"X as Intersection: Writing on Latinx Art"

September 2, 2025
CALL FOR PROPOSALS
(call closes October 3, 2025)

COLLECTION 8: Radical Pedagogies

Radical Pedagogies, edited by Andrea Lepage, will feature essays about Francheska Alcántara, Sandy Rodriguez, Lizania Cruz, Kathy Vargas, Santa Barraza, Nitza Tufiño, Chris Vargas, Pepón Osorio, Yelaine Rodriguez, and Charo Oquet. The collection explores how Latinx artists use pedagogical strategies as integral elements of their artistic practice, treating education not just as context but as a radical, creative medium. Inspired by Paulo Freire's *educación popular* and its emphasis on collective, emancipatory learning, this collection invites consideration of how artists reimagine teaching (broadly defined) as a form of resistance and social transformation. How do artists use community-based knowledge practices, participatory projects, murals and other forms of communal art making, workshops, and curricula, as a vehicle for collaborative inquiry or collective agency? Central to this approach is an artistic reckoning with archives, which might be understood both as sites of historical power and as spaces for recovery and reimagination. In what ways do artists define, invent, mine, and disrupt archives to critique dominant narratives, activate counter-histories, and propose plural and often unruly approaches to remembering? This collection explores how pedagogy and archival practice are entwined as strategies of critique, historical redress, and visionary world-making.

This collection invites proposals in a variety of genres, from art historical approaches to experimental modes of writing, including but not limited to creative non-fiction and auto-historias. We are particularly interested in writing that seeks to move beyond disciplinary silos, and that situates Latinx art within a global context. Any of these forms can spring from a conversation with the artist (pending their agreement). We envision a

broad audience for this platform and the essays. Essays should include citations as appropriate to acknowledge key sources and to guide readers and a bibliography.

We invite writers to submit a proposal of 250 words or less for a short essay of no more than 1,500 words in length focused on just *one* of these artists and a limited selection (1-2) of their artworks to allow for depth of consideration and analysis.

Authors are welcome to propose an essay on any artwork by the artist that is the focus of their proposal. However, we encourage writers to consider the works for which USLAF has already secured permission to reproduce and that appear on each artist's profile on our website. These profiles are hyperlinked above. In the event that an author proposes to write about an artwork that USLAF does not have permission to reproduce, they will be responsible for securing image files and permissions from the artist and a works owner.

Proposals can be submitted via this [Google Form](#) and should identify the artist, the works for consideration, the intended approach, and how the analysis amplifies the concept of radical pedagogies:

Proposals are due by October 3, 2025

The editorial process for this collection will take place over a nine-month period, and will include group workshopping on Zoom, editor review and feedback, one round of anonymous review from the "X as Intersection: Writing on Latinx Art" editorial team, and professional copyediting. Writers who are selected will receive an honorarium of **$1,000** (paid in 3 installments) and are expected to produce a first draft 1,500-word essay **by December 14, 2025,** and to complete revisions according to a set schedule. The essays in the collection will be published online by approximately July 15, 2026.

At the US Latinx Art Forum, we employ the term Latinx to advocate for and make visible the extraordinary creativity of the visual artists who comprise this complex and cross-cutting community. For USLAF, Latinx is about building cross-group solidarity. Rather than subsume other identities and subjectivities, we employ the X to resist silos and boundaries. As a genderqueer neologism, the X in Latinx interrupts binary thinking; it interrupts Anglo-Hispano-Eurocentrism, patriarchy, racism, anti-LGBTQIA2S+ and anti-Black violence; and it interrupts the unequal distribution of power and resources. The X in Latinx enjoins us to queer dominant structures and reminds us that processes of unequal social differentiation cannot be separated from the critical study of geopolitical power, class, race and capitalism, gender and sexuality, patriarchy, and heteronormativity.

To read about the overarching premise and contours of this digital publishing initiative please visit our [website](#)

The "X as Intersection: Writing on Latinx Art" editorial team is led by Adriana Zavala, USLAF Executive Director and Mary M. Thomas, USLAF Director of Programs.

