

EDUCATOR GUIDE

Story Theme: Works on Paper
Subject: Enrique Chagoya
Discipline: Visual Arts

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Enrique Chagoya works on a print at Trillium Press. Still image from SPARK story, February 2004.



SECTION I - OVERVIEW

EPISODE THEME

Works on Paper

SUBJECT

Enrique Chagoya

GRADE RANGES

K-12 & Post-secondary

CURRICULUM CONNECTIONS

Visual Arts, Science, and Social Science

OBJECTIVE

To introduce students to the methods and history of print making and political satire as vehicles for creative expression and to instigate social change

STORY SYNOPSIS

Mexican-born Enrique Chagoya is one of America's best-known printmakers, an artist whose work takes aim at establishment religion and politics, always with a healthy dose of humor. Now on the faculty at Stanford University, Enrique juxtaposes potent images and icons from different eras -- from Pre-Columbia codices to Minnie Mouse -- in works that are designed to both provoke and amuse. SPARK goes into the studio with Enrique as he tests an entirely new form of printmaking in a work entitled "St. George and the Dragon," his take on the presidency of George W. Bush.

INSTRUCTIONAL OBJECTIVES

To introduce printmaking as a form of expression
To illustrate the presence and use of printmaking
To learn to "read" prints
To understand the significance of the work of Enrique Chagoya with regards to art making in general and art with social/political messages in particular

INSTRUCTIONAL STRATEGIES

Individual student writings and research
Individual and group exercises
Group discussion
Teacher facilitated investigation and discussion
Field trips to museums and galleries

EQUIPMENT NEEDED

SPARK story "Paper Trail" about Enrique Chagoya on DVD or VHS with related equipment
Computer with Internet access, navigation software, speakers and a sounds card, and color printer

MATERIALS NEEDED

Access to libraries with up-to-date collections of periodicals, books, and research papers
Pencils, pens, and paper

INTELLIGENCES ADDRESSED

Intrapersonal - awareness of one's own feelings, emotions, goals, motivations
Visual-Spatial - the ability to manipulate and create mental images to solve problems
Bodily-Kinesthetic - the ability to use one's mind to control one's bodily movements
Logical-Mathematical - the ability to detect patterns, reason deductively, think logically



See more information on [Multiple Intelligences](http://www.kqed.org/spark/education) at www.kqed.org/spark/education.

SECTION II – CONTENT & CONTEXT

CONTENT OVERVIEW

In his prints, drawings, and other works on paper, Mexican-American artist Enrique Chagoya appropriates and reorganizes images taken from the American mass media, Mexican folk art, and religious sources, using them to create biting and often very humorous political and social satire. The SPARK story “Paper Trail” follows Chagoya as he works on a new series of satirical prints aimed at George W. Bush, entitled Saint George and the Dragon. With the series, Chagoya experiments with new printing techniques, aided by master printmaker David Salgado.

Born in Mexico City, Chagoya credits the Indian nurse that helped raise him with his first exposure to the culture and history of the Mexican indigenous peoples. He earned a bachelor’s degree in political economics at the Universidad Nacional Autónoma de Mexico in Mexico City in 1975. As a student, he worked on several rural development projects, which helped cement his interest in political and social activism. In 1977, Chagoya immigrated to the United States, where he worked as a free-lance illustrator and graphic designer, sometimes in the service of farm laborers in Texas. In 1984 he graduated with a BFA from the San Francisco Art Institute before going on to complete an MA and an MFA at the University of California at Berkeley. Chagoya worked as director of Galeria de la Raza, helping to establish the gallery as San Francisco’s premiere venue for Chicano art. Since 1995 Chagoya has been teaching printmaking at Stanford University.

