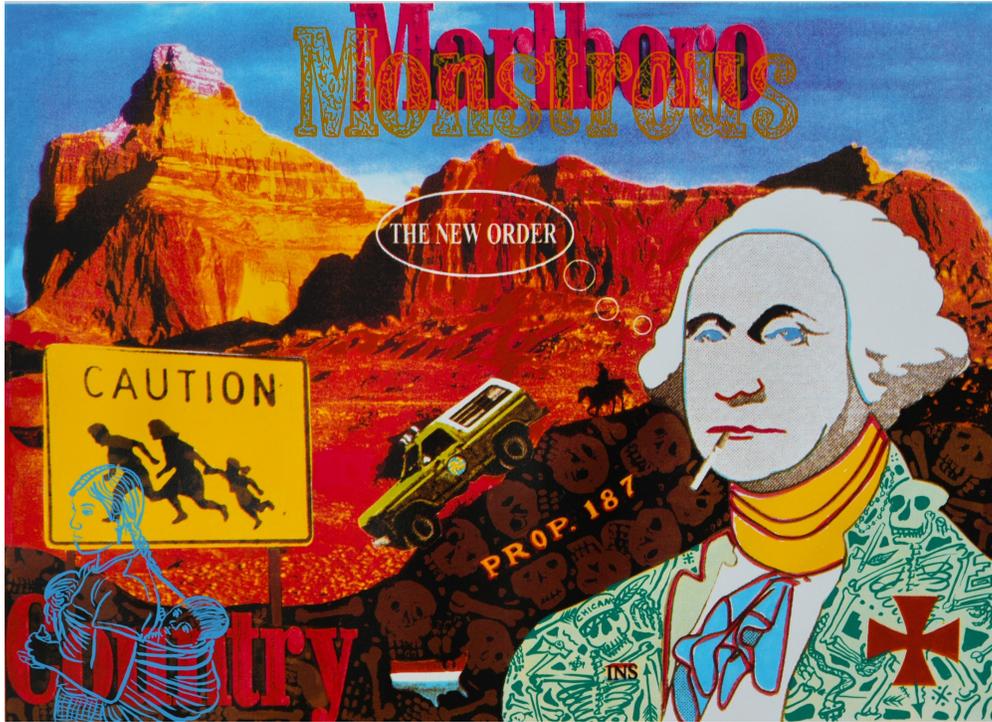


Border Pop:

Chicano Printmaking in the NAFTA Era



Ricardo Duffy, *The New Order*, 1996

A Lecture by Prof. Tatiana Reinoza

Monday, February 25th

4:00pm, Lafayette L207



Tatiana Reinoza is an art historian and independent curator who specializes in contemporary Latinx art. She earned her PhD in art history from the University of Texas at Austin in 2016. Currently, she is a postdoctoral fellow of the Society of Fellows at Dartmouth College, and this fall she begins a tenure track in art history at the University of Notre Dame. During her time at Dartmouth, she has developed the college's first courses in Latinx Art & Activism, as well as Borderlands Art & Theory, which have attracted many new students into the discipline of art history. Her academic writing has appeared in the *Archives of American Art Journal*, *alter/nativas: latin american cultural studies journal*, *Aztlán: A Journal of Chicano Studies*, and edited anthologies such as *A Library for the Americas: The Nettie Lee Benson Latin American Collection* (Austin: University of Texas Press, 2018). Her monograph on Latinx printmaking, from which she will share an excerpt today, will be the first of its kind to document the Latinx graphic arts movement and its role in mediating identity discourses, its relationship to American art, and specifically its contributions to the U.S. collaborative press movement. Her work dwells on how these contemporary artists return to the materiality of the printed medium at a time that sees the rise of the digital, and likewise how their experiments respond to the territorial reorganization that accompanied the geopolitics of neoliberalism. She is also at work on an edited anthology that commemorates the fiftieth anniversary of Self Help Graphics, the flagship Chicano graphic workshop based in East Los Angeles.

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