

The Hood Museum of Art at Dartmouth College Presents

***iPRINTING THE REVOLUTION!*
THE RISE AND IMPACT OF CHICANO GRAPHICS, 1965 TO NOW**

***iPrinting the Revolution!* is a traveling exhibition featuring work from the collection of the Smithsonian American Art Museum; it is on view at the Hood Museum from February 4 through June 17, 2023**



December 8, 2022—Hanover, N.H.— The Hood Museum of Art at Dartmouth College presents the Smithsonian American Art Museum’s (SAAM) traveling exhibition *iPrinting the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now*, on view from February 4 through June 17, 2023. Drawn from SAAM’s permanent collection, this exhibition features 119 artworks by more than 74 artists of Mexican descent and allied artists active in Chicanx networks. Originally organized by E. Carmen Ramos, former acting chief curator and curator of Latinx art at the Smithsonian American Art Museum, with Claudia Zapata, former curatorial assistant for Latinx art, the exhibition is presented at the Hood Museum by Michael Hartman, Jonathan Little Cohen Associate Curator of American Art, with Beatriz Yanes Martinez, Hood Museum Board of Advisors Mutual Learning Fellow.

In the 1960s, activist Chicano artists forged a remarkable history of printmaking that remains vital today. Many artists came of age during the civil rights, labor, anti-war, feminist, and LGBTQ+ movements and channeled the period’s social activism into

assertive aesthetic statements that announced a new political and cultural consciousness among people of Mexican descent in the United States. *iPrinting the Revolution!* explores the rise of Chicano graphics within these early social movements and the ways in which Chicana artists since then have advanced innovative printmaking practices attuned to social justice.

More than reflect the need for social change, the works in this exhibition revise and celebrate notions of Chicana identity; spur local, national, and global political activism; and encourage a broader and more inclusive understanding of US and international history. By employing diverse visual and artistic modes from satire to portraiture, appropriation, conceptualism, and politicized pop, the artists in this exhibition have built an enduring and inventive graphic tradition that has yet to be fully integrated into the history of US printmaking.

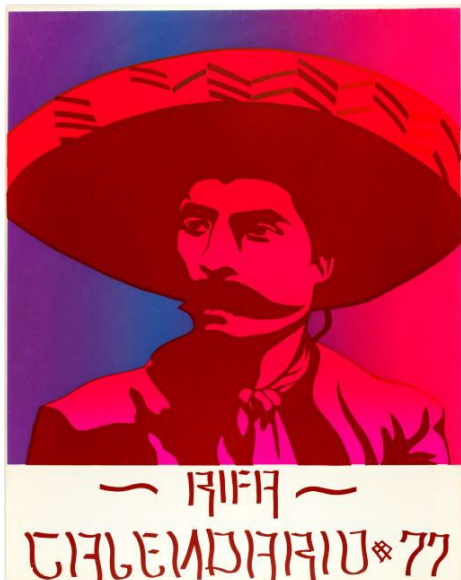
Sprawling across seven of the Hood Museum's 16 galleries and presented entirely in both Spanish and English, the exhibition reflects the heart of the institution. Explains the Hood Museum's Michael Hartman, "This exhibition's presentation at the Hood Museum reflects our dedication to telling a broader, more diverse and inclusive history of American art. Our new strategic plan emphasizes both the importance of proactively inviting new voices into the museum's spaces and practices, and the value of placing art and people at the center of our work to advance mutual learning, care, and connections. *iPrinting the Revolution!* elevates Chicana artists and those inspired by them, encouraging community engagement with social issues that impact all of us in one form or another."

Adds John R. Stomberg, Virginia Rice Kelsey 1961s Director of the Hood Museum of Art, "This exhibition is a celebration of Chicana graphics, uplifting the perspectives of Chicana artists who encourage us to consider US history in a new way. Their creativity helped to raise the visibility of social-justice issues in the United States, and the Hood Museum hopes that visitors will be inspired to consider their personal relationships to the themes presented in the exhibition. From family and personal identity to workers' rights, immigration, and climate change, *iPrinting the Revolution!* weaves a narrative that is integral to understanding our shared experience."

This exhibition is the first to unite historic civil rights-era Chicana prints alongside works by contemporary printmakers, including several that embrace graphics that exist beyond the paper substrate. While the dominant mode of printmaking among Chicana artists remains screenprinting, this exhibition features works in a wide range of techniques and presentation strategies, from installation art to public interventions, augmented reality, and shareable graphics that circulate in the digital realm. The

exhibition also is the first to consider how Chicax mentors, print centers, and networks nurtured other artists, including several who drew inspiration from the example of Chicax printmaking.

E. Carmen Ramos notes, “The start of the Chicano civil rights movement in the 1960s, or *El Movimiento*, marked a completely new way of being a person of Mexican descent in the United States. To call yourself Chicano—a formerly derogatory term for Mexican Americans—became a cultural and political badge of honor that expressly rejected the goal of melting-pot assimilation.” Since then, the term Chicax has emerged as a gender-inclusive designation.



As with the Chicano movement itself, the cornerstone of *iPrinting the Revolution!* is a focus on cross-generational mentorship. Presented thematically, artworks in each gallery demonstrate how Chicax mentors, print centers, and networks nurtured artists, including allied artists who drew inspiration from the example of Chicax printmaking. The exhibition sections are titled “Urgent Images,” “A New Chicano World,” “Changemakers,” “Reimagining National and Global Histories,” “Digital Innovations and Public Interventions,” and “Shareable Graphics.” Artists and collectives featured in the exhibition include **Rupert García**, **Malaquias Montoya**, **Ester Hernandez**, the Royal Chicano Air Force, **Elizabeth Sisco**, **Louis Hock**, **David Avalos**, **Sandra C. Fernández**, **Juan de Dios Mora**, the **Dominican York Proyecto GRAFICA**, **Enrique Chagoya**, **René Castro**, **Juan Fuentes**, and **Linda Zamora Lucero**, among others.