Chagoya uses his work to critique the manner in which history has traditionally been written by those nations that have dominated and colonized others. He calls this practice “reverse anthropology,” since he intends to overturn the direction of influence in Western art. For centuries, Western artists have mined folk and indigenous cultural production to use in their own work--Pablo Picasso incorporated African tribal masks he saw at the Trocadero

Museum in Paris to develop the Cubist style; British sculptor Henry Moore turned to Aztec sculpture as an influence in his modernist bronzes; and American architect Frank Lloyd Wright used forms derived from Mayan structures in his own designs. Each of these artists appropriated these forms but removed them from their original context, recasting them in terms of the development of Western high art. In his work, Chagoya reverses this process, using images from the dominant American culture, but putting them within the context of an indigenous or third world perspective.



Artist Enrique Chagoya rolls ink onto a new print at Trillium Press studios. Still image from SPARK story, February 2004.

In Chagoya’s work, images from a wide spectrum of sources--including children’s cartoons, superhero comics, Mexican folk art, Catholic imagery, Cuban revolutionary propaganda, and the American news media--collide and recombine to form works that are often confusing, humorous, or, at times, disturbing. As source material for his work, Chagoya keeps a large library of books, magazines, comics, and assorted ephemera that contain images that the artist carefully transcribes in his drawings and prints. One of the first works that Chagoya produced in this method was a cycle of prints based on Francisco de Goya’s 1815 series The Disasters of War, which

chronicled the atrocities of the Peninsular War of 1807 to 1814, a bloody Napolean led campaign against Portugal. In one of these, Goya etched a misanthropic old man with black bat wings--an angel of death--cynically entering the names of the dead into an accounting ledger. In Chagoya's version from the mid-1980s, the artist copied the print except for one important detail--he replaced the death angel's head with that of Ronald Reagan.

There is a certain kind of ambivalence to American culture too, in Chagoya's work, which also seems to marvel at and revel in the diversity of the United States. His work reflects a world where, as Chagoya notes, "all cultures meet and mix in the richest ways, creating the most fertile ground for the arts ever imagined." Chagoya's complex and colorful prints often reflect this melding and mixing of cultures and influence, ripe with potential for new expressions.

THE BIG PICTURE

From The Mexican Revolution To El Movimiento -

Enrique Chagoya's work participates in a long tradition of Mexican and Mexican-American political and social satire that reaches as far back as the period preceding the Mexican Revolution of 1910. Working around the turn of the century, the popular printmaker José Guadalupe Posada published his many satirical drawings and caricatures in the penny presses of the day. He also produced prints that were cheaply and easily made into flyers for wide distribution, such as Calavera Revolucionaria from 1910. Though not considered a revolutionary, Posada is credited with developing a style capable of expressing the concerns and viewpoints of the Mexican peasants who were the chief participants in the uprisings that began the revolution.

José Guadalupe Posada,
Calavera Revolucionaria,
circa 1910. Broadside
printed on newsprint.



Though at the time of Posada's death in 1913 he was considered little more than a simple illustrator, his work was rediscovered and sometimes appropriated by the artists associated with the Mexican Renaissance, which began in the 1920s and carried on into the 1940s. These artists recognized in Posada a style that was sophisticated and readily legible, capable of widely disseminating strong political and social messages to a wide audience. Posada's work became an important touchstone for the highly politicized Muralistas--Diego Rivera, Jose Orozco, and David Alfaro Siqueiros--who were the most noted outcome of Mexican Renaissance. Like Posada, whose prints, published in popular papers, constituted a kind of public art, the Muralistas were intent on telling the history of the Mexican people in a manner that would be available to the masses. The politically uncompromising murals that these artists made in both Mexico and the United States were often centers of controversy and targets of censorship.

The Muralistas formed a crucial bridge from Mexican politically-directed art to Mexican-American activist art. The murals that Rivera, Siqueiros and others made in the United States had a profound influence on a new generation of Mexican-American artists coming of age in the midst of the political and social upheavals of the 1960s. In an effort to gain political recognition and to make social advances, the Chicano Movement, commonly referred to as 'El Movimiento' came into being. Based primarily in California and the American Southwest, the Chicano Movement associated itself with the causes of many progressive and radical youth groups of the 1960s, including Students for a Democratic Society (SDS), the Black Panthers, and the Women's Liberation Front. Chicano artists and activists turned to historical precedents as well as contemporary radical artistic movements to create a new, politico-aesthetic sensibility. From its inception, El Movimiento aligned itself with the central social causes of the era, including labor leader César Chávez's movement to unionize itinerant farm workers. Chicano artists produced posters and eventually designed the eagle logo of what was to become Chávez's United Farm Workers.