Editorial Board Members:

Kency Cornejo is associate professor in the Department of Chicana/o & Central American Studies at the University of California, Los Angeles (UCLA). Her teaching, research, and publications focus on contemporary art of Central America and its US-based diaspora, art and activism in Latin America, and decolonizing methodologies in art. Some of her publications on US/Central American art can be found in the *Journal of Latin American and Latinx Visual Culture*; *Journal of Commonwealth and Postcolonial Studies*; *Aztlán: A Journal of Chicano Studies*; and *Art and Documentation*, among others. She is author of the book *Visual Disobedience: Art and Decoloniality in Central America*, forthcoming with Duke University Press (Oct. 2024), which analyses thirty years of art and decoloniality in the isthmus. Her work has been supported by the Fulbright and Ford foundations, an Andy Warhol Foundation Arts Writers Grant, a National Endowment for the Humanities Faculty Award Grant, and a Mellon Foundation funded Crossing Latinidades Humanities Research Initiative Working Group Grant. She holds a PhD from Duke University, an MA from UT Austin, and BA from UCLA. Kency was born to Salvadoran immigrant parents and raised in Compton, California.

Karen Mary Davalos, professor of Chicano and Latino Studies at the University of Minnesota, Twin Cities, is a leading scholar in Chicana/o/x art history, with four books, one anthology, numerous articles, and curatorial projects. Her recent book, *Chicana/o Remix: Art and Errata since the Sixties* (NYU Press, 2017) is informed by life history interviews with eighteen artists, a decade of ethnographic research in southern California, and archival research examining fifty years of Chican@/x art in Los Angeles since 1963. In 2016, she has launched with Dr. Constance Cortez (UTRGV), the search tool, [Mexican American Art Since 1848](#), which compiles nearly 20,000 records from existing digital collections at libraries, archives, and museums, and it will add an additional 20,000 records in the near future. She serves on the board of directors of Self Help Graphics & Art, the oldest Chicana/o/x – Latinx arts organization in Southern California. With Tatiana Reinoza, she edited *Self Help Graphics at Fifty: a cornerstone of Latinx art and collaborative artmaking* (University of California Press, 2023), the first anthology about this important arts organization.

Elizabeth Ferrer is a curator and writer specializing in Latinx art and photography. She was Chief Curator at BRIC, a Brooklyn, NY arts organization, from 2007-2022, and now devotes herself to projects involving Latinx art. She is author of *Latinx Photography in the United States: A Visual History* (University of Washington Press, 2021); *Lola Alvarez Bravo* (Aperture, NY); and of numerous exhibition catalogs published in the US and Mexico. Ferrer has curated exhibitions for such institutions as Aperture, En Foco, the

Smithsonian Institution, Notre Dame University, El Museo del Barrio, the Wallach Art Gallery at Columbia University, and the Americas Society in New York, where she was Gallery Director for several years. She curated *Louis Carlos Bernal: Monografia,* currently on view at the Center for Creative Photography, University of Arizona, on the pioneering Chicano photographer. Her book on Bernal, published by Aperture, accompanies the exhibition. Ferrer, who studied art history at Wellesley College and Columbia University, is from Los Angeles and is based in New York's Hudson Valley.

Tatiana Flores is the Jefferson Scholars Foundation Edgar F. Shannon Professor of Art History at the University of Virginia. A scholar of modern and contemporary Latin America, Caribbean, and Latinx art, she is the author of the award-winning monograph *Mexico's Revolutionary Avant-Gardes: From Estridentismo to ¡30-30!* (Yale University Press, 2013) and curator of the critically acclaimed exhibition *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago* (Museum of Latin American Art, Long Beach, CA, distributed by Duke University Press, 2017). Her most recent publication is the co-edited volume *The Routledge Companion to Decolonizing Art History* (2023). A former president of the Association for the Study of the Arts of the Present (ASAP), Flores is senior editor of *ASAP/Journal*. She authored the widely cited article "'Latinidad Is Cancelled': Confronting an Anti-Black Construct," published in *Latin American and Latinx Visual Culture* (2021).

Josh T Franco is Head of Collecting at the Smithsonian's Archives of American Art, leading the team that identifies, investigates, and acquires personal papers, institutional records and oral histories that tell the stories of American art. In addition to ensuring their preservation at the Smithsonian, he advises researchers working in the Archives, making them aware of materials relevant to their pursuits. Franco also advises early and mid-career artists on planning for the future of their personal papers. Previously, he served as Latino Collections Specialist at the Archives of American Art (2015 - 2017). Franco received his PhD in the history of art from Binghamton University, SUNY (2016).

