

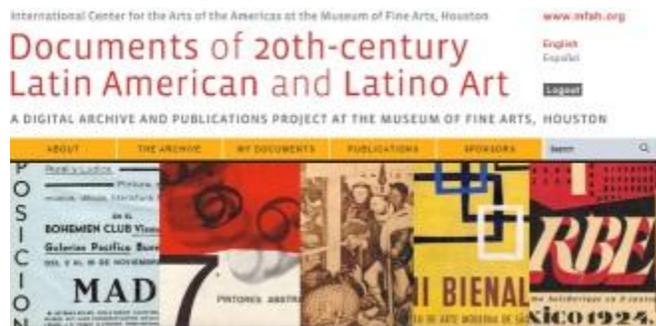
Tyler Green Modern Art Notes

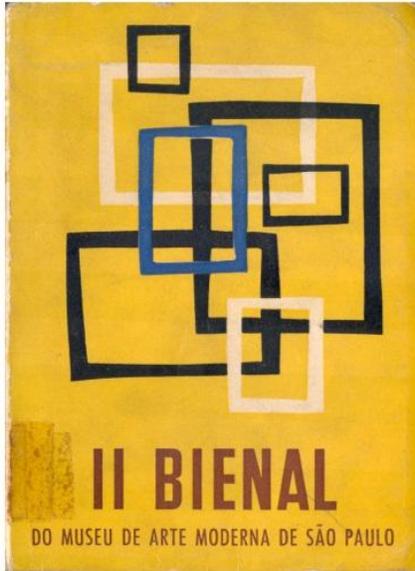
January 20, 2012, 4:13 pm

Friday exhib: The new ICAA Archive at MFAH

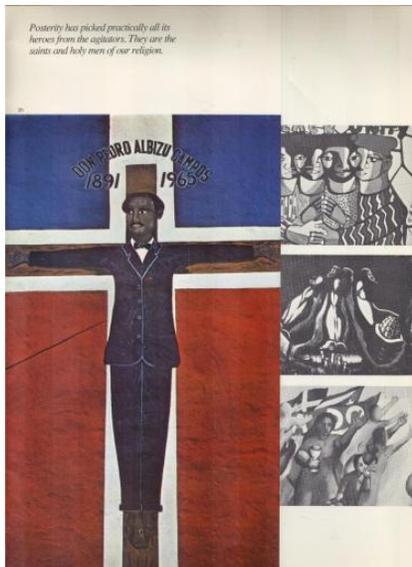
Instead of the usual Friday exhibition, this week I'm publishing five images from the International Center for the Arts of Americas at the Museum of Fine Arts Houston's new [Documents of 20th-century Latin American and Latino Art Archive](#). The website went live last night. It features over 2,000 (of what will eventually be 10,000+) primary-source documents pertaining to Latin American and Latino art. Expect it to be useful to scholars, educators, anyone wanting to geek out. (Tumblr users will have a field day...) Where possible, I have linked to the document in the ICAA archive.

Don't miss Mari Carmen Ramirez, the MFAH's curator of Latin American art and the director of the ICAA, talking about the ICAA/MFAH new project on this week's Modern Art Notes Podcast. To download or subscribe to The Modern Art Notes Podcast via iTunes, [click here](#). To download the program directly, [click here](#). To subscribe to The MAN Podcast's RSS feed, [click here](#). You can stream the program [through the player here](#), where you can also access images of the work of the program's lead guest, artist Shirin Neshat.

