

Cana Berkey-Gerard

Capstone Annotated Bibliography

1. Katzew, Ilona. "Gráfica Popular | LACMA Collections." *Collections.lacma.org*, Los Angeles County Museum of Art, 2008, collections.lacma.org/node/580931?page=1. Accessed 25 Jan. 2024.

This is a collection in the Los Angeles County Museum of Art, of the works of Taller de Gráfica Popular (The People's Print Workshop). These are some of their prints from lots of different artists, issues, times, and events. The collection also has a blurb, giving some information about Taller de Gráfica Popular. It's a short summary of Taller de Gráfica Popular that helped me to understand the broader picture better, of what they stood for, what their art was meant to do, and how they impacted the movements they made art for, as well as the broader international community. The author of this blurb, and the curator of this collection, Ilona Katzew, was the first curator of Latin American art at LACMA, and is a distinguished curator of Latin American art exhibitions that tour internationally, so she seems like a pretty credible source. This collection will be helpful in furthering research, and exploring more about Taller de Gráfica Popular, which may become a key focus in my research for this capstone.

2. Koka Polite, Katherine. "Pressing Issues: Printmaking as Social Justice in the 1930s United States | Krannert Art Museum." *Kam.illinois.edu*, 2020, kam.illinois.edu/resource/pressing-issues-printmaking-social-justice-1930s-united-states. Accessed 25 Jan. 2024. This is an essay from the Krannert Art Museum, on the impact of 1930s printmaking on social justice movements, with examples of impactful prints. This

collection and essay focus specifically on the Great Depression and the impact that printmaking artists had on the story of the Great Depression, and the public's interpretation of the extreme struggle of the Great Depression. This is a great analysis of the broader theme of printmaking on social justice movements, with a niche focus on the Great Depression.

3. Mora, Francisco. *Plate 24: Emiliano Zapata, Leader the Revolution, on Horseback, from the Portfolio "Estampas de La Revolución Mexicana" (Prints of the Mexican Revolution)*. Linocut, 1947, www.metmuseum.org/art/collection/search/714443. The Met, 858 N Broad St, Philadelphia, PA 19130. Accessed 25 Jan. 2024.

This is a linocut of Zapatas, a leader of the Mexican Revolution 1910-20. This is a great example of the important role printmaking and artwork plays in social movements. This is a helpful resource because it is a primary source from The Met, so it has much less bias and room for interpretation than a secondary source of summary. But it also prompts more research around context. I will do further research on the print collective Taller de Gráfica Popular, which played a crucial role in progressive movements in Mexico, as well as more printmaking and art in the 1910-20 Mexican Revolution, and in other progressive movements in Mexico.

4. Natalia de la Rosa. "The Taller de Gráfica Popular: Collectivity, Popular Prints and Transient Muralism." *Afterall*, 11 Nov. 2021, www.afterall.org/articles/the-taller-de-grafica-popular-collectivity-popular-prints-and-transient-muralism/. Accessed 10 Nov. 2023.

This is an essay from Afterall Research Center. Through research, publishing and programming, they explore the value of contemporary art and its relation to wider society. This essay is part of their journal. This is a very in-depth essay about the impact of Taller de Gráfica Popular, and how their art medium of linocut shaped the popular visuals at the time, as well as political opinions. This essay is a great source for analyzing the broader idea of the impact of printmaking on social movements and society at large. The essay also has a long list of citations at the bottom, which makes me feel better about the credibility of this essay.

5. Richman-Abdou, Kelly. "How One Artist's Art Nouveau Posters Elevated Printmaking as an Art Form." *My Modern Met*, 20 Oct. 2019, mymodernmet.com/alphonse-mucha-art-nouveau-posters/. Accessed 25 Jan. 2024.

This is a summary of Alphonse Mucha, who revolutionized printmaking in the early 1900s. Though this article is from a less credible and serious source, My Modern Met, this article is a good introduction to Alphonse Mucha, his work, his impact, and how he revolutionized printmaking. From this resource, I can do additional, deeper research on Alphonse Mucha, with the context I've gained from this research. I will be able to understand more complicated, in-depth analysis of his work.

6. Rudnick, Ashley Dunn, Constance McPhee, Allison. "Art, Protest, and Public Space." *The Metropolitan Museum of Art*, 1 Oct. 2021, www.metmuseum.org/perspectives/articles/2021/10/art-protest-public-space#:~:text=American%20protest%20movements%20of%20the. Accessed 25 Jan. 2024.

This is an essay from the Met on the impact of printmaking on social movements, using examples of prints from various social movements. This is a great resource for analyzing the

broader impact of printmaking on social movements and society at large, as well as gathering additional art sources, artists, and time periods to continue research on.

7. “Social Justice Resources – the Print Center.” *The Print Center*, printcenter.org/100/resources/. Accessed 25 Jan. 2024.

This is a list of resources on modern printmaking and social justice, focused on race - there are black printmaking coalitions, readings on systemic racism and anti-racism in art, and video recordings of organization meetings and workshops. This resource list was compiled by the Print Center and the International Print Center New York, after the 2020 Black Lives Matter Protests. This is incredibly helpful for research on modern printmaking, and its impact on modern social justice movements, especially the Black Lives Matter movement. The Print Center is located in Philadelphia, and is an artist studio and museum space, that highlights the importance and impact of photography and printmaking. I will be researching them further, and they could be a potential community contact in the future.