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## Chicana/o Art Since the Sixties: From Errata to Remix

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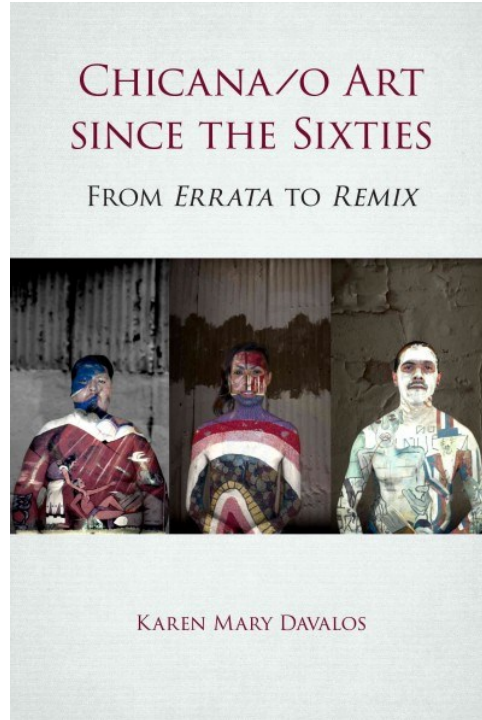
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## Faculty Pub Night – Spring 2016

Date: March 15, 2016

Speaker: Karen Mary Davalos



### About the Author

Karen Mary Davalos is professor of Chicana/o Studies. Among her distinctions in the field, she is the only scholar to have written two books on Chicana/o museums, *Exhibiting Mestizaje: Mexican (American) Museums in the Diaspora* (University of New Mexico Press, 2001) and *The Mexican Museum of San Francisco Papers, 1971-2006* (The Chicano Archives, vol. 3, UCLA Chicano Studies Research Center Press, 2010, the Second Place winner of the International Latino Book Award for Best Reference Book in English). Her research and teaching interests in Chicana feminist scholarship, spirituality, art, exhibition practices, and oral history is reflected in her book, *Yolanda M. López*, (UCLA CSRC Press with distribution by University of Minnesota Press, 2008), the recipient of two book awards: 2010 Honorable Mention from the National Association of Chicana and Chicano Studies and 2009 Honorable Mention from International Latino Book Awards (Nonfiction, Arts–Books in English). As coeditor of *Chicana/Latina Studies: The Journal of Mujeres Activas en Letras y Cambio Social* (2003-2009), she revitalized the journal from its earlier incarnation of *Voces* into the only interdisciplinary, flagship, peer-review journal of a Latina/o professional organization. She serves on the board of directors of Self Help Graphics and Art, the oldest Chicana/o – Latina/o arts organization in the Southern California. She has contributed to the Getty Foundation initiative, Pacific Standard Time I and II. In 2012 she received the President’s Award for Art and Activism from the Women’s Caucus for Art.

### About the Author’s Work

*Chicana/o Art since the Sixties: From Errata to Remix* combines decolonial theory with extensive archival and field research to offer a new critical perspective on Chicana/o art. Using Los Angeles as a case study, Karen Mary Davalos develops an interdisciplinary model for a comprehensive art history that considers not only artists and art groups, their cultural production, and the exhibitions that feature their work but also curators, collectors, critics, and advocates. In proposing such vernacular concepts as the errata exhibit and the remix, which emerge out of art practice itself, Davalos moves beyond familiar narratives that evaluate Chicana/o art in binary terms: political versus commercial, realist versus conceptual, and so on. As a leading scholar who has advanced a cultural and institutional framework for the study of Chicana/o artists, art spaces, and exhibition practices, Davalos presents her most ambitious project to date in this examination of fifty years of Chicana/o art production in a major urban area.