As with Mexican and Mexican-American activist art, Chicano art generally uses public and easily circulated forms, including prints, posters, and

murals, but expanded to include performance, music, film, conceptual art, and installation art as a means of pushing the boundaries of Chicano cultural production and reaching a wider audience. Among the first works ascribed to El Movimiento were the productions of Luis Valdez's Teatro Campesino, mostly political plays organized and produced by and for farm workers. Throughout its history El Movimiento has remained closely linked to the cause of Latino farm workers.

Chicano art saw its radical, urban expression in the work of several artists clustered in and around East Los Angeles, who sought to draw attention to and protest the repression and subjugation of Mexican-Americans in barrio neighborhoods. In the early 1970s, Harry Gamboa Jr., Patssi Valdez, Willie Herron, and an artist called Gronk formed the artistic collective Asco, meaning "nausea" in Spanish. Spurred on by a series of police brutalities that culminated in August of 1970 with the murder of Chicano journalist Rubén Salazar (working for the Los Angeles Times), Asco saw its work as an appropriate response to the oppression that its members faced on a daily basis as young Chicanos. In a gesture of protest against the total lack of Chicano artists represented in the Los Angeles County Museum of Art, Asco produced its first work as a collective in 1972 by spray painting the names of the group's members on the museum's walls. Asco later produced surrealist performances such as The First Supper (After a Riot) on a median in the middle of Whittier Boulevard during rush hour traffic. The piece reorganized an often-painted religious subject, the Last Supper of Christ and the Apostles, in terms of contemporary political realities.

The Chicano Movement also made inroads into popular American culture in the late 1960s and 1970s, primarily through new musical forms. In the Bay Area and Los Angeles, many rock bands, such as Santana, Malo, Azteca, and El Chicano crafted a sound that fused 60s psychedelic rock n' roll with Latin rhythms and instruments. Many of these bands enjoyed popular and critical acclaim and helped to create an awareness of Chicano culture across the country and around the world.

RESOURCES – TEXTS

Berdecio, Roberto and Stanley Appelbaum. Posada's Popular Mexican Prints. New York: Dover Publications, 1972.

Carrillo, Rafael A. Posada and Mexican Engraving: From the Famous Engraver of Popular Themes to Contemporary Artists. Mexico City: Panorama Editorial, 1980.

Chagoya, Enrique. Enrique Chagoya: When Paradise Arrived [exhibition catalogue]. New York: Alternative Museum, 1989.

Charlot, Jean. The Mexican Mural Renaissance: 1920-1925. New Haven: Yale University Press, 1967.
Cotez, Carlos, ed. Viva Posada!: A Salute to the Great Printmaker of the Mexican Revolution. Chicago: Charles H. Kerr, 2002.

Folgarait, Leonard. Mural Painting and Social Revolution in Mexico, 1920-1940: Art of the New Order. Cambridge: Cambridge University Press, 1998.

Frank, Patrick. Posada's Broadsheets: Mexican Popular Imagery, 1890-1910. Albuquerque: University of New Mexico Press, 1998.

Gomez-Peña, Guillermo and Enrique Chagoya. Friendly Cannibals. San Francisco: Artspace Books, 1996.

Gomez-Peña, Guillermo, Enrique Chagoya, and Felicia Rice. Codex Espangliensis: from Columbus to the Border Patrol. San Francisco: City Lights Books, 2000.

Griswold Del Castillo, Richard, Teresa McKenna, and Yvonne Yarbro-Bejarano, eds. Chicano Art: Resistance and Affirmation, 1965-1985. Los Angeles: Wright Art Gallery, UCLA, 1991.

