



チカーノ・アート Chicano Art

*新本、古書の区別なく掲載しています。掲載価格よりも低価格（古書）をご希望でしたら、お探しいたします。

① **The barrio murals - murales del barrio.** July 21-September 1, 1987.

Chicago: Mexican Fine Arts Center, 1987.

8,380 円

24p. catalog illus. with both color and b & w reproductions (45) from the exhibition. 11x11 inches. Lightly worn wraps. Text in English and Spanish

② **Community murals. Fall 1982.**

San Francisco: Community Muralists' Network, 1982.

Single issue of the magazine. 8.5x11 inches. Very good.

3,400 円

Includes sections on Chicano murals, the SF bay area (including centerfold map of murals in San Francisco), a lengthy narrative of a cross-country drive featuring mural visits, and more.

③ **Community murals. Fall 1981.**

San Francisco: Community Muralists' Network, 1981.

3,400 円

Single issue of the magazine. 8.5x11 inches, 46p. Light soiling of cover.

④ **In the Spirit of Resistance =En El Espiritu De LA Resistencia: African-American Modernists and the Mexican Muralist School = Los Modernistas Africanoamericanos Y LA Escuela Muralista Mexicana**

New York: American Federation of Arts, 1996.

46p. guide to the exhibition (but not the catalog itself), illus. with a number of woodcuts, including several by Elizabeth Catlett, 8.5x11 inches, wraps. Text in Spanish.

5,360 円

One of the most enduring lessons of the Mexican muralist movement for American artists active between the wars was the use of the mural as a political tool. Murals by Jose Clemente Orozco, Diego Rivera, and David Alfaro Siquieros elevated the cultural status of Mexico's indigenous people by presenting this previously invisible segment of the population in heroic scale. A group of African-American modernists -- including Charles Alston, John Biggers, Elizabeth Catlett, Charles White, and Hale Woodruff -- were so struck by the example of the muralists that they traveled to Mexico to view their work and study with the

masters. This book provides a thorough examination of the ways in which the Mexican muralist movement influenced the African-American artists of this period. Included are drawings, studies for murals, paintings, and sculpture by these African-American artists, as well as by the Mexican muralists.

⑤ Mural Walk to the Mexican Museum [handbill].

San Francisco: Mexican Museum, 1976.

3,400 円

Mimeographed 8.5x14 inch sheet with map drawn by Margo Bors and list of 14 stops on a mural walk through the eastern part of the Mission District.

⑥ Mission Street Manifesto [poster]. By Juana Alicia



San Francisco: the artist [200-].

6,120 円

Untrimmed poster with color register marks printed along the top edge, 30.75x23 inches, clear tape remnants at corners. By the activist and muralist who got her start doing art for the United Farm Workers. Title inspired by Juan Felipe Herrera's

poem by the same name.

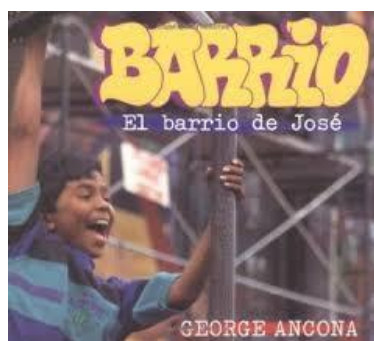
⑦ Barrio: el barrio de José.

Ancona, George. San Diego: Harcourt Brace & Company, 1998.

3,100 円

[48p.] 10x9 inches oblong, text in Spanish, children's book profusely illustrated with color photos, very good first edition in pictorial wraps. Paperback.

Set in San Francisco's Mission District, with much on the mural painted on the Cesar Chavez school.



Welcome to José's neighborhood. In his barrio, people speak an easy mix of Spanish and English and sometimes even Chinese.

The masked revelry of Halloween leads into the festive remembrances of the Day of the Dead. And murals on the walls and buildings sing out the stories of the people who live here. As familiar as any neighborhood yet as strange as a foreign country, José's barrio isn't in Mexico or Argentina--it's in San Francisco.

