For Artists Near the U.S.-Mexico Border, Threat of Trump's Wall Fuels Art.”](#) *Artsy*, 7 Mar. 2017.
 - Honing in on Trump’s border wall proposal as a type of emotional trigger, Stromberg examines different artists from both sides of the U.S.-Mexico border who are utilizing the wall itself as a creative space. He notes the work and propositions of Pedro Friedeberg, Ana Teresa Fernandez, Marcos Ramirez (or ERRE) and Margarita Garcia Asperas, Postcommodity, Pia Camil. It also includes commentary by curators like Ed Gomez and Luis G. Hernandez, who are at work on the MexiCali Biennial, and Lowery Stokes Sims, co-curator of the upcoming “The US-Mexico Border: Place, Imagination, and Possibility.”

- [“Northern Jaguar Project – A Binational Effort to Save the Northernmost Jaguar Population » Un-Fragmenting / Des-Fragmentando.”](#) Northern Jaguar Project A Binational Effort to Save the Northernmost Jaguar Population RSS.
 - Focusing on the Northern jaguar’s historic travel corridor — a space which crosses the U.S.-Mexico border — “Un-Fragmenting/Des-Fragmentando: reuniting culture and ecology in the borderlands” transforms the physical border wall into a backdrop, projecting images of jaguars and other wildlife directly onto the wall itself.

Created by ecological artist Lauren Strohacker and other collaborators, the project aims to ensure the survival of a diverse range of species at risk due to the construction of an iron wall.

- White, Avery, and Holly Devon. [“The Chicano Artists Transcending the US-Mexico Border.”](#) Vice, 4 July 2017.
 - For *fronterizos*, a group of artists living in both Ciudad Juarez and El Paso, TX, the border wall is common ground for a shared culture. The group creates murals, which are often politically charged, across both cities, which they sometimes refer to as one collective unit, El Paso-Juarez. The area is rich with cultural and artist events, shows and collectives, from Ciudad Juarez’s Colectivo Rezizte to El Mac and his murals depicting border violence. LxsDos, a husband and wife pair, make art on both sides of the border. The collaboration between fronterizo artists is only growing, as is evidenced by collective work between multiple collectives like Colectivo Rezizte, LxsDuo and the Jellyfish Collective. In response to the border itself, Myker Yrrabali, a muralist from El Paso, summed up the situation well: “We hope it’s paintable because both sides will shout till it crumbles.”
- Guerrero, Jean. [“A Look At The Artistic Protest Inspired By Trump's Wall Prototypes.”](#) KPBS Public Media.
 - Inspired by the segments of wall the Trump administration put up as samplers for the proposed border wall, Jill Holslin joined forces with the Overpass Light Brigade and others to create light graffiti projections onto the structures. Projecting images of ladders, “Refugees Welcome Here” refrains, the Statue of Liberty and more, the project (based in Las Torres) brings the human side of the immigration crisis to what otherwise would appear to be only a metal fence in the dirt. Initially a protest against the border wall itself, the work has since evolved to be a form of affirmation of values, pointing out what Americans should believe in and should stand for.

Murals and street art (eg. Judy Baca, Enrique Chiu):

- Fernández, Ana Teresa. [“Borrando la Frontera.”](#) Ana Teresa Fernandez, 16 July 2013.
 - In her project, “Borrando la Frontera,” artist Ana Teresa Fernandez painted the border wall between Playas de Tijuana and San Diego’s Border Field State park a pale blue, while wearing a little black dress and pumps. With the goal of “erasing the border” by painting it to look akin to the sky or ocean, Fernandez connects the symbol of the laboring, sensual female woman to the border. In attempting to dissolve the walls that divide, Fernandez not only tries to reconcile

two split pieces of land, but also ideas of cleanliness and dirtiness, of the virgin and the whore, and of the past female image/role and a contemporary one.