Rochfort, Desmond. The Mexican Muralists: Orozco, Rivera, Siqueiros. San Francisco: Chronicle Books, 1998.

Rothenstein, Julian, ed. Posada, Messenger of Mortality. London: Redstone Press, 1989.

RESOURCES - WEB SITES

CEMA – The California Ethnic and Multicultural Archives – A project at the University of California at Santa Barbara, featuring a helpful resource guide to Chicano art.

<http://cemaweb.library.ucsb.edu/chicanoArt.html>

Chicano-Art – A Web site dedicated to Chicano art and culture. - <http://www.chicano-art-life.com/index.html>

Connecticut College Westmore Print Collection – Great collection of etchings, woodcuts, and engravings viewable on-line.

<http://camel.comncoll.edu/visual>

Center for the Study of Political Graphics -

<http://www.politicalgraphics.org/home.html>

MexConnect - A timeline of Mexican history with links to pages on specific periods and events.

<http://www.mexconnect.com/mex/history.html>

National Museum of American Art – Web pages dedicated to monotype prints, including many examples and an explanation of technique.

<http://nmaa-ryder.si.edu/collections/exhibits/monotypes/index.html>

University of Kansas, Max Kade-Erich H. Markel Department of Graphic Arts, Spencer Museum, Print Room – An invaluable Web site dedicated to the history of the print and graphic communications, including many viewable images, explanations of techniques, vocabulary, and resources.

<http://www.ukans.edu/~sma/prints.html>

BAY AREA FIELD TRIPS

Asian Art Museum (SF)

Selection of prints from different Asian artists working in a variety of printmaking traditions. -

<http://www.asianart.org>

California Historical Society (SF)

Features a variety of prints detailing the history of the state as well as the development of the medium. -

<http://www.calhist.org>.

Crown Point Press (SF)

Press specializing in artist's prints. Web site features a full explanation intaglio, engraving, drypoint, etching, aquatint, and photogravure.-

<http://www.crownpoint.com/html/home.html>

Galeria de la Raza (SF) - Latino art gallery.

<http://www.galeriadelaraza.org>

Mexican Museum of San Francisco – Art, education, and resources on the art and culture of Mexico and other Latino artists. -

<http://www.mexicanmuseum.org>

San Francisco Museum of Modern Art

Featuring exhibitions from the permanent collection as well as a range of visiting exhibitions of all types of modern art by artists from all over the world. -

<http://www.sfmoma.org>

San Jose Museum of Art (San Jose)

Featuring exhibitions from the permanent collection as well as a range of visiting exhibitions of all types of 19th and 20th century art. - <http://www.sjmusart.org>.

The Oakland Museum of California (Oakland)

Exhibitions from the permanent collection as well as a range of fine art and history exhibitions. -

<http://www.museumca.org>.

Trillium Press

A collaborative located in Brisbane, California specializing new and traditional printmaking. -

<http://www.trilliumpress.com>

SECTION III – VOCABULARY

Anthropology

The scientific study of the origin, the behavior, and the physical, social, and cultural development of human beings

Appropriation

The act of taking possession of something for oneself, usually without permission

Biting

Cutting, sarcastic, or caustic

Cannibalize

To draw on as a major source

Dialectic

The contradiction between two conflicting forces viewed as the determining factor in their continuing interaction

Fervent

Having or showing great passion or zeal

Humble

Lowly in station, unpretentious

Irony

An expression marked by a deliberate contrast between apparent and intended meaning.

Juxtapose

To place side by side, especially for comparison or contrast

Misinterpret

To understand inaccurately

Misrepresent

To make an incorrect or untrue characterization

Pointed

Obviously directed at or making reference to a particular person or thing

Ponderous

Oppressively or unpleasantly dull

Prolific

Producing abundant works or results

Satire

Irony, sarcasm, or caustic wit used to attack or expose folly, vice, corruption, or stupidity

Stereotype

A conventional, formulaic, and oversimplified conception, opinion, or image

Tenured

Appointed for life and not subject to dismissal except for a grave misconduct or crime

Unrest

An uneasy or troubled condition

SECTION IV – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Looking at Prints

Initiate a conversation with students about printmaking. Ask students to name different types of printmaking (such as woodblock prints, monoprints, etchings, iris prints, etc.), writing a list on the board. Discuss the difference in print types. Then brainstorm specific examples of printmakers known by the group to illustrate each type. For each painter named, ask students about the work they have seen and where they saw it. Have they seen examples recently and are there good examples of each type in galleries they know in the Bay Area? Encourage students to visit the galleries and look for examples of each category listed.