Award-winning author and photographer George Ancona

follows José through a season in the barrio, and in the process gives readers a glimpse of a community as rich and varied as America itself.

⑧ De Colores: Journal of emerging raza philosophies, volume 3, number 2, 1976: La familia de la raza, third edition.

Jose Armas, illustrated with eight drawings by muralist Walter Baca.

Albuquerque: Prajito Publications, 1976.

55p., illustrations, preface, introduction, very good trade paperback

3,400 円

Literary journal in printed red wraps is set in New Mexico, based on the experiences of the Chicano Youth Movement's organizing efforts, and illustrated with eight drawings by muralist Walter Baca. La familia de la raza is set in New Mexico, based on the experiences of the Chicano Youth Movement's organizing efforts, and illustrated with eight drawings by muralist Walter Baca. Special issue of the magazine.



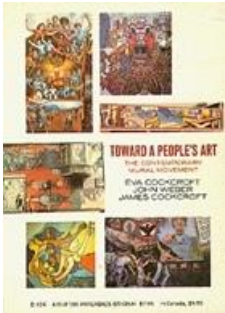
⑨ California Murals.

Clark, Yoko and Chizu Hama, photographed by Marshall Gordon. Berkeley: Lancaster-Miller Publishers, 1979.

3,850 円

57p., profusely illus. with photos, laminated glossy white boards in dj, 8x7.5 inches: a very good copy. Multicultural emphasis, Japanese American authors.

⑩ Toward a People's Art. The contemporary mural movement.



Eva Sperling Cockcroft, John Weber and Jim Cockcroft. Foreword by Jean Charlot.

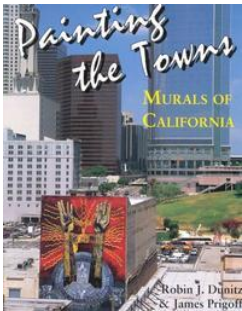
New York: E. P. Dutton & Co., 1977.

xxvii, 292p. + 16p. profusely illustrated with b&w photos and color plates of numerous murals, very good first edition trade paperback in pictorial wraps.

4,310 円

This paperback original focuses on Hispanic and Black murals of the late 1960s and 1970s.

⑪ Painting the towns. Murals of California.



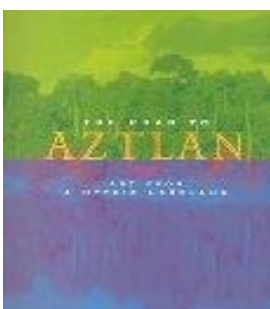
Robin J. Dunitz & James Prigoff.

Los Angeles: RJD Enterprises, 1997.

4,910 円

301p., 8.5 x 11 inches, introduction, mural resource groups, bibliography, index, color photos of 300 of California's most outstanding murals with personal commentaries from more than 100 artists, very good first trade paperback edition in pictorial wraps.

⑫ The road to Aztlan. Art from a mythic homeland.



Fields, Virginia M. and Victor Zamudio-Taylor.

Los Angeles: Los Angeles County Museum of Art, 2001.

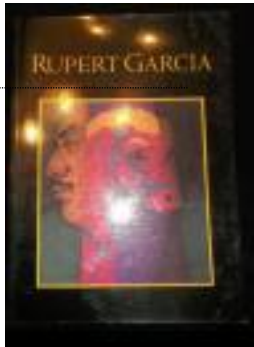
424p., brilliantly illustrated exhibition catalog, 10x11.5 inch oblong frenchfold wraps.

2,680 円

From Teotihuacan to modern Los Angeles murals and border kitsch,

with contributions by Enrique Chagoya, Miguel León-Portilla, Michele Beltrán, and many others.

13 The Art of Rupert Garcia. A survey exhibition. August 20–October 19, 1986



Rupert Garcia, text by Ramón Favela.