- Garfield, Leanna. [“A Mexican Artist Is Painting the 'World's Longest Mural' on the US-Mexico Border Wall - Take a Look.”](#) *Business Insider*, Business Insider, 7 Jan. 2018.
 - Mexican artist Enrique Chiu has been painting murals on the Mexican side of the U.S.-Mexico border since 2016, for a project he now calls “Mural of Brotherhood.” With the goal of painting over 600 miles of the wall in an effort to unite two divided nations, Chiu has already painted over 1.3 miles of the wall in Tijuana, Mexico. If completed, Chiu’s mural would be the longest in the world.
- Parra, Melody. [“Local Muralist Cimi Brings Barrio Life into National Spotlight.”](#) *What's Up*, 31 Oct. 2012.
 - El Paso muralist Jesus “Cimi” Alvarado paints murals of local icons. He began his work as an artist painting graffiti in Segundo Barrio in high school. After meeting his mentor, he became more focused on his art and his community, and launched a more formal career. Combining street art with social justice images and messages, he earned the nickname “Cimi.” His work has earned him many commissions and the honor of being one of the top finalists in a national contest. The Jose Cuervo Tradicional Mural Project featured his piece displaying two local El Paso musicians.
- Vera, Marco. [“Neomuralism at the Border.”](#) *KCET*, 9 Mar. 2017.
 - In a style distinct from both the old Mexican masters and the Chicano muralists of Southern California, “Neomuralism,” “Mexican Neomuralists” and “Border Neomuralism” have become a prominent part of the contemporary Mexican art scene. Among the Neomuralists, the article follows Fernando Corona, Alonso “El Norteño” Delgadillo, Rodrigo “Rod” Villa, and Gloria “Glow” Muriel. Colorful, unexpected and vibrant, the murals capture the zeitgeist of two countries and cultures split by a border.
- [“Pablo Castañeda.”](#) *LA FRONTERA: Artists along the U.S.- Mexico Border*, 16 Feb. 2017.
 - Pablo Castaneda produces work from the capital of Baja California, Mexicali. One of the most productive and well-known painters in the region, he creates work that is between abstract and figurative in which he explores emotive themes surrounding the U.S.-Mexico border. The artist has won various awards, and has participated in several mural project collaborations, including in 2015 with Us Park Calexico and in 2014 with Mexicali’s Urban art in Crocker Art

Museum, Sacramento, CA. In 2016, he exhibited *Expectation* in CECUT, as well as took part in the project *Chicali 13* in OCCA, LA. He has been further featured in countless Biennial and gallery shows.

- [“FEATURED Artist Juan Reyes.”](#) Los Angeles Mural Mile - Mural Maps and Everything Else.
 - Juan Reyes had a tough childhood growing up in the San Fernando Gardens (Pacoima Housing Projects). Turning to art as an escape from gangs and violence, he has since won numerous competitions and produced murals from Woodlake, CA all the way to South Central LA. A current college student, he plans to continue to function as a positive role model for his peers, as well as enrich the ongoing and flowering LA mural art scene.
- LaRochelle, Dylan. [“STREET ART – DOWNTOWN TUCSON.”](#) The Art Fire Blog, 10 Jan. 2017.
 - This article winds its way 7.5 miles through the burgeoning street art scene of Downtown Tucson. Beginning with the northern “TUCSON” mural, it charts a path from the 4-story “Mayahuel” mural to the artist Joe Pagac’s “Borderlands Brewing” mural, as well as his “Mermaids and Clown Fish” mural. Also included is work by muralist Luis Mena and Phoenix artists Isaac Nicholas Caruso and Jessica Gonzalez. The tour finishes by passing “Jack&Bill” by Ignacio Garcia, “Vergiss” by Fin D.A.C., and “Skeleton and Cowboy and Cowgirl” by Danny Martin.
- Srikrishnan, Maya. [“Border Report: Artists Hold onto Murals as Fence Construction Begins.”](#) *Voice of San Diego*, 19 Mar. 2018.
 - After the construction and implementation of a two-mile metal fence border wall in San Diego, Thomas Gin decided to transform his neighborhood by using the largest canvas around: the wall itself. Forming the artist collective Calle 13, he has since invited scores of artists from all over the world to partake in painting segments of murals on the fence next to his neighborhood, Santa Clara. The first artist was Said Dokins, who painted “El Orden Se Derrumba” or “The Order Collapses.” Since then colleges like UC Berkeley and the University of Southern California have sent student artists to contribute to the project. Artists from all over continue to come to help beautify a community.
- [“My Barrio: Emigdio Vasquez and Chicana/o Identity in Orange County.”](#) Exhibit | Pacific Standard Time.
 - Partnering with Chapman University, Higgy Vasquez worked to recreate a 34-year-old mural, *El Proletariado de Aztlan*, on the exterior of an apartment complex near the University. Originally done in 1979 by Higgy’s father, Emigdio—a man who painted over 22 murals from

1979 to 2006, depicting local art and life— the reconstruction strives to breathe life into the Chicano culture movement that Emigdio’s murals originally celebrated.