Pause the video on each print as it is shown. Invite students to examine each piece and, working in small groups, to discuss what words come to mind when looking at the prints? Study each print and think about the initial impact. Look for patterns of lines, composition, characters, and colors.

Looking closely at one work, ask students to describe in writing exactly what they see. Is Chagoya's hand visible in the print as in an original? Identify and describe the different elements that comprise the piece: the characters, background, lines, colors, shapes, textures, spaces, etc.

What feelings or moods do the prints evoke? Discuss how the different visual characteristics express different attitudes, moods, and/or emotions. How are these expressed? Ask students to describe the colors and/or shades and how they are used?

Ask students to write 500 words about one of the works using their descriptions. This activity can be expanded by inviting students to draw comparisons between a Chagoya print and a painting by another similar artist, such as Rivera or Posada, or by a very different artist, such as Eduard Manet or Vincent Van Gogh, Romare Bearden, etc.

RELATED STANDARDS

VISUAL ARTS

Grade 8

3.0 HISTORICAL AND CULTURAL CONTEXT

3.1 Examine and describe or report on the role of a work of art created to make a social comment or protest social conditions.

Grades 9-12 Proficient

ARTISTIC PERCEPTION

1.4 Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design.

1.5 Analyze the material used by a given artist and describe how its use influences the meaning of the work.

RELATED STANDARDS

SOCIAL SCIENCE

Grade 12

Principals of American Democracy

12.2 Students evaluate and take and defend positions on the scope and limits of rights and obligations as democratic citizens, the relationships among them, and how they are secured.

1. Discuss the meaning and importance of each of the rights guaranteed under the Bill of Rights and how each is secured (e.g., freedom of religion, speech, press, assembly, petition, privacy).

Printmaking

Discuss the fact that art works play many roles in the world, including illustrating ideas, recording history, documenting people, places and things, raising spirits, inspiring change, and making statements or calling for change.

Examine a number of Chagoya works on the Internet or in a book, discussing how students "read" the prints, including their message and how they communicate. What are the symbols used? Who is the message(s) for?

Challenge students to create their own print addressing a social topic. Begin by brainstorming as a group for possible themes or topics. Incite conversation about issues related to school, the student culture, or the in the world at large about which students feel strongly. Begin by brainstorming a list of objects, individuals, and words or slogans that would communicate about the issue(s).

Once these are identified on the board, make a list of styles, colors, objects, textures, and/or locations that relate to the characters/words. What places, imagery, and styles are appropriate for the work? The concept of irony can also be discussed, with emphasis on how students could use irony in composing their pieces. For instance, how might two contrasting elements be used to call viewer's attention to the difference? For instance, if making an image addressing homelessness and street life, using bright cheery colors, or soft, gentle pastels would contrast with the actual environment. What effect would this have? Ask students to articulate their goals before beginning work.

Once each student has an idea, ask them to draw out the idea in pen and paper first. Explain to students the process of making monoprints. In a monoprint, ink is transferred to a piece of paper from a flat surface.

The following supplies will be needed:

- Images of Chagoya's works
- 2-3 sheets of 18" x 12" large paper per student
- Flat surface or desk top
- Water-based paint or printing inks
- Spoons or other object to burnish prints
- Pencils, sticks, cotton swabs, paint brushes, rollers

Prepare a surface (piece of Masonite, Plexiglas, etc.) by rolling water-based ink or paint with a roller.

By drawing their image in the ink on the surface students will be able to create pictures that will transfer to a piece of paper. Demonstrate the types of tools that can make the marks, such as fingers, pencils, twigs, pins, etc.

