Niña de Pimavera, embroidered inkjet print on 100% Belgian linen 2018

JENNIFER ORTIZ

Contemporary Latinx Broadsides Project
Museo Eduardo Carrillo & Young Writers Program
HABLAMOS JUNTOS together we speak

Recuerda tus Raíces, embroidered inkjet print on 100% Belgian linen 2018

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Soy Mas de lo que Vez, embroidered inkjet print on 100% Belgian linen 2018

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Jennifer Ortiz
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Let’s get personal. Tell us about your artwork and the importance of Latino/a artists as role-models. What education and skills are needed for an art career?
I consider my heritage to be both from Guatemalan and Mexican and I was born in the United States. It’s difficult for me to say that I am just one thing, which is why I tend to say that I am Latina and that’s it. I grew up in a land where my cultural connection was not welcomed. I constantly ask questions and seek information about my heritage in order to strengthen my connection to it.
I was encouraged by my family and friends and mentored by UCSC professor Karolina Karlic. She really helped me believe in myself and made me feel like I had something to say. I studied abroad for a year in Italy at Academia di Belle Arti Bologna and at UCSC.

What were/are your major influences?
I love and continue to be inspired by artists like Manuel Alvarez Bravo, Graciela Iturbide, Frida Kahlo, and Lorna Simpson. I like to see the history of my Mexican heritage, and how that has influenced my life here in the U.S. I also want to look into the history of what a Latina has been defined as in the US, specifically in Los Angeles.

How old were you when you started your artwork?
I started making artwork when I was very young, I cannot remember a time I wasn’t doing something art related. I have always loved to create beautiful things and express my emotions through writing and drawing, painting, embroidering, and photographing. I knew I was an artist when I was in high school and made this charcoal drawing of a pair of scissors and I was so proud that I felt this rush of happiness and accomplishment.

What was the reason you started creating art?
I create art because it makes sense to me. Somehow when I am creating my art works, it’s like the whole world around me just falls away and I am at peace. My emotions and worries are transferred over to my canvas, or any medium I work in, and I see an image in my head. I feel satisfied when I step back and see what I have created, I feel a happiness that I carry on to my next projects.

I would tell young artists...
Never give up and remember to be kind to yourself. Many times, I have considered just walking away from all my art pieces and never going back. It can be very frustrating when you are stuck; when you don’t know what to make or your creativity is gone, but
don't give up. Be kind to yourself and give yourself breaks. The demands to constantly create can be overwhelming but even if it's just writing your thoughts every day, you need something to remind yourself that you are ok, and that eventually you'll get back that creative momentum.

**What leadership skill have the arts cultivated in you?**
I have gained self-confidence during my college years. In my last year at UCSC, a group of friends, created a coalition for artists and art enthusiasts of color- the Student Art Coalition. It is a place where students of color who love art can feel welcomed and explore their interest in the arts by creating a community of solidarity.

**When did you make your first sale of your artwork?**
I have yet to officially sell one of my art pieces, but I have been able to receive scholarships for my art works. My very first art scholarship was when I was a senior in high school. My art teacher nominated me for this drawing/painting competition and I placed third I won $50 for a piece I made about the literature that had influenced me the most. Recently, I placed second for the UCSC Chicano Latino Research Center scholarship that has helped me further create my current embroidered photographs.

*Looking at the broader picture, can you help students understand how you developed in the areas of visual literacy, critical thinking, and creativity? Your story will inspire them.*

**Describe your art medium.**
My art medium is photography along with embroidery, mix medium photography. I use this because I want to redefine the way that we see photographs. I want to connect the practices of traditional embroidery with something that is modern like photography.

I made this piece by taking self-portraits that each connect to a time or a figure in history from my Mexican heritage. There are the figures that are U.S. Latinas. I printed these photographs onto fabric that is made for inkjet printers, then I embroidered with a specific stitch that relates to the photograph.

**What is the intent of the work? How is your art a way to tell your story?**
My intent is to create a conversation that first generation Latinx people can have with themselves and/or other people of different cultures. I want to reclaim the love and appreciation of my culture and show the pride I have in being first generation.