- Pacific San Diego. [“¡Viva Tijuana! Artist Finds Creative Awakening in Streets of Tj.”](#) Sandiegouniontribune.com, 30 Nov. 2017.
 - Artist and muralist Palo Villasenor, also known as Panca, developed her creative passion while residing in Tijuana. Falling for life in a border city, she moved at age 18 to Tijuana. Since then, she has used art as a visualization for her lived experiences, capturing the daily reality of immigration and deportation all around her in murals and paintings. Her most recent work is a 45-foot-tall mural at Bread and Salt in Barrio Logan. A peaceful scene, it focuses on love in and around the community.

Music:

- Garsd, Jasmine. [“Borderland Music: Songs From The U.S.-Mexico Frontera.”](#) NPR, NPR, 12 Apr. 2014.
 - As part of their series “Borderland,” NPR road-trips alongside the U.S.-Mexico border, creating a playlist that speaks to the rich cultural overlap that exists between two countries separated by a fence. From artists like Norah Jones and Johnny Cash to El Bebito Y Su Banda Patria Chica and Flaco Jiménez, the playlist is a testament to the vibrancy produced where two nations, cultures, and languages meet. Further, morning Edition co-host Steve Inskeep writes detailed notes about every song in the set, why it is included, and why he finds it valuable in a borderland context.
- Montgomery, David. [“Why mariachi music matters in the age of Trump.”](#) *The Washington Post*, WP Company, 1 Mar. 2018.
 - In this piece, Montgomery explores the vibrant world of Mariachi music and the communities it involves inside the United States, specifically as they exist alongside the Trump presidency. Traveling around Washington D.C. and Virginia with a Mariachi troupe (which often has five gigs or more a night in high season), Montgomery examines Mariachi as a type of music that is nonpolitical, yet in the time of Trump, carries powerful legacies and memories of home for many. While Trump speaks about building a wall and other immigration policies, Mariachi reminds many Latino communities in the U.S. of their rich cultural heritage and gives them a communal sense of belonging. Though it is difficult to make a career as a Mariachi musician, for many players the music embodies an age-old calling of country, home and vivaciousness.

- Downes, Lawrence. [“Linda Ronstadt's Borderland.”](#) *The New York Times*, The New York Times, 27 Dec. 2013.
 - New York Times editorial writer Lawrence Downes takes a drive down memory lane with Rock queen Linda Ronstadt, returning to her roots: Tucson, Arizona, as well as the Arizona-Mexico borderlands. Ronstadt takes Downes through her childhood memories via music, revealing the dry American West to be full of a prosperous heritage that she appreciates musically and otherwise. Resting where two cultures spill into each other, Ronstadt revisits home, eating at Mexican-American restaurants and listening to the likes of Chalino Sanchez (folk-hero of narcocorridos), Trio Calaveras (a ranchera group founded in the 1930s), as well as Linda’s niece Mindy Ronstadt.

- Neustadt, Robert. [“Border Songs: Bringing the Immigration Crisis to the Classroom with Music.”](#) *Music and Politics*, Michigan Publishing, University of Michigan Library.
 - This piece focuses on the CD *Border Songs* (2012), an album in both Spanish and English which features music and spoken word primarily about issues around the border and immigration. Teacher Robert Neustadt was inspired to co-produce the CD after taking students on road trips to the U.S.-Mexico border, where they interacted with artists such as sound sculptor Glenn Weynant, who plays the border wall as an instrument, and sang songs around the campfire with recently deported migrants in Sonora. His goal with this music is to bring to the forefront political issues of deportation and immigration, as well as highlight the manner in which the US treats its deportees.