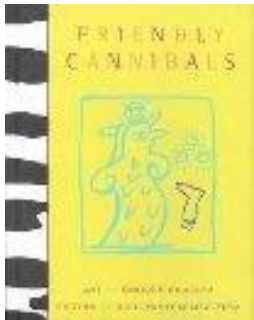
San Francisco: Chronicle Books and The Mexican Museum, 1986.

96p., 8.5x11.5 inches, profusely illus. exhibition catalog, slightly edgeworn wraps.

4,310 円

Rupert Garcia, born 1941 in French Camp, California, is a contemporary Chicano artist known as much for the political power of his work as for his strong, evocative graphics and rich colors. He studied painting and received numerous student honors from Stockton Junior College and San Francisco State University (SFSU), where he was influenced by Photo Realism. Between 1967 and 1975 he became recognized for his political posters, which dealt with race, politics, and the Vietnam War. Garcia's silkscreen posters, etchings, paintings, and pastel portraits have been featured in hundreds of exhibitions. He has taught art in the Bay Area since 1969.

14 Friendly Cannibals: Art by Enrique Chagoya & Fiction by Guillermo Gomez Pena



San Francisco: Artspace Books, 1996.

3,850 円

46p., profusely illus. with drawings by the Chicano muralist, first edition, very good in boards. Hardcover.

15 Arte Chicano como cultura de protests.



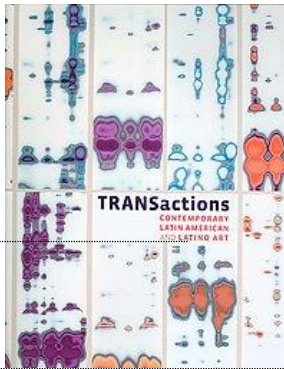
Gorodezky M., Sylvia.

Mexico City: Centro de Investigaciones sobre Estados Unidos de América, Universidad Nacional Autónoma de México, 1993.

9,140 円

69p., text in Spanish, illustrated with both color and b&w reproductions of works by various Chicano artists, including numerous muralists, one of 1,000 copies, very good trade paperback in pictorial wraps. Paperback.

16 TRANSACTIONS: contemporary Latin American and Latino art.

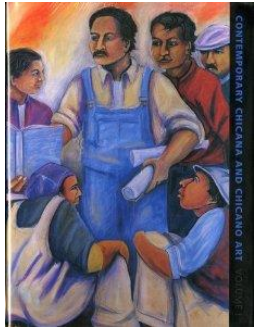


Honor, Stephanie, preface by Hugh M. Davies.
San Diego: Museum of Contemporary Art, 2006.

4,930 円

167p., 9x12 inches, preface, essay, works, related works, exhibition history, checklist, index, bi-lingual text in Spanish and English, illustrated with color plates of the artworks, very good first edition in cloth and unclipped dj. Hardcover. (#173238) \$35.00

17 Contemporary Chicana and Chicano Art. Artists, works, culture, and education. Volumes I and 2.



Keller, Gary, et. al.

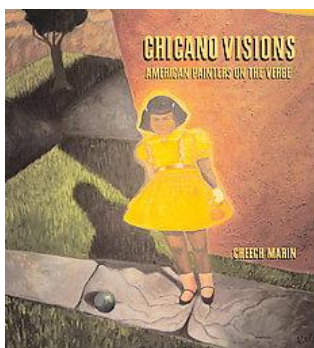
Tempe: Bilingual Press/Editoria Biling ü e, 2002.

Two volumes, profusely illus. with both color and black/white r reproductions, 9x12 inches, djs. Vol. I: xviii, 318p. Vol. II: xviii, 324p. As new. Contributors include Aturo J. Aldama, Pat Villeneuve, Henry Quintero and Gema Ledesma; photographs include Craig Smith and Marilyn Szabo.