*Your artwork creates a dialogue with the student as he/she relates to and interacts with your work. How could a viewer look more closely at the details of your work? How could he/she be more intimately involved with your artwork?*
The importance is in the details, from the embroidery to my facial expressions. My embroidery is the detail that I would like my audience to focus on, I change it in order to show how time can change traditions that Latinos hold closely. Our traditions have been
carried over time but they also have been a subject of change because the definition of a Latino have also changed. Struggles have made us who we are today and so I want the embroidery to add to the photograph.

**What would you like them to experience and notice?**
I want you to consider the color palette, how does it connect to the expression or the colors in the photograph? I want people to see each photograph as its own piece and the see how they work together. I chose to make one of my figures like a silhouette because it's a figure that is not talked about enough. This figure is an allude to the women who fought in the Mexican revolution alongside men, but also this idea of a beautiful woman who lives within every Latina

**What (unique) skills have you developed as an artist?**
I have developed an eye for lighting and color. Lighting gives my photographs a certain tone or mood. I have learned about color, through my embroidery I have seen the importance of subtle changes in color and how colors complement each other. I feel like I paint with my threads as I embroider.

**How do you think art impacts our culture?**
I think my art gives me a voice as a first-generation Latina from an underprivileged area in the U.S. There are many people who identify just like me and I would like them to see themselves in my art. I think my art is a love letter to my culture where I let myself fall in love with it and show the pride I have come to feel when seeing myself as a Latina.
HABLAMOS JUNTOS together we speak

No Soy Huicho, Soy Jorge, inkjet print, 44” x 70” 2018

JORGE GOMEZ GONZALEZ

Contemporary Latinx Broadsides Project
Museo Eduardo Carrillo & Young Writers Program
HABLAMOS JUNTOS together we speak

El Luchador, inkjet print, 44” x 70”  2017

JORGE GOMEZ GONZALEZ

Contemporary Latinx Broadsides Project
Museo Eduardo Carrillo & Young Writers Program
Jorge Gomez Gonzalez

https://www.jorge-gomez-gonzalez.com

Jorge Gomez-Gonzalez is a Chicano Gay Photographer, born and raised in Oakland, California. Gomez-Gonzalez’ photography ranges from social documentation in the United States to documentation of communities in developing countries like Haiti, Malawi and Nicaragua to his parent’s hometown in Techaluta de Montenegro, Jalisco Mexico. His current project, Mi Vida Con Maquillaje, involves taking self-portraits with makeup and staging himself as different personas.

Let’s get personal. Tell us about your artwork and the importance of Latino/a artists as role-models. What education and skills are needed for an art career?

My cultural heritage is ... Chicano• I was encouraged in High School and by my partner Nick. My mentors in college for photography have been Karolina Karlic and Norman Locks. I began to work with Tracy Garcia from the Cantu Queer Center at UCSC which changed how I talked about my work. She understood right away how I felt because she had a very similar upbringing as a queer brown person. It took 5 years for me to have this connection, and it should be something everyone has instantly when they go to college and in life.

What were/are your major influences?
I grew up with a huge connection to my culture, I spent a lot of time in Mexico as a kid and in the United States my family made sure to bring their cultural and religious traditions with them. I draw a lot of influence from the intersection of being a gay Mexican male, and learning what that means to my community and to myself.

How old were you when you started your artwork?
I knew I was an artist when I realized I was good at expressing myself through art in middle school, but it was not until 2017 when I actually started to consider myself an artist. I gained the confidence to know that my work was not just going to look pretty on a wall somewhere but it was actually saying something political and critiquing our society and culture.

What was the reason you started creating art?
My art has always been motivated by emotions and music. Growing up gay I always felt
isolated, misunderstood and alone, and with that came so many emotions.. When I started my undergraduate studies I put a hold on my artistic expressions and focused on academics, but I became so miserable and had no driving force to motivate me. That was until my partner told me I needed to get an art degree, and since then I haven't stopped creating, I am at my happiest now.

I would tell young artists.. . Do the art that makes you happy. There is someone in the world who will get your art. Listen to critiques, not just of your work but those of others, those are some of the most important lessons you can apply to your work.

