

Free Public Lecture:

All My Ancestors: The Spiritual in Afro-Latinx Art

Tatiana Reinoza, PhD, Assistant Professor of Art History and Latinx Studies,
University of Notre Dame

Saturday, March 26, 2022, at 3:00 PM

(entrance and seating starts at 2:30 PM)

Location: The John and Richanda Rhoden Arts Center Auditorium/
Samuel M.V. Hamilton Building

Pennsylvania Academy of the Fine Arts

118–128 North Broad Street
Philadelphia, PA 19102

PHILADELPHIA, PA, March 18, 2022—Brandywine Workshop and Archives (BWA), in partnership with the Pennsylvania Academy of the Fine Arts (PAFA), will present a free lecture in conjunction with the exhibition *All My Ancestors: The Spiritual in Afro-Latinx Art*, a major survey of printed works of art on paper—created by artists living and working in North, Central, and South America, and the Caribbean—exploring their diverse heritages and collective experiences and influences as descendants of enslaved Africans. These artists embrace the diverse cultural and spiritual legacies that have survived among people of the African diaspora, a relatively new area of research for artists and scholars.



All My Ancestors is curated by **Tatiana Reinoza, PhD**, Assistant Professor of Art History and Latinx Studies at the University of Notre Dame, IN.

Dr. Reinoza received her doctorate in Art History from the University of Texas at Austin and is a former Society of Fellows post-doctoral research associate and lecturer at Dartmouth College. *All My Ancestors* represents a continuation of her research into the impact of Latinx print workshops and the intersection of art and community in locations throughout the Americas. Her

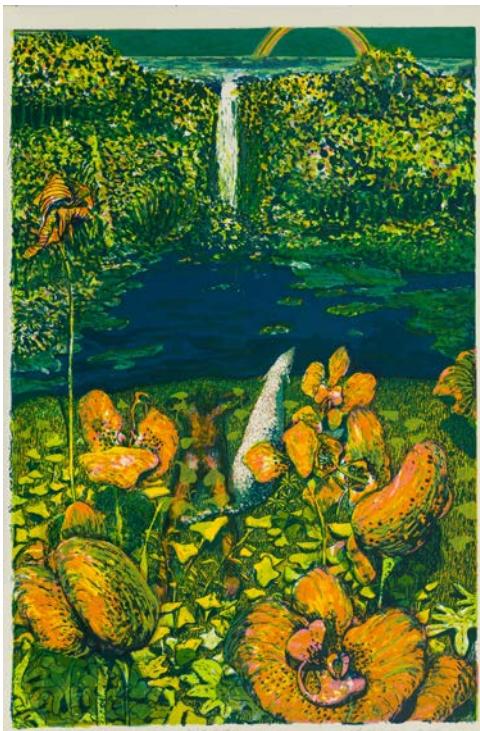
writing has appeared in *Archives of American Art Journal*; *alter/nativas: latin american cultural studies journal*; *Aztlán: A Journal of Chicano Studies*; edited anthologies; and

exhibition catalogs such as *Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965 to Now*. Her book exploring and documenting the history of Latinx printmaking is forthcoming from the University of Texas Press. The exhibition is on view in BWA's Printed Image Gallery on downtown Philadelphia's Avenue of the Arts South (730 South Broad Street) through June 18, 2022. In the fully illustrated catalog accompanying the exhibition, Dr. Reinoza writes, "The artists in *All My Ancestors* invoke the spiritual as an overarching framework that allows for the veneration of the Black and Brown body, the mourning for those souls lost in the Middle Passage, the syncretism of Afro-diasporic religious practices, the connection to land, and as a method to resist colonialism and capitalism's disregard for Black life."

The Charles L. Blockson Afro-American Collection of African American Art and Culture at Temple University and **Taller Puertorriqueño** are serving as promotional sponsors for the event at PAFA.