- Dorsey, Margaret E. [“Borderland Music as Symbolic Forms of Nationalisms: The Best of the Texas Tornados, Partners, and ¡Viva Luckenbach!”](#) *Latin American Music Review / Revista De Música Latinoamericana*, vol. 26, no. 1, 2005, pp. 23–56. JSTOR, JSTOR.
 - In this academic paper, Dorsey describes borderland music as an expressive form which connects Anglo and Mexicano identities on both sides of the border. Focusing on the *conjunto*, Dorsey analyzes its relation to typical country-western music, and further, attempts to draw out the encoded gender roles that exist in both. Studying borderland lyrics, Dorsey explores the female’s status in borderland musical narrative, looking at songs like "Marina" (Partners), "Eres un Encanto" (Partners), "Guacamole" (The Best of the Texas Tornados), "¡Viva Luckenbach!," and "What I Like About Texas" (¡Viva Luckenbach!), among others.

- Cadaval, Olivia. [“United States-Mexico Borderlands/Frontera.”](#) United States-Mexico Border.

- In this piece, Cadaval describes historical and regional aspects of the U.S.-Mexico border, exploring the people who have and do live there, the past of the border line itself and the overlap of cultures that meet at a fence. Focusing on music, she further describes borderlands as often being a major locale for folk music, noting the “corridos” of Southern Texas.
- Lindh, Nic. [“How Jazz Music Is Bridging Cultures in Baja California.”](#) Cronkite News - Arizona PBS, Cronkite News - Arizona PBS, 29 Apr. 2016.
 - In this article, Lindh introduces us to Jacinto “Chinto” Mendoza, an alto saxophonist in Mexicali and one of the most revered jazz musicians on the scene in Baja California. In Tijuana, a city plagued by extreme cartel violence, the jazz/music scene has been an essential draw to get both Mexican and American tourists back into the area, and to transform the city into a cultural haven. Chinto himself has been honored in Tijuana with a jazz festival in his name, Chinto Mendoza Jazz Festival, which recently had its 10th anniversary. With musicians traveling from Ensenada, Tecate, and Mexicali, among other places, the festival hopes to become the home of Mexican jazz. Chinto hopes the music can transcend the border between the U.S. and Mexico, and he continues to collaborate with musicians from Boston, LA and NYC as well as in Mexico.
- Kristobak, Ryan. [“The Chamanas' 'Border Music' Is Exactly What We Need to Hear in Trump's America.”](#) Culture Trip, 20 Apr. 2017.
 - This article follows the indie pop quartet the Chamanas, a group of musicians composed of members from El Paso, TX and Juarez, Mexico. Describing their music literally as “border music” or “Musica fronteriza,” the group blends influences from both sides of the border to create sound that is native to the border as a region. Honing in on the spirit of the border and the culture emerging from it, one member described the border locale as a freeing one, saying, “the spirit of being on a border is that there is no border... there are no limitations to what you can do.” The band has released albums and EPs, and even earned a nomination for Best New Artist at the 2016 Latin Grammys. The band purposefully chooses to sing in Spanish, noting the vibrant intensity of Latinx culture and of the language itself.
- Campbell, Monica. [“A German Went to Mexico and Turned the Border into a Musical Instrument.”](#) Public Radio International.
 - In a seeming echo of Ronald Reagan’s request to Mikhail Gorbachev to tear down the Berlin wall, German symphony conductor Markus Rindt traveled to the U.S.-Mexico border on a tour he named “Tear Down this Wall!” after Reagan’s speech. Performing at the fence that divides Tijuana and San Diego, Rindt led his ensemble, Dresdner Sinfoniker,

as well as several local Mexican bands, and physically played the fence, turning the metal into an instrument. The performance took place on the Mexican side of the border, as the US border patrol denied Rindt permission to play on the US side, saying the act was “too political.”

- Ross, Alex. [“Making the Wall Disappear: A Stunning Live Performance at the U.S.-Mexico Border.”](#) *The New Yorker*, The New Yorker, 31 Jan. 2018.
 - Conductor Steven Schick organized a singular cross-border performance with the San Diego Symphony, in which Mexican percussion players embarked on the hour-long piece “Inuksuit” by John Luther Adams as the San Diego Symphony played it with them through the border fence. Schick began the piece by announcing “With music, we cannot be divided.” Performing together from Tijuana, Mexico and San Diego, CA, the music knit together two physically divided countries as the multi-cultural musicians played together. The piece was followed by thunderous applause from people driving through customs right beside the musicians.