What leadership skill have the arts cultivated in you?
The arts have helped me learn to take myself seriously as an artist and be confident in my artwork. I also learned to take how people view my artwork into my own hands. I often have had people come up to me and tell me my work reminds them of other artists’ work. I know I have no power over who I am being compared to, but I have the power to shift the conversations. I can say “I think my work is different because...” or “ I agree but...”, which is important because I can shift the conversation to a direction I want and have power over the way my work is discussed. I learned that I am tired of being compared to these prominent white artists and I would prefer to bring attention to other queer brown artist like Laura Aguilar, Zanele Muholi, and it’s perfectly fine for me to want that.

When did you make your first sale of your artwork?
That has been the hardest part about being an artist, I am currently working on putting a price to my work, and it feels great to say my work is worth this much and say it's a fair price.

Looking at the broader picture, can you help students understand how you developed in the areas of visual literacy, critical thinking, and creativity? Your story will inspire them.

Describe your art medium.
I mainly work with photography but I like to synthesize all my prior mediums to inform my current work. Most of my work right now involves makeup, costumes, set designs and so on. I have been printing on Inkjet fabrics and it’s been pretty amazing what I’ve been able to do, I made three pillows the other day with my artwork on them.

I made this piece by (process)...
Both of my pieces were done in the light and photography studio. I started by doing so
much research on Latinx icons and TV personalities I grew up with. Next I create sketches and write why the character was important for me. After that, I spend time looking for the perfect clothing and accessories for each persona. The day of the photoshoot after everything was set up I would apply my makeup and have friends help me take pictures while I directed them on how I wanted the picture, at what angles, basically my vision. Then I spent a good amount of time on post production.

**What is the intent of the work? How is your art a way to tell your story?**
The intent of my work is to create more representation for the brown queer population which I feel is lacking in our society, especially in the arts. I am not scared to take inspiration from being a Gay, Mexican (Chicano) male, the representation with those intersectionalities is so small. I want people to be familiar with my story and where I come from. The only other brown male queer artist I know is Felix Gonzalez-Torres, but I don’t know about any brown male queer photographers who are well known. If there are any big names out there, people are not talking about them.

*Your artwork creates a dialogue with the student as he/she relates to and interacts with your work. How could a viewer look more closely at the details of your work? How could he/she be more intimately involved with your artwork?*
The best way for someone to interact with my work is by looking at the title of my work, and imagining the lack of representation a queer brown kid grew up seeing. They should imagine how it feels to grow up in a space in which queer people are represented only as the butt of a joke, while knowing these are self-portraits inspired by queer and Latin culture. Ask questions like “why is make up important” and “who is the person he is staging himself as.”

**What would you like them to experience and notice? (You might consider hidden clues, seeing something unexpected, connections between facts and feelings, art and life, or how they might be inspired to create their own stories and artworks.)**
I want people to experience a feeling of empowerment to share their stories, to feel the importance of representation and inclusion in a positive way, and to realize the narratives we share should be created and presented by those who they are about.

**What (unique) skills have you developed as an artist?** Finding creative ways to bring my visions to life. I have used my tiny bathroom as a set to take pictures and it’s all been a fun learning experience.

**How do you think art impacts our culture?**
Art is an easy way for people to approach a topic and to allow people to ask themselves
question based on something they see. It causes reflection. It allows people to feel included and understood. I recently presented a piece inspired by Laura Aguilar’s “Three Eagles Flying” and my dad telling me all he ever feared when I came out to my family was that someone would hurt me for being gay because that is what happened when he was young to other gay people. Based on Aguilar’s work and my dad’s words, I created two pieces where I had a flag of the United States of America and a Mexico flag wrapped around my neck as if it was choking me, and a Pride (Rainbow) flag covering my face to represent all the lives lost to homophobia, biphobia and transphobia, and how the biggest thing anyone can ever do to go against the violence towards the queer community is be themselves. I titled it “You tried to kill my queerness...but you will never kill this fag.” The impact this piece had on viewers was a big moment for me- I realized how important it is for me to share my art and continue sharing my story. My family is supportive. A friend told me that seeing my family at my show gave him hope his family will one day accept him for being gay. That was huge for me, because it made me understand that my work could provide hope for someone else.
HABLAMOS JUNTOS together we speak