Hood Museum - Related Events & Programs

Exhibition tours led by Hood Museum curator Michael Hartman and Beatriz Yanes Martinez will take place on Wednesday, February 8, and Wednesday, February 22, 12:30–1:30 pm, and there will be a winter opening reception on Thursday, February 16, 5:00–7:00 pm, to further celebrate this exhibition.

In coordination with the exhibition, the Hood Museum will present the **Poster Engagement Project**, developed by the museum’s three Board of Advisors Mutual Learning Fellows: Nichelle Gaumont, Beatriz Yanes Martinez, and Jayde Xu. Many posters featured in the exhibition were used in protests, marches, or were plastered

around public spaces. Reproducing these posters across campus and in the local community recaptures the original purpose of these pieces while also sparking an interest in the exhibition.

There will also be a **feedback and reflection space** within the exhibition where visitors can respond to the artworks to foster mutual learning and collaboration. By centering programming around the communal aspects of printmaking as a medium, the Hood hopes to incentivize visitors to create connections with artmaking, make their own posters, and reflect on social justice issues that are important to them.

As a teaching institution, the Hood Museum's presentation of *iPrinting the Revolution!* provides an exciting opportunity to more fully engage with departments across campus, especially the **Department of Latin American, Latino, and Caribbean Studies**. In addition, the bilingual presentation will engage Spanish language classes at the high school and college levels. Professor of Art History Mary Coffey will teach a spring-term course titled "Print the Revolution" that will be entirely constructed around the exhibition's artworks and main themes. Coffey will also lead a panel discussion with curator Claudia E. Zapata and two artists from the exhibition on Thursday, April 27, 5:00–6:30 pm, at the Hood Museum of Art.

iPrinting the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now is organized by the Smithsonian American Art Museum with generous support from the Latino Initiatives Pool, administered by the Smithsonian Latino Center, Michael Abrams and Sandra Stewart, the Honorable Aida Alvarez, Joanne and Richard Brodie Exhibitions Endowment, James F. Dicke Family Endowment, Sheila Duignan and Mike Wilkins, Ford Foundation, Dorothy Tapper Goldman, HP, William R. Kenan Jr. Endowment Fund, Robert and Arlene Kogod Family Foundation, Lannan Foundation, and Henry R. Muñoz III and Kyle Ferrari-Muñoz. It is made possible at the Hood Museum of Art, Dartmouth, by the Orozco Fund.

National Tour

Smithsonian American Art Museum in Washington, DC
 (November 20, 2020 - August 8, 2021)

Amon Carter Museum of American Art in Fort Worth, Texas
 (February 20 - May 8, 2022)

Hood Museum of Art, Dartmouth, in Hanover, New Hampshire
 (February 4 - June 11, 2023)

Frist Art Museum in Nashville, Tennessee
(June 28 - September 29, 2024)

Publication

Lavishly illustrated with three double gatefolds, the English-language exhibition catalogue *iPrinting the Revolution!* features more than one hundred works drawn from the Smithsonian American Art Museum's leading collection of Latinx art. It includes essays by the Smithsonian's E. Carmen Ramos and Claudia Zapata, as well as contributions by Tatiana Reinoza, assistant professor of art history at the University of Notre Dame, and Terezita Romo, an art historian, curator, and writer. *iPrinting the Revolution!* is considered to be the definitive book on the history of Chicanx printmaking. Publisher: Smithsonian American Art Museum, Washington, DC, in association with Princeton University Press, Princeton and Oxford; Year Published: 2020; Number of Pages: 340

For more information about the exhibition, visit the [Smithsonian American Art Museum's website](#).

About the Hood Museum of Art

The Hood Museum of Art, Dartmouth, centers art and people in teaching and learning through inclusive and robust academic, cultural, and civic engagements with art and its histories. It seeks to advance learning, care, and connections through the reach and relevance of visual art and material culture as a nexus for the exchange of ideas. With its renewed focus on serving Dartmouth's faculty and academic mission, the museum's expanded facility broadens its reach to students, faculty, and departments across campus, while deepening its engagement with its longtime stakeholders. It also makes a bolder statement about the significance of the arts within the life of Dartmouth and provides the arts district with an arresting front door to the Green.

About Dartmouth College

Dartmouth College educates the most promising students and prepares them for a lifetime of learning and of responsible leadership, through a faculty dedicated to teaching and the creation of knowledge. The Dartmouth model is unique in higher education: the fusion of a renowned liberal arts college and robust research university where students and faculty partner to take on the world's great challenges. Since its founding in 1769, Dartmouth has provided an intimate and inspirational setting where talented faculty, students, and staff—diverse in background but united in purpose—contribute to the strength of an exciting academic community that cuts easily across disciplines.

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Social Media:

Connect with the Hood Museum of Art on [Facebook](#), [Instagram](#), and [Twitter](#) @HoodMuseum and using the hashtags #PrintingTheRevolution and #HoodMuseum

Images:

Oree Originol, [Justice for Our Lives](#), 2014-20, 78 digital images. Smithsonian American Art Museum: Museum purchase through the Patricia Tobacco Forrester Endowment; 2020.51A-MM © 2014 Oree Originol. Photo of installation by Albert Ting.

Leonard Castellanos, [RIFA](#), from *Méhicano 1977 Calendario*, 1976, screenprint on paperboard. Smithsonian American Art Museum: Museum purchase through the Luisita L. and Franz H. Denghausen Endowment; 2012.53.1 © 1976 Leonard Castellanos