When the drawing is complete, each student should place a piece of paper on the inked surface and rub

in a circular motion. This is called burnishing and it will give create an evenly transferred print. Finally, students can pull their print up by lifting one edge and pulling the entire print off the surface. Prints should dry fully before being touched or worked upon.

Additional prints can be made from the same surface called "ghost prints." Students may want to make additional marks on the surface then repeat the steps.

Once dried, the prints can be embellished with writing or collage, painted, re-inked, or just signed.

RELATED STANDARDS

VISUAL ARTS

Grade 6

2.0 CREATIVE EXPRESSION

Skills, Processes, Materials, and Tools

2.1 Use various observational drawing skills to depict a variety of subject matter.

2.2 Apply the rules of two-point perspective in creating a thematic work of art.

Grade 8

2.0 CREATIVE EXPRESSION

Skills, Processes, Materials, and Tools

2.1 Demonstrate an increased knowledge of technical skills in using more complex two-dimensional art media and processes (e.g., printing press, silk screening, computer graphics software).

Grades 9-12 Proficient

2.0 CREATIVE EXPRESSION

2.1 Solve a visual arts problem that involves the effective use of the elements of art and the principles of design.

Making Statements

Invite students to consider the tradition of printmaking and how it the art form has been used to make social statements. Used for centuries for many purposes, prints can be used for images of people, places, and things, to make social comment or protest works (such as cartoons, posters, prints, etc.) and to spread messages or propaganda. Printmaking is relatively inexpensive and can be a fast way to make imagery that is immediately responsive to current events.

Describe the concept of printmaking in relation to Chagoya's images. What traits are unique to

printmaking? How do the figures relate to the background? How would you describe Chagoya's approach to perspective and composition? What is Chagoya's style? Does it evoke or resemble other images by other artists? Who can understand Chagoya's works - for whom are they intended? Are there characteristics and effects possible in prints that are not possible in other forms of visual art? If so, what are they and how do they function in prints?

Compare the prints of Chagoya to the prints of another printmaker, such as Posada or Goya. What are the similarities and differences in style, type and quality of reproduction, imagery, and distribution? What do these differences and/or similarities say about the change in attitudes towards printmaking and satirical imagery?

Extension: Broaden the conversation about making statements to include all forms of art. Provide examples for students of artworks that make direct statements that are social or political in nature. Some artists to consider:

- Guerrilla Girls
- Billboard Liberation Front
- Kathe Kollwitz
- Ben Shahn
- George Grosz
- Agitprop art movement
- Adbusters
- Dread Scott
- Northland Poster Collective

Discuss the difference between making social and/or political statements and making personal statements. What defines the boundary between personal and social? When does a work become political?

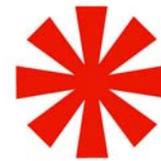
Statements vs. Propaganda

Define propaganda and discuss the concept. Provide examples for discussion. The National Center for Media & Democracy offers a full definition of propaganda and examples from all over the world including English, German, American, Chinese, Korean, Iraqi, etc.
<http://www.sourcewatch.org/index.php?title=Propaganda>.

Consider the differences between art works intended to make political or social statements, such as those made by Chagoya and other artists, and images of propaganda. How are the images different? How are they similar? What techniques or strategies do they share in common? What techniques or strategies are unique?

Consider what format has to do with meaning. Examine different formats in which both types of imagery are available, such as billboards, ads, books, exhibitions, flyers, school textbooks, posters. For printed materials, consider the location and the audience, discussing what location has to do with message and impact. Consider two or three different contexts, such as a political drawing on a flyer distributed at a sporting event or a propaganda billboard located outside a manufacturing center.

For more information about SPARK and its educational content, including the Visual & Performing Arts Standards, visit the Web site at <http://www.kqed.org/spark/education>.



For more information about the California Visual & Performing Arts Standards, visit the CA Dept. of Education at <http://www.cde.ca.gov/be/st/ss/index.asp>.