Soldadera at Dawn, watercolor & woodblock print, 22'' x 30'' 2018

KARINA TAVARES PEREZ

Contemporary Latinx Broadsides Project
Museo Eduardo Carrillo & Young Writers Program
HABLAMOS JUNTOS together we speak

Valiente, watercolor & woodblock print, 22” x 30” 2018

KARINA TAVARES PEREZ

Contemporary Latinx Broadsides Project
Museo Eduardo Carrillo & Young Writers Program
Karina Tavares Perez

Let’s get personal. **Tell us about your artwork and the importance of Latino/a artists as role-models. What education and skills are needed for an art career?**

*My cultural heritage is...* I identify as Mexican American instead of Chicana due to the activist connotation and generational baggage it carries. Both of my parents are from Mexico. I was born and raised in Oakland, California but studied a year and half in Mexico when I was 12. I taught myself how to read and write in Spanish. In trying to forget their past and live a better present, my parents didn't maintain traditions.

*I was encouraged by or mentored by...* What really encouraged me to get into art overall was Japanese manga and anime. That world filled with stories what fascinated me since I was 12. I already started self-learning Japanese with the ambition of studying in Japan someday. My printmaking professor, Jimin Lee, was a huge influence. Due to her consistent encouragement to her students.

*My education/training included...* I’m mostly self-taught. I’ve been continuously drawing since I was 12 because it was fun and self-reflective. Before I got to do print making in a print studio, I made mini prints that needed no press in my tiny dorm. I use good quality online tutorials that supports artistic skills. It’s still tricky to do everything by oneself. The best thing an artist can get from another in person is critique, which is difficult online.

*What were/are your major influences?*

One of my early influences are from mangakas. At age 12, I always used to practice drawing my favorite characters from cartoons and it was around this time that TV shows got remakes in anime style.

At UCSC I took an intro to printmaking class and I just fell in love the with medium, especially when we got to do woodblock prints. In my second year I started engaging with my heritage. After learning about Mexican Activist art, I got invested in researching the women who participated in the Mexican Revolution, which lead me to start digging into our family history. It is difficult to do so since none of my immediate family members went to school or kept any
memorabilia of the family’s past.

**How old were you when you started your artwork?**
I feel like once I got a taste of the printmaking realm, I found my calling. I felt a rush. It’s something that continues to drive me forward and I appreciate how meticulous the planning needs to be for a single print.

**What was the reason you started creating art?**
I started creating art to help understand myself and my surroundings. I started making art during a time a time of my life where there were many changes happening all at once. Creating art helps me stay grounded.

I turned to art when I felt ... The dramatic experience that made my art have even more meaning to me was ...

So far in my young artistic career, I’ve turned to art during the lowest moments of my life. It’s something that I can count on to help me get through situations emotionally and mentally.

**I would tell young artists** ...I would tell young artist to keep making art despite the disapproval around them. They will find a medium that will help them not only understand the world around them but themselves even more. Art takes time, patience, and practice.

**What leadership skill have the arts cultivated in you?**
I got to be very familiar with the medium, the studio and the processes overall. When I saw some of my colleagues struggling with a process, I’d help them in the print studio.

**When did you make your first sale of your artwork?**
As a freshman, I sold a medium sized painting of parrots to my dad, he liked it so much that he bought it from me. My first art piece sold to a stranger was during my junior year at my first print-sale. It was exciting seeing people buy my prints.

Looking at the broader picture, can you help students understand how you developed in the areas of visual literacy, critical thinking, and creativity? Your story will inspire them.

**Describe your art medium.**
I use this medium because ....I’d describe my art medium as a combination of traditional and digital. Using digital art, I create a series of thumbnails to get the feeling and composition of the piece. The traditional aspect of the work uses mixed medium like ink, watercolor, colored pencil, and markers.

I made this piece by (process) ... (the Soldadera print) I use small 2”x3” drawings (thumbnails) to figure out the composition. I enlarge the scale up to 22”x30” using grid lines and then I trace
it on other paper to then transfer it on to the woodblock. Then I start carving. When finished with carving, I print the block.