35,550 円

The result of years of careful preparation, this two-volume work covers the artistic production and biographies of nearly 200 individual artists from across the United States as well as Chicano/a artists residing in Mexico and elsewhere. This unique work was published as a full-color coffee-table-quality set of books (featuring over 600 artworks in full color) with an accompanying Web site that provides bibliography, artists' statements, and other updated information. Produced with the support of the Center for Latino Initiatives of The Smithsonian Institution, the Inter-University Program for Latino Research, and numerous art organizations around the nation, this book represents a major advance in understanding, appreciation, and dissemination of Chicano/a art.

18 Chicano Visions: American Painters on the Verge



Marin, Cheech Essays by Max Benavidez, Constance Cortez, Tere Romo.

Boston: Little, Brown and Company / A Bulfinch Press Book, 2002.

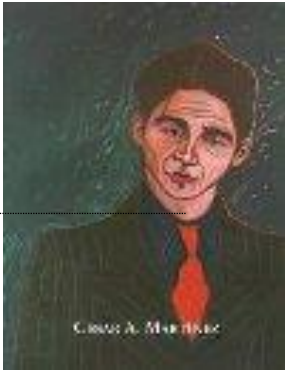
160p., high-gloss paperstock and color reproduction throughout.

10.5 x 9.5 inch glossy frenchfold wraps.

3,400 円

Originating in the early seventies, Chicano art long remained unrecognised by the art and gallery world. This text features the work of 26 Chicano artists and marks the transition of this unique and exciting movement into the critical fold of contemporary art.

19 César A. Martínez. *A retrospective*



Martínez, Cesar Augusto;Quirarte, Jacinto;Rote, Carey;Rote, Carey Clements

San Antonio: The Marion Koogler McNay Art Museum, 1999.

107p., profusely illus. with color plates of works for the Martínez exhibition, 8.5x11 inches, wraps.

5,210 円

César A. Martínez has long been recognized as one of the most important figures of the Chicano art movement in Texas and the United

States. Deeply rooted in his native South Texas and its Mexican American culture, Martínez's work also reflects a broad knowledge of the history of art in both Europe and the Americas. This book, which serves as the catalog for a retrospective at San Antonio's McNay Art Museum, surveys twenty-five years of the artist's work, from his first widely exhibited works of the mid-1970s through the present. All of the artist's principal thematic groups are included: his distinctive and brilliantly colorful barrio portraits, his highly textural South Texas landscapes, and his varied mestizo series. Media represented are paintings and constructions, watercolors, drawings, monotypes, woodcuts, and lithographs. The catalog includes an essay by Dr. Carey Rote and an interview with the artist by Dr. Jacinto Quirarte, plus a chronology, an exhibitions history, and a bibliography.

20 ¿Just another poster?/¿Sólo un cartel más? Chicano graphic arts in California/Artes Gráficas Chicanas en California.



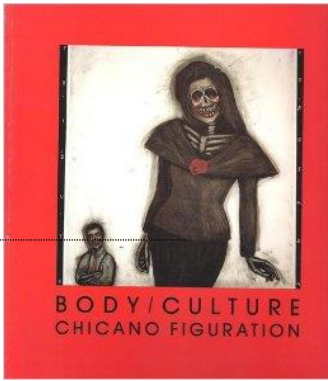
Chon A. Noriega, with essays by Holly Barnet-Sanchez, George Lipsitz, José Montoya, Rafael Pérez-Torres, Tere Romo, Carol A. Wells. Santa Barbara: University Art Museum, 2001.

218p., 8.5x11.75 inches, profusely illustrated with color reproductions from the exhibition, very good first edition catalog of an exhibition in pictorial wraps.

5,360 円

Just Another Poster? investigates the critical role posters and other graphic materials played in the Chicano struggle for self-determination in California, from the borderland of San Diego to the urban metropolis of San Francisco. This volume of essays by an interdisciplinary group of scholars and curators represents the first comprehensive study of the ways the poster, as a medium of expression largely relegated to the margins of art world display, distribution, and critical reception, has been a primary form of cultural expression within Chicano communities in California and across America.