Andrea Lepage is the Pamela H. Simpson Professor of Art History at Washington and Lee University. Her research, teaching, and curatorial work explore how Latinx artists engage themes of remembering, the reimagining of the archive, and teaching as a form of resistance and transformation. Her recent publications include essays on artists such as Adriana Corral, Vincent Valdez, Judith F. Baca, Xavier Tavera, and Esteban Ramón Pérez, as well as on borderlands art pedagogy. Her work appears in journals like *The Latin Americanist* and *Art History Pedagogy & Practice*, and in volumes including *Pedagogical Art in Activist and Curatorial Practices*, *The Other Fridas: The Lives and Works of Latin American Women Artists*, and *Contemporary Citizenship, Art, and Visual Culture: Making and Being Made*, among others. Her research has been supported by the Associated Colleges of the South, Virginia Humanities, and the National Endowment for the Humanities. She earned her Ph.D. in Art History from Brown University.

Marisa Lerer, Ph.D. is the Marianna and Juan A. Sabater Adjunct Curator of Latinx Art at the Smithsonian American Art Museum (SAAM) and assistant professor in the department of Art + Art History at Florida International University. Her interests in Latin

American and Latinx art in the public sphere are reflected in both the content of her courses and in publications, which have focused on memorials dedicated to victims of state-sponsored terrorism in Argentina and Chile, and contested monuments and public sculptures in the US. Some of her publications can be found in *Latin American and Latinx Visual Culture* and *Public Art Dialogue*, among others. She was the George Gurney Senior Fellow at SAAM and was awarded a National Endowment for the Humanities Grant for her current book project on Latinx public memorials. She previously held positions as associate professor and chair of the Art History and Digital Media Art Department at Manhattan University, assistant professor at the University of Denver, and as a part-time faculty member at Parsons, The New School for Design.

Mary M. Thomas (she/her/ella) is the Director of Programs for the US Latinx Art Forum and an independent scholar. Her writing and curatorial projects explore how Latinx and Black artists enact emergent strategies of solidarity and spatial justice through improvisation and other modes of creative practice. Her publications include "Generative Networks and Local Circuits: Self Help Graphics and the Visual Politics of Solidarity," in *Self Help Graphics at Fifty: A Cornerstone of Latinx Art and Collaborative Artmaking*, "Bricozaje: Between Contested Terrains and Aesthetic Borderlands" in *The Archives of American Art Journal*, "Reframing Public Art in the Borderlands" in *Latin American and Latinx Visual Culture*, and "Within/Against: Circuits and Networks of African American Art in California" in *The Routledge Companion to African American Art History*. She earned her PhD in Visual Studies from UC Santa Cruz.

Claudia E. Zapata (they/them) earned their Ph.D. in art history at Southern Methodist University's RASC/a: Rhetorics of Art, Space, and Culture program. They received their BA and MA in art history from the University of Texas at Austin, specializing in Maya art from the Classic period (250-900 CE). Zapata was the curator of exhibitions and programs at the Mexic-Arte Museum in Austin. From 2018-2022, Claudia was the curatorial assistant of Latinx art at the Smithsonian American Art Museum, working on the award-winning exhibition, *¡Printing the Revolution! The Rise and Impact of Chicano Graphics, 1965-Now*.Their essays appear in the Smithsonian exhibition catalogues: *¡Printing the Revolution! The Rise and Impact of Chicano Graphics,1965-Now* and *The Shape of Power: Stories of Race and American Sculpture*. They have published articles in *JOLLAS: Journal of Latino/Latin American Studies*, *Hemisphere: Visual Cultures of the Americas*, *Latin American and Latinx Visual Culture*, and *Aztlán: A Journal of Chicano Studies*. In 2023, Zapata became the inaugural Associate Curator of Latino Art at the Blanton Museum of Art in Austin, Texas.

Adriana Zavala (she/her/ella) is Executive Director of USLAF and professor in the department of History of Art and Architecture at Tufts University. Trained as a modernist with a specialization in Mexican post-revolutionary art, she pivoted toward Latinx art history in the mid-2000s at the request of Latinx students eager to see their communities represented in the art history curriculum at Tufts. She currently researches and writes exclusively on Latinx art including essays on Juana Valdés, Juan Sánchez, Amalia Mesa-Bains, and María Magdalena Campos-Pons, as well as on the state of the field of Latinx art history. In 2015, she collaborated with Rose G. Salseda. Josh T

Franco, Sonja Gandert and Sam Romero to establish the US Latinx Art Forum, which emerged from the 2-part panel "Imagining a US Latin@ Art History" at the College Art Association annual conference.