**What is the intent of the work? How is your art a way to tell your story?**
The intent of the Soldadera series was to represent the women who participated in the Mexican Revolution in an honoring way. Most images portray them as “sexy female soldiers” which I find very disrespectful. This series counteracts the current portrayal.

**Your artwork creates a dialogue with the student as he/she relates to and interacts with your work. How could a viewer look more closely at the details of your work? How could he/she be more intimately involved with your artwork?**
For the Soldadera series, my goal is that my audience’s curiosity about how female soldiers are represented is awakened and for them to recognize the Soldaderas with an honored perspective.

**What would you like them to experience and notice? (You might consider hidden clues, seeing something unexpected, connections between facts and feelings, art and life, or how they might be inspired to create their own stories and artworks.)**
I would like for them to notice the various forms art can narrate your story. You need to keep looking for that medium that can carry what you want to say to the world. That takes time and practice but nevertheless is fun to explore. Be open to all around you, inspiration arrives when you least expect it!

**What (unique) skills have you developed as an artist?**
I’ve developed a skill of perception to the visual world and understanding how people communicate. There’s little moments that slip through everyone’s day that sheds light into the “reason of being human”. A key goal as an artist should be how to connect with humans.

**How do you think art impacts our culture?**
The creation of art is a self-reflection that can transcend our understanding of what we think of as reality.

**If a preferred pronoun is important to you, you might include that here.**
My preferred pronouns are They/Them :-}
HABLAMOS JUNTOS together we speak

From the Unnumbered Portrait series, lino-cut on reclaimed produce box, 16" x 12" x 5" (each) 2016-2018

NARSISO MARTINEZ

Contemporary Latinx Broadsides Project
Museo Eduardo Carrillo & Young Writers Program
HABLAMOS JUNTOS together we speak

Philosophy in the Field, ink and charcoal on discarded produce box, 6’ x 9’ 2016

NARSISO MARTINEZ

Contemporary Latinx Broadsides Project
Museo Eduardo Carrillo & Young Writers Program
NARSISO MARTINEZ

Contemporary Latinx Broadsides Project
Museo Eduardo Carrillo & Young Writers Program

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I was born in Oaxaca, Mexico and I came to the United States when I was 21 years old. I currently live in Long Beach, California. I attended Evans Community Adult School and completed high school in 2006 at the age of 29. I earned an Associate of Arts in 2009 from Los Angeles City College. In fall of 2012, I graduated with a Bachelor of Fine Arts from California State University Long Beach, and in 2018 I earned a Master of Fine Arts from the same institution. My work is about farm workers, and it has been exhibited in California at the CSULB University Art Museum (2012, 2015, and 2017), Angels Gate Cultural Center in San Pedro, Los Angeles Municipal Art Gallery in Los Angeles, Torrance Art Museum in Torrance, National Immigration Law Center in Los Angeles, Whittier Historical Museum in Whittier, Ralston Family Learning Center at the Long Beach Museum of Art as part of the Artist in Residence program, and currently at the Mexican Center for Culture and Cinematic Arts at the Mexican Consulate in Los Angeles and at LBMAx, in Long Beach.

**Let’s get personal. Tell us about your artwork and the importance of Latino/a artists as role-models. What education and skills are needed for an art career?**

- **My cultural heritage is...** Oaxacan
- **I was encouraged by or mentored by...** I was encouraged by family and friends, and my Mentors include Professors from Evens Community Adult School, Los Angeles City College, Michael Nannery from the advising center at CSULB, and Professors Jen Grey, Ju Yi, Roxanne Sexauer, Marie Thibeault, Fran Siegel, and Catha Paquette from California State University Long Beach.
- **My education/training included...** I received an Associate of Arts in Art from Los Angeles City College, Bachelor of Fine Arts, and a Master of Fine Arts from California State University Long Beach.
- **What were/are your major influences?** Paintings of Dutch artist Vincent van Gogh, French painter Jean-Francois Millet, and Mexican muralist David Alfaro Siqueiros.
- **How old were you when you started your artwork? I knew I was an artist when ...** I would do portraits of my neighbors when I was like 11 or 12 years old. (I didn’t know I was an artist) When I went to art school, I wanted to better my skills at drawing and painting to paint like the artists I liked. I was 34 years old (during my last year of undergrad) when I
realized I wanted to do the kind of artwork I’m presently doing, artwork that relates to my community.