②① **Body/Culture: Chicano Figuration.**



Elizabeth Partch (ed.), curated by Richard J. Kubiak and Elizabeth Partch, with essays by Amalia Mesa-Bains and Victor Alejandro Sorell.

Rohnert Park, CA: University Art Gallery, Sonoma State University, 1990.

4,960 円

38p., profusely illus. with the work of a number of Chicano artists, including Rupert Garcia, Jose Montoya and Carmen Lomas Garza, 8.5x11 inches, wraps. Laid in is an 8p., illus., 8x9 inch program for the

exhibition, signed with a brief personal inscription by artist Juana Alicia.

②② **Precita Eyes In-Sites: Summer 1998. Mural Awareness Month, May 1998.**

San Francisco: Precita Eyes Gallery, 1998.

24p. including covers, 8.5x11 inch booklet, photos, articles, events, very good in stapled white pictorial wraps.

4,610 円

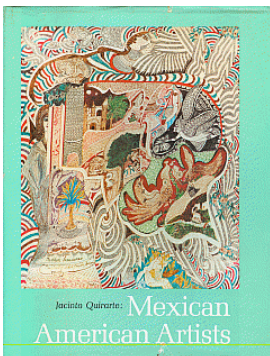
Precita Eyes is a multipurpose community based arts organization that has played an integral role in the city's cultural heritage and arts education. One of only three community mural centers in the United States, the organization sponsors and implements ongoing mural projects throughout the Bay Area and internationally. In addition, it has a direct impact on arts education in the San Francisco Mission District by offering four weekly art classes for children and youth (18 months through 19 years) and other classes for adults. These



classes and community mural projects enable children and youth to develop their individuality and confidence through creative activities and to experience unifying, positive social interaction through collaboration.

⇒ This mural was done in 1998 by Precita Eyes. It covers the 24th Street side of the McDonalds Restaurant.

②③ **Mexican American Artists.**



Jacinto Quirarte

Austin: University of Texas Press, 1973.

6,120 円

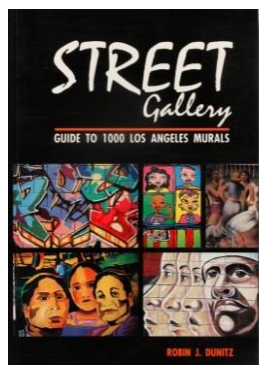
xxv, 149p., profusely illustrated (includes many color plates), dj. The John Fielding and Lois Lasater Maher Series, #2.

This excerpt from Jacinto Quirarte's book, Mexican American Artists, includes the introduction, chapters 4 through 8, and a short conclusion.

In the introduction, the author explores Chicano identity and the unifying elements of Chicano art. While Chicano artists employ many European artistic conventions, Quirarte believes the ideas and symbols portrayed reflect the mix of cultures that comprise

the Chicano identity: indigenous (Aztec, Toltec, Olmec, and others), Spanish, and American. Chapters 4 through 7 discuss in depth many Chicano artists born and/or raised in the United States between 1901 and 1946. The artists discussed include Antonio García, Chelo González Amézcuca, Octavio Medellín, Margaret Herrera Chávez, Porfirio Salinas, Edward Chávez, Michael Ponce de León, Rubén González, Pedro Cervántez, Joel Tito Ramírez, Peter Rodríguez, Eugenio Quesada, Emilio Aguirre, Melesio Casas, Manuel Neri, Louis Gutiérrez, Ernesto Palomino, Ralph Ortiz, Eduardo Carrillo, Ray Chávez, Joseph A. Chávez, Michael López, Luis Jiménez, Glynn Gómez, Amado Peña, Rudy Treviño, and Alex Sánchez. In the last chapter, Quirarte presents two characteristic responses by the artists interviewed for the book about their backgrounds and their artistic development. Some of them identify first as artists and as Americans, while others ascribe to “Chicano art” as being fundamental in establishing and representing their ethnic identity. Quirarte concludes that the one underlying theme tying all Chicano artists is a connection with Mexico, whether direct or indirect.