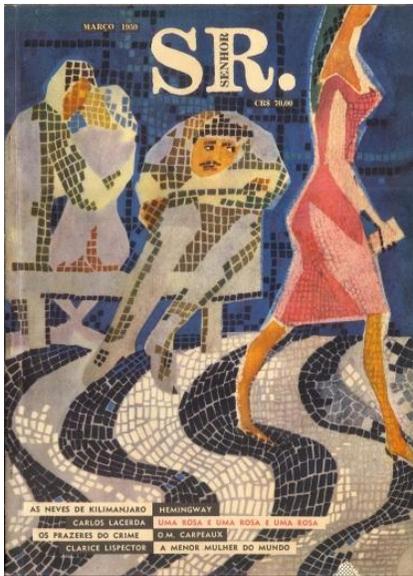




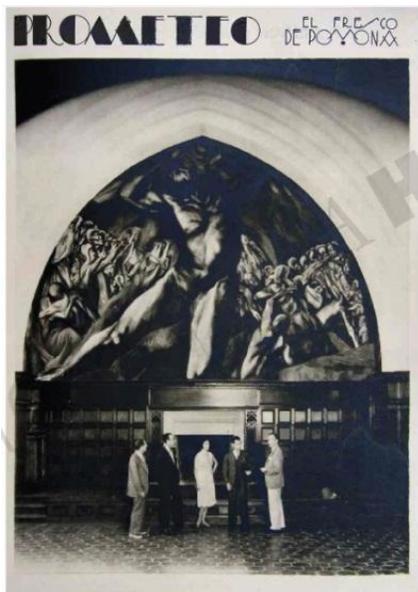
[Cover of “Argentina” in II Bienal de San Pablo.](#) São Paulo, Brazil, 1953.



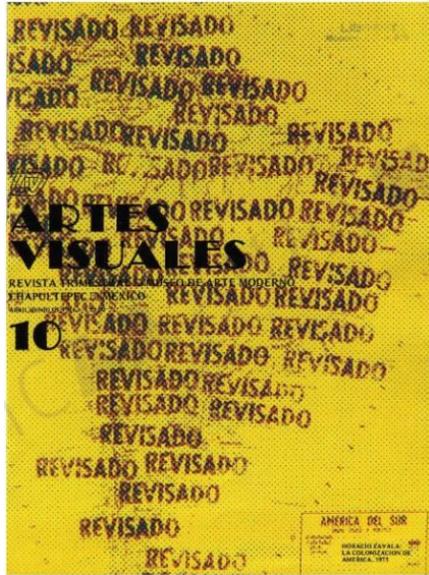
[Page from the 28-page document “Cry for Justice”](#) that includes the statement “To listen and to act,” issued by the Civil Rights Department of the Amalgamated Meat Cutters and Butcher Workmen of North America [AFL/CIO] as well as the collective essay, “Museum of the streets.” This page depicts details from several Chicago street murals including the one of the crucified Puerto Rican freedom fighter Pedro Albizu Campos on the left. The link above includes color images of many other murals. Amalgamated Meat Cutters and Butcher Workmen of North America under the direction of its Civil Rights Department AFL/CIO, 1972. Courtesy of the United Food and Commercial Workers, International Union.



First Issue of the Revista Senhor, March 1959. Image courtesy of MFAH, © Revista Senhor.



[Prometeo : el fresco de Pomona in “Nuestra Ciudad \(Mexico City\) 1, no. 7 \(October 1950\).](#) The article details a new mural created by José Clemente Orozco at Pomona College in California. The myth of Prometheus, chosen by Orozco as the theme for his mural, stirred up a great deal of controversy because of its pagan connotations and also because the dean of Pomona College and José Pijoán, the director of the art history department, had imagined that the mural would have a religious theme, or would depict founding fathers of American universities, or major figures in California history. The photographs, courtesy of Paramount Studios, are by Brett Weston, the son of the photographer Edward Weston. The watermark is the ICAA/MFAH’s.



[Cover of Artes Visuales \(Mexico City\), No. 10 \(April-June 1976\).](#) The cover references an article inside titled, “In reply to a question: ‘When will the Art of Latin America become Latin American Art?’” by Damián Bayón. The entire article is readable via the link above. The watermark is the ICAA/MFAH’s.

<http://blogs.artinfo.com/modernartnotes/2012/01/friday-exhib-the-new-icaa-archive-at-mfah/>