- **What was the reason you started creating art?** I turned to art when I felt... I started drawing because I liked the mark making process. Through it, I like representing something I am experiencing either visually, or emotionally. The dramatic experience that made my art have even more meaning to me was ... When I started to be more conceptual. Technical skills become secondary, and I started to focus more in the message I was trying to bring to the viewers.

- **I would tell young artists**... to never give up on their ideas, it doesn’t matter how silly it might sound. Art is a process of elimination in any media. Find an idea then execute it. If you are not happy with the results, find another idea and execute it, and so on. If an idea happens to be a good one, make the most out of it, then find another idea and execute it.

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**What leadership skill have the arts cultivated in you?** Through my work, I feel I have developed the ability to inspire.

**When did you make your first sale of your artwork?**

The first sale I won’t forget is Banana Lady. This piece is one of the first experiments I did with produce cardboard boxes. It depicts a woman carrying on her back a big bunch of bananas. It was purchased for $3,000 by The National Immigration Law Center in Los Angeles.

*Looking at the broader picture, can you help students understand how you developed in the areas of visual literacy, critical thinking, and creativity? Your story will inspire them.*

- **Describe your art medium.** I use this medium because .... The medium I use relates to the subject matter of the piece. For example, I only use black ink washes, charcoal, and little white. This is to create a rather somber quality throughout the piece. I am trying to represent the harshness of the situations I experienced while working in the fields. I use produce cardboard boxes as support. This creates a second layer of meaning. Once, these boxes contained the products picked by the farmworkers represented on them.

- **I made this piece by** (process)... 1) I first put the boxes together, I stapled them, then turned the whole around, and used brown paper packing tape to stabilize it more. I used vine charcoal to sketch out the whole composition. With ink washes, I separated the darks and lights to create mood throughout the piece. Next, I used compressed charcoal in the real dark areas of the composition. Finally, I used charcoal pencils to add detail in certain desired areas. 2) I transferred the image on a piece of linoleum first. Next, I carved the images, using special printmaking tools according to
light and shade. Then, I inked the plate and placed it on the unfolded produce box. Finally, I run them through the press. The final product was seen after the image was dry and the box folded back.

**What is the intent of the work?**

1) Philosophy in the Fields represents passages of my own experiences in the fields and the encouragement of discussion among my coworkers. I feel it is important to be aware of our situations as farmworkers, such as working conditions and wages. How can we better that? Is it up to us? Is it up to the future generations? As someone who was able to go to college, I encourage my coworkers to encourage their kids to go to college.

2) These lino-cut prints are about the preconceived notions of the masked and/or hooded individuals in American society; they are usually portrayed negatively in our popular culture. However, my experiences as a farm worker has thought me the irony of this situation. In reality, the majority of the farm workers tend to work masked and/or hooded to protect themselves from biocides residues and the harsh weather conditions in the fields. Terrorists, activists, and thieves were some of the adjectives used by some viewers to described these prints when first presented on regular printmaking paper. As a result, I contextualized the portraits by printing them on boxes that once contained fruits and vegetables more likely picked by the masked and/or hooded migrant field hands.

**How is your art a way to tell your story?** If the piece is interesting enough (compositionally and the way it is executed), the viewer might ask questions and perhaps arrive at her or his own story. Or, the viewer might be more interesting in the executer and the actual intentions behind the piece, that’s when I would tell my story (verbally).

**Your artwork creates a dialogue with the student as he/she relates to and interacts with your work. How could a viewer look more closely at the details of your work?** There is so much going on in my work, and this piece is not the exception. One can look more closely to the piece by asking questions.

**How could he/she be more intimately involved with your artwork?** When the viewer asks questions about the piece, she or he might not find answers. This might trigger curiosity that could lead to research, either by doing some reading, or by asking questions to the artist. The more the viewer knows and understands about the piece, the closer they become.