Chicano cinema, film and video as art:

- Kürten, Jochen. [“How the US-Mexican border has inspired cinema | Film | DW | 06.06.2017.”](#) DW.COM.
 - Noting its nearness to Hollywood, Trump’s continued spotlight on the region, and the general inspiration it has given to film directors for years, Kürten discusses the rich soil that is the U.S.-Mexico border as having a prominent place in cinema. From classic Westerns to action movies based on crime and drugs, the border has provided cinematic subject matter for a long time. In June, Arsenal cinema in Berlin (a city especially aware of walls) presented “Porous Boundaries: New Paths Through Mexican Film,” in which 15 border films played. Kürten also mentions that Mexico currently has a blossoming film scene, noting work by Mexico’s most famous film director, Alejandro Gonzalez Iñárritu.
- César G. Abarca, Ph.D. [“Inverted Mirrors: The Mexican Cultural Identity through Cantinflas and Tin-Tan.”](#) *Humboldt Journal of Social Relations*, vol. 37, 2015, pp. 47–53. JSTOR, JSTOR.
 - César explores two major comedic icons in Mexican cinematic history: German Valdés Castillo as *Tin Tan* and Mario Moreno, also known as *Cantinflas*. He explores the influences of Moreno as he embodied a cultural representation of the *pelado* (a marginalized poor person), particularly in contrast to Castillo, who embodied the *pachuco* (a marginalization of Chicano youth in both the U.S. and Mexico).

Together, these two attempted to reach wide audiences, but were most popular among working and poorer classes. Through cinema, they helped to popularize borderland culture, and were influential in shaping Mexican working class identity.

- Ito, Robert. [“Trump Proposed a Wall. They Imagined How It Would Work.”](#) *The New York Times*, The New York Times, 21 Apr. 2017.
 - This NYT article features several short films which are focused on displaying the U.S.-Mexico border in a variety of ways. One, ‘THROUGH THE REPELLENT FENCE’ (2017), by director Sam Wainwright Douglas, is about an art project which uses giant balloons to traverse the border, like a stitch holding together a giant wound. Another, ‘BEST OF LUCK WITH THE WALL’ (2016), by director Josh Begley, pasts together 200,000 satellite images of the physical border downloaded from Google maps in an eerie series of continuous footage. The article includes several other shorts, like ‘AMERICA’S SOCCER MIGRANTS’ (2017), ‘THINK LIKE A SCIENTIST: BOUNDARIES’ (2016), ‘M.A.M.O.N.’ (2016), ‘LA FRONTERA’ (2016) and more.
- Valerie Mendoza. [“Chicano! History of the Mexican American Civil Rights Movement.Video..”](#) *The Journal for MultiMedia History*, 2001.
 - The four-part documentary series, *Chicano! History of the Mexican American Civil Rights Movement*, puts on display an often-understudied portion of the 1960s Civil Rights Movement. Focusing on the unrest of Mexican American populations, the documentary’s four one-hour-long parts (Pt I: “Quest for Homeland, Pt II: “The Struggle in the Fields,” Pt III: “Taking back the Schools,” Pt IV: “Fighting for Political Power”) each take on topics central to the movement. Making excellent use of photo archives and film footage, *Chicano!* manages to include first-person sources such as interviews of actual participants, as well as scholars. In total, *Chicano!* Serves as an excellent resource for those who wish to engage with, study, or learn more about the Chicano Movement and its legacy.
- Recinos, Eva. [“Lowriders Tells One Chicano Story but Art Has the Power to Tell Many More.”](#) *The Guardian*, Guardian News and Media, 12 May 2017.
 - Directed by Ricardo de Montreuil, the film *Lowriders* stars Gabriel Chavarria, Demian Bichir, Theo Rossi and Eva Longoria. Set in Boyle Heights, a majority-Mexican American neighborhood in LA, the movie follows Danny (Chavarria), who wants to make art instead of work on low-rider cars. A movie “made for outsiders,” the film attempts to display the reality of Mexican American life without any of the heavy stereotypes frequently associated with it. By displaying one single, unique life, Lowrider further exemplifies the diversity of each life and

of Chicano culture as a whole, reminding the viewer of the complex natures that reside within any cultural space or community.