All My Ancestors: The Spiritual in Afro-Latinx Art includes more than 40 prints made by 20 artists using techniques and materials that range from traditional to innovative—relief, intaglio, silkscreen, lithograph, etching, aquatint, linocut, chine-collé, casting, and photopolymer, among others. Allan L. Edmunds, the Founder and Executive Director of BWA, notes, “In a real sense, the artists presented in the exhibition have used their art to document and preserve, sharing diverse and mostly hidden narratives that scholars are only recently addressing in their research and publications.” The artists represent Afro-Latinx diasporic communities from the Dominican Republic, Puerto Rico, Cuba, Jamaica, Panama, Honduras, Haiti, Mexico, and the United States, and four decades of creative expression, spanning from Elizabeth Catlett-Mora’s *Blues* (1983) and Keith Morrison’s *Dance in America/Mardi Gras* (1985) to Vladimir Cybil Charlíer’s *Panteón* series (2018); Celea Guevara’s *Faith, Love, and Peace* (2019); and Yelaine Rodriguez’s *Ebbó: The Embrace* (2021).



Keith Morrison, *Wild Kingdom*, 2011, offset lithograph, 37 x 25 inches

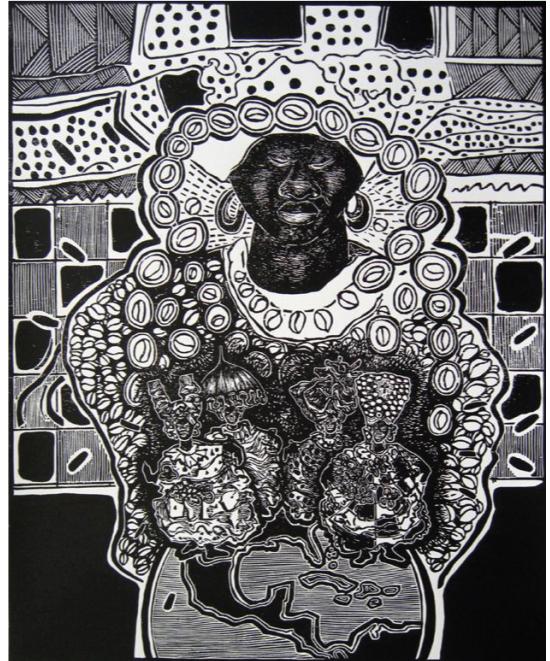
The exhibition is drawn from BWA’s permanent collection of prints created during Visiting Artist Residencies or given by artists with whom BWA has worked. BWA’s holdings feature, as well, special collections of prints donated by other influential printmaking studios and nonprofit organizations, including the Robert Blackburn Printmaking Workshop, New York City; Self Help Graphics & Art, Los Angeles; Sam Coronado’s Coronado Studio and The Serie Project, Austin, TX; Taller Experimental de Gráfica de Habana (Cuba); and the Hatch-Billops Collection (New York City). Also featured in All My Ancestors are works on loan from Pepe Coronado’s Austin-based Coronado printstudio; additional works loaned by Coronado Studio and The Serie Project; recent acquisitions from Dominican York Proyecto GRÁFICA, New York City; and artists Vladimir Cybil Charlíer, Celea Guevara, Ibrahim Miranda, Eduardo “Choco” Roca, and Yelaine Rodriguez. A

centerpiece of *All My Ancestors* is *Children of Middle Passage*, a series of ten offset lithographs made by the Afro-Panamanian/American artist, scholar, and educator Dr. Arturo Lindsay during a residency at BWA in 2001.

Related programming includes webinars on the third Thursday of each month at 7:00 PM EST, during which BWA—with the sponsorship support of the Dedalus Foundation—is hosting monthly *ArtistNConversation* events. To receive notices of upcoming programs, please register at Artura.org, BWA's open-source database, which includes BWA's digital-image library, related archival material, and educational resources. *All My Ancestors* is accompanied by a 66-page catalog featuring color illustrations of featured artworks, essays by Dr. Reinoza and Dr. Lindsay, and an introduction by Shelley Langdale, Curator and Head of Modern Prints and Drawings, National Gallery of Art, Washington, DC. A free digital version of the catalog can be downloaded at brandywineworkshopandarchives.org.