**What would you like them to experience and notice?** (You might consider hidden clues, seeing something unexpected, connections between facts and feelings, art and life, or how they might be inspired to create their own stories and artworks.)
It might be a little too hard for the viewer to understand that this piece (Philosophy in the Fields) it’s about my personal story. The clue to see this is in the title, Philosophy In The Fields. The word “philosophy” implies something academic. When I produced this piece, I was perhaps the only one from my coworkers who was going to college to get an MFA. Also, most of the characters in this piece are depicted doing some kind of labor common in the fields. These actions represent the actions I perform while working in the fields.

**What (unique) skills have you developed as an artist?** While there is still room for improvement, I feel like I am so much confident with my speech, and speaking skills, not only with the language itself, but also when it comes to talk about my own art work.

**How do you think art impacts our culture?** By triggering conversations about important issues, such as immigration, labor opportunities, education, or social inequity in our communities.
HABLAMOS JUNTOS together we speak

Drawing of A Scapegoat, charcoal on canvas, 4' x4.5' 2017

NATALIE ORTIZ

Contemporary Latinx Broadsides Project
Museo Eduardo Carrillo & Young Writers Program
HABLAMOS JUNTOS together we speak

NATALIE ORTIZ

Contemporary Latinx Broadsides Project
Museo Eduardo Carrillo & Young Writers Program
HABLAMOS JUNTOS together we speak

Encircling, oil on linen, 2' x 3.5' 2017

NATALIE ORTIZ

Contemporary Latinx Broadsides Project
Museo Eduardo Carrillo & Young Writers Program
Natalie Jauregui Ortiz

Natalie Jauregui Ortiz is a young, emerging artist from a working class, commuter city in the Bay Area. She has worked with fervor on oil paintings for almost three years now and doesn’t plan on letting the economy nor naysayers stop her now. She has won numerous awards and grants. She earned her with a bachelors degree from the University of California – Santa Cruz.

Let’s get personal. Tell us about your artwork and the importance of Latino/a artists as role-models. What education and skills are needed for an art career?
My cultural heritage is Mexican American. I was encouraged by or mentored by my mother, and painting professor Melissa Gwyn.
My education/training included a Bachelor of Arts degree in Art and an artist residency at the New York Academy of Art.

What were/are your major influences?
I looked to successful artists like Monet and Frida Kahlo, from their technique to their subject matter.

How old were you when you started your artwork?
I knew I was an artist when I took my first oil painting class in 2016. Previously, I had been casually interested in art but after taking this class, I promised myself I would always take a painting class during my time at UCSC and (almost) never broke this promise.

What was the reason you started creating art?
I turned to art when I felt extreme emotions like desire, distress, joy, and love. Influential, real-life experiences have led to the creation of the goat painting. Ever since then, my art has had more significance. I use objects as symbols, such as a table with a vintage record player. I knew someone who owned one and that led me to include my own bedside table with the memory of that specific record player.

I would tell young artists… to keep practicing art and think of it as exercise. When you don’t exercise for a moment, you will lose muscle and form of technique. With art, the more you practice art and creativity, the further and stronger your art will become.

What leadership skill have the arts cultivated in you?
I have very good time management skills that helps me plan out my days, tackle
multiple projects, and reach deadlines. I believe the arts has also allowed me have a very keen eye for detail.

**When did you make your first sale of your artwork?**
I haven’t sold a painting yet! However, I am not worried about sales. During my residency in New York, I met an artist who told me she didn’t sell a painting until during her time in grad school. Now, she is a living artist who makes her living on commissions with dog portraits.