- Betancourt, Manuel. [“BAM Is Bringing 'Selena,' 'La Bamba,' 'Zoot Suit' & Other Chicano Classics to the Big Screen.”](#) Remezcla.
 - For a full week in March, the Brooklyn Academy of Music (BAM) hosted BAMcinématek’s program, *¡Sí Se Puede! Pioneers of Chicano Cinema*. Celebrating fiction and documentary alike, the program aims to highlight those works which have had a defining and impactful influence on Chicano culture. It features films such as *Zoot Suit* by Luis Valdez, *Selena* by Gregory Nava, *La Bamba* by Luis Valdez, *El Norte* by Gregory Nova, *My Family, Mi Familia* by Gregory Nova, *El Diablo nunca duerme* by Lourdes Portillo, *Please, Don’t bury me alive!* By Efrain Gutierrez, and *A Crushing Love* by Sylvia Morales, among others. Bam will also feature a Chicano Shorts Movement Program.

Pacific Standard Time:

- [“A CELEBRATION BEYOND BORDERS.”](#) A CELEBRATION BEYOND BORDERS | Pacific Standard Time.
 - Sponsored primarily by the Getty Museum, *Pacific Standard Time: LA/LA* presents a variety of exhibitions focusing on important works of art to Southern California audiences. While the exhibitions primarily contain visual arts, they will expand to include music, performance, literature, and potentially cuisine, as well. The initiative aims to capture and display the rapidly changing nature of Southern Californian culture and social scenes. The exhibitions are featured across a wide range of spaces, from prominent museums and university galleries to performing art centers, smaller museums, and galleries. The shows cover significant distance, with exhibitions from Santa Barbara to San Diego and Santa Monica to Palm Springs.
- Michno, Christopher. [“An Interview With Guillermo Bert – Riot Material.”](#) *Riot Material*, 8 Nov. 2017.
 - This article follows an interview with Mexican artist Guillermo Bert and his work as he encodes immigrant stories into textiles he constructs in his series, “Encoded Textile Project.” By weaving QR codes into the textiles themselves, he brings to life stories of immigrants crossing the U.S.-Mexico border and other spaces in both a physical and digital format. His tapestries are currently on display in two *Pacific Standard Time: LA/LA* exhibitions: the U.S.-Mexico: Place, Imagination, and Possibility (at the Craft and Folk Art Museum) and *Mundos Alternos: Art and Science Fiction in the Americas* (UCR Arts Block).

- Mortice, Zach. ["ON THE WALL BETWEEN TWO CULTURES, A MURAL."](#) *Landscape Architecture Magazine*, 10 Oct. 2017.
 - This year's *Pacific Standard Time: LA/LA* festival focuses on the intersection and interactions between Latin American and Latino Art in Los Angeles. Led by the Getty Museum, the festival features prominently six mural installations, among other things, that exhibit how mural art can reshape communal environments and also bring to light stories of marginalized or targeted peoples. Included among the six is Judy Baca and her piece "The Great Wall of Los Angeles: Judith F. Baca's Experimentations in Collaboration and Concrete." Also present are: "Surface Tension by Ken Gonzales-Day: Murals, Signs, and Mark-Making in L.A.," "¡Murales Rebeldes! L.A. Chicana/o Murals Under Siege," "Prometheus 2017: Four Artists from Mexico Revisit Orozco," and "My Barrio: Emigdio Vasquez and Chicana/o Identity in Orange County."

- ["Jose Dávila: Sense of Place."](#) Exhibit | Pacific Standard Time.
 - *Sense of Place* is a public sculpture exhibit done in large scale across the urban landscape of Los Angeles. Created by Guadalajara-based artist Jose Davila, the exhibit aims to generate a portrait of sorts of the city's geography, history, and experiences. Davila often works with sculpture, installations, photography, and collages as a way to explore the legacy of twentieth-century art, culture, and architecture. *Sense of Space* is composed of forty conjunctural forms which make an eight-foot cube sculpture. Across nine months, the sculpture will slowly be disassembled and rotated around various areas of the city.

- ["LA RAZA."](#) Exhibit | Pacific Standard Time.
 - *La Raza* is a featured exhibit at the Autry Museum of the American West, and is included within the *Pacific Standard Time: LA/LA* collective. The exhibit explores how the newspaper *La Raza* (active from 1967-1977) helped to give voice to the Chicano Rights movement. Using photographers both as journalists and as artists, the paper captured some of the most influential moments of the movement with an artistic grace. Utilizing the nearly 25,000 images archived from these photographers, the exhibit articulates photography's role in a social/political context, its power, and its influence.