For more information, please contact **Allan Edmunds** at 267.831.2928

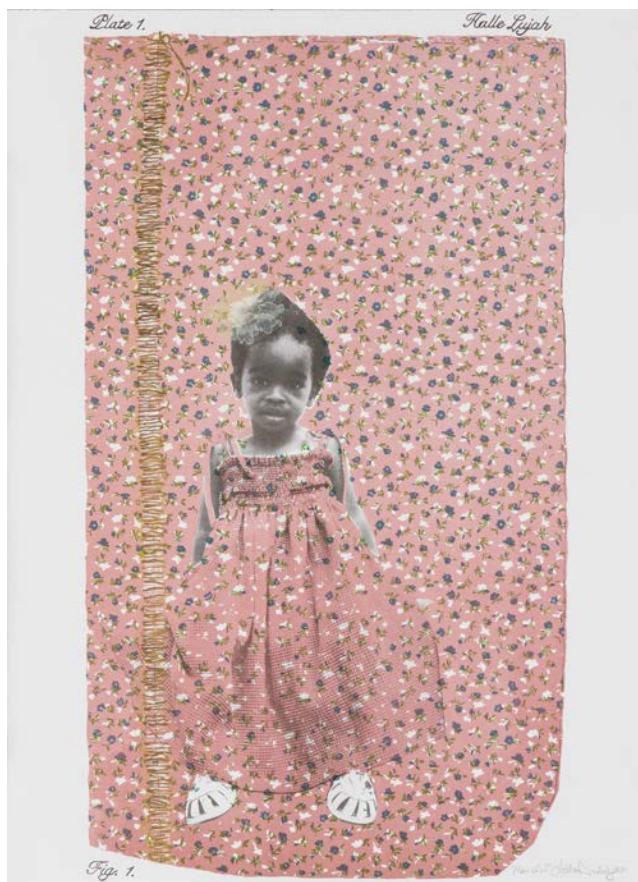
Founded in 1972, Brandywine Workshop and Archives is a diversity-driven, nonprofit cultural institution that produces and shares art to connect, inspire, and build bridges among global communities. BWA's creative expression is fostered through collaboration and processes that employ conventional as well as emerging technologies. BWA offers Visiting Artist Residencies in printmaking, presents on-site exhibitions in its Printed Image Gallery and traveling exhibitions, and publishes exhibition catalogs and an annual Teacher's Guide that can be downloaded free at Artura.org.



Diógenes Ballester, *Dance of Changó*, 2009, offset lithograph, 32 x 26 inches

Women of Brandywine

Inspired by Women's History Month, Brandywine Workshop and Archives presents *Women of Brandywine*, a showcase of prints created by just some of more than 186 accomplished women artists represented in the collection. Featured in BWA's Glass Lobby Gallery and adjacent hall are 13 prints from artists of diverse backgrounds, heritages, and decades. These artists explore themes of racism, feminism, time, space, spirituality, existentialism, conception, and technique. They continue their art practices in the name of necessity, both for themselves and society's ever-present need for the female perspective. Featured artists include: Howardena Pindell, Hester Stinnett, Diane Pieri, Shigeko Kumabe, Letitia Huckaby, Tanya Murphy-Dodd, Anastasia Alexandrin, Michi Itami, Jean LaMarr, Kaylynn Sullivan TwoTrees, Lorna Williams, Libby Newman, and Barbara Duval.



Letitia Huckaby, *Flour Girl*, lithograph, collage,
30 x 21.5 inches, 2011



Kaylynn Sullivan TwoTrees, *Maka Wicasa*,
offset lithograph, collage, construction,
30 x 22 inches, 1992