**How do you think art impacts our culture?**
I don’t think many people realize just how important art is, and how greatly it influences, touches, and impacts our lives visually, physically, emotionally, and psychologically. Art is everywhere, from our clothes, posters on the walls of buildings, to everyday products or in graffiti. Art is a language that cuts across cultures and speaks no words but can be understood by anyone and everyone.
YSABEL MARTINEZ

Contemporary Latinx Broadsides Project
Museo Eduardo Carrillo & Young Writers Program
HABLAMOS JUNTOS together we speak

They’re Coming, watercolor, gouache, conte, painters tape, illustration board, 20” x 26”

YSABEL MARTINEZ

Contemporary Latinx Broadsides Project
Museo Eduardo Carrillo & Young Writers Program

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HABLAMOS JUNTOS  together we speak

YSABEL MARTINEZ

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Museo Eduardo Carrillo & Young Writers Program

Excerpt from Imageination Zine, mixed media, 4" x 6" 2018
Ysabel Martinez

Born in Santa Cruz 1992, Ysabel has been making art since a tender age. After her stint in community college, it would take Ysabel another 3 years to “unlearn” and exercise her intuition. If a career doesn’t work out she plans on marooning herself in a pleasant forest.

*Let’s get personal. Tell us about your artwork and the importance of Latino/a artists as role-models. What education and skills are needed for an art career?*

**Cultural Heritage**- Growing up in an insular rural community, I was the outlier. Although I have no conspicuous Chicano influence, both parents understood the importance of cultural heritage. I identify as intersectional, an outlier of both my American as well as Chicano cultures. I was raised in a Christian household, my Grandfather was a priest.

**Mentors**- Both my mother and father have fully encouraged and supported my artistic endeavors. My father’s Chicano heritage, indoctrinated the astute belief that artists were messengers of the people. As a writer, my mother understands the importance of art.

**Influences**- Culture is my biggest influence. Continuously I’m influenced by sentimental figures, baroque art, religious art, kitsch, American folk art, and Dada. The diverse cultural makeup I possess allowed for my childhood to be influenced by art and culture from complete opposites of the spectrum. Low brow and alternative comics, collected by my mother, were at my disposal as a child. My pieces are reactionary and at times research based, I find inspiration by simply visiting my local library.

**Education**- The majority of my education has been in a public school setting. My private high school education afforded me critical thinking, and a hunger for learning. I attained my Associates Degree in Fine Art at Montgomery College of Art and Design, Takoma Park, MD.

**Art Practice**- Involvement in after school and week-long summer programs did not seal my fate as an artist. It seemed that I would be on the path to an art career, but an artist to me seemed like a selfish lifestyle. What is accomplished by a painting or drawing.... It wasn’t until my junior year of high school, that I decided to pursue an art career.

**Advice for Young Artists**- The artist is sometimes known as the intuitive character. The role of the artist today is to be aware of our highly polarized surroundings. Take inventory of yourself and those around you. As with every creative practice, all young artists should practice introspection as well as abstinence from distractions.
Selling Art- I’ve never sold a piece of art, only bartered or given to loved ones or even strangers. I make a living wage working in the temp child care industry and am comfortable with income and art separate.

Piece #1:
Hellbilly was constructed out of necessity. One in series of four, each scene satirically portrays the American South. Acrylic paint, sharpie, ink and brush and a Bristol pad were my pragmatic choices. I like for my materials to reflect my reality; a working artist.

Doubtful as to where I was headed in my artistic career, I felt I had hit a barrier. I was preventing myself from exploring my instincts. These “instincts” were not welcome in my formal art education. I now celebrate these influences; comics, underground art, and Mexican folk art.

A highly political, reactionary piece, I wanted to portray the “Southerner” as the savage trope that many believe them to be. The repulsiveness of the figures, through the alcohol inflamed nose, the clenched fist, and other common affectations, I digested and regurgitated. Contemporary liberal culture, seeped in formal logic, will decry (rightfully) the oppression of People of Color, but the same compassion is not shown for those who are white.

Piece #2
Highly influenced by cartoons and comics, I wanted to communicate with a broader audience the cultural shift that affects many; gentrification. Using narrative, symbols pulled from a common Christian authority, and mainstream tropes I illustrate the event. At the time of construction I was studying Chicano murals. I wanted to create a plane that would visually draw the viewer in while simultaneously creating a disconcerting imbalance intensified by over-saturated pigment. While teetering on the potential for abstraction, I wanted the piece to be easily digestible. The population gentrification most greatly affected do not possess the language, therefor isolating them from the enjoyment of art.