②④ **Street Gallery: Guide to 1000 Los Angeles Murals**



Robin Dunitz

R J D Enterprises, Rehoboth, Massachusetts, U.S.A., 1992

468 pp

5,510 円

Discover the exciting world of wall art with the first comprehensive guide book to the painted, tile and mosaic murals of Los Angeles County. Contains listings and descriptions of 1,000 interior and exterior murals from 1913-1992. 168 color photos, and 22 detailed street maps organized by neighborhoods.

②⑤ **Signs from the Heart. California Chicano Murals**



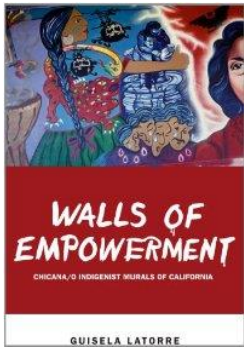
Eva Sperling Cockcroft, Holly Barnet Sanchez

University of New Mexico Press, Albuquerque, NM, 1993

6,670 円

Over the past twenty-five years, Chicano artists have made a unique contribution to public art in California, transforming thousands of walls into colorful artworks that express the dreams, achievements, aspirations, and cultural identity of the Mexican-American community. Signs From the Heart tells the inside story of this new and important American art form in four interpretive essays by noted Chicano scholars about its historical, artistic, and educational significance.

②⑥ Walls of Empowerment: Chicana/o Indigenist Murals of California



Guisela Latorre

University of Texas Press, United States, 2009

4,090 円

Exploring three major hubs of muralist activity in California, where indigenist imagery is prevalent, Walls of Empowerment celebrates an aesthetic that seeks to firmly establish Chicana/o socio-political identity in U.S. territory. Providing readers with a history and genealogy of key muralists productions, Guisela Latorre also showcases new material and original research on works and artists never before

examined in print. An art form often associated with male creative endeavours, muralism in fact reflects significant contributions by Chicana artists. Encompassing these and other aspects of contemporary dialogues, including the often tense relationship between graffiti and muralism, Walls of Empowerment is a comprehensive study that, unlike many previous endeavours, does not privilege non-public Latina/o art. In addition, Latorre introduces readers to the role of new media, including performance, sculpture, and digital technology, in shaping the muralist's canvas. Drawing on nearly a decade of fieldwork, this timely endeavour highlights the ways in which California's Mexican American communities have used images of indigenous peoples to raise awareness of the region's original citizens. Latorre also casts murals as a radical force for decolonization and liberation, and she provides a stirring description of the decades, particularly the late 1960s through 1980s, that saw California's rise as the epicentre of mural production. Blending the perspectives of art history and sociology with firsthand accounts drawn from artists interviews, Walls of Empowerment represents a crucial turning point in the study of these iconographic artefacts.

②⑦ 17 ARTISTS Hispano / Mexican-American / Chicano: May 1 - July 28, 1976.

Quirarte, Jacinto.

Witte Memorial Museum, San Antonio, 1976

4,000 円

Introduction by Dr. Jacinto Quirarte, Un. of Tx. at San Antonio. Illustrated, (24)pp., bi-lingual Engl/Sp. Printed gold stapled wraps. Includes Emilio Aguirre, Laredo, Tx.; Consuelo Gonzalez Amezcua, Del Rio, Tx.; Rudy Trevino, Eagle Pass, Tx.; and others.



②⑧ 21世紀のアメリカ美術 チカーノ・アート—抹消された“魂”の復活

加藤薫著

明石書店 (2002/05)

454 頁

4,968 円

アメリカ美術業界の変化を促す一つの要因であるチカーノ・アート。21世紀に入っても機能し続けるチカーノ・アートについて、チカーノというマイノリティ集団の存在の歴史を絡めつつ、その発生から現在までの流れをまとめる。

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