- ["Aztlán to Magulandia: The Journey of Chicano Artist Gilbert."](#) Exhibit | Pacific Standard Time.
 - The exhibit *Aztlán to Magulandia: The Journey of Chicano Artist Gilbert "Magu" Lujan* explores the evolution of Chicano artist Gilbert Lujan (1940-2011) and his influential role in the Chicano Art Movement.

Through complicated and colorful work, Lujan explored Chicano culture and a community in a way that brought it to life for viewers. Using sketches, drawings, paintings and sculptures, the artist was a significant contributor to defining Chicano identity during the Civil Rights movement of the 1960s. His work was on exhibit from October to December of 2017 at the University Art Galleries of UC Irvine. In it, he focused on the mythic northern influence of Aztlán in dialogue with Magulandia, a term he coined as representative of his life and work as whole. Together, the two embody the complex relations between Mexico and Los Angeles on geographic, physical and conceptual levels.

- [“Memories of Underdevelopment.”](#) Exhibit | Pacific Standard Time.
 - *Memories of Underdevelopment* is a survey exhibition composed of work by artists like Helop Oiticica and Lygia Pape, as well as artists from Peru, Colombia, Chile, and Uruguay. The exhibition, shown at the Museum of Contemporary Art San Diego, explores the ways in which Latin American artists from the 1960s to the 1980s responded to the promise of modernization post-World War II. As this modernization dream began to fail in many countries, avant-garde artists abandoned forms of abstraction to seek new ways to dialogue with their communities and cultures, often while under political and violent states of oppression.
- [“Art of the Americas: Mesoamerican, Pre-Columbian Art from Mingei's Permanent Collection.”](#) Exhibit | Pacific Standard Time.
 - Displayed in the Mingei International Museum, this exhibit features ancient objects that were utilized by people of Mexico, Central America and South America in the past. *Art of the Americas: Mesoamerican, Pre-Columbian Art from Mingei's Permanent Collection* is the most significant and comprehensive exploration of the museum's collection of such objects. On display are pieces from the Olmec and Mayan civilizations in Mexico, the Moche in Peru, and multiple works from the indigenous Teuchitlán, Zoque, Huastec and western Mexican societies. The works include religious and ceremonial objects, as well as more quotidian ones, like jars, bowls, beads, and roller stamps.
- [“Modern Masters from Latin America: The Pérez Simón Collection.”](#) Exhibit | Pacific Standard Time.
 - *Modern Masters from Latin America: The Perez Simon Collection* is an exhibit hosted at the San Diego Museum of Art. It prominently features work from multiple Latin American countries, among them Chile, Colombia, Cuba, Mexico, Uruguay, Brazil and Peru, showcasing in particular the history of Latin American Modernism from the late 1800s to present. Featured artists include Fernando Botero, Felix

Gonzalez-Torres, Frida Kahlo, Wilfredo Lam, Diego Rivera and others. The exhibit displays one of the finest collections of Latin American modern art anywhere.

- Parazzoli, Grace. ["See You at the Crossroads: Art of 'The U.S.-Mexico Border.'"](#) *The Santa Fe New Mexican*, 31 Jan. 2018.
 - This article discusses the exhibition *The U.S.-Mexico Border: Place, Imagination, and Possibility*, a show first opened in September as part of the *Pacific Standard Time: LA/LA* series. Displayed first at the Los Angeles Craft and Folk art Museum, the exhibition features several politically charged artworks, ranging from the Rael San Fratello architecture studio's *Burrito Wall* to El Paso-based artist Margarita Cabrera and her textured terra-cotta pots. The exhibit also traveled to Albuquerque, New Mexico, where works by Santa Fe-based artist Daisy Quezada Ureña and Albuquerque artists Raven Chacon, Jami Porter Lara, and Augustine Romero were added to the show. A collection of vibrant, inspired multi-media pieces, the exhibit is a testament to the ingenuity and creativity arising out of emerging border culture. In doing so, it harps on pertinent social and political issues, from trade and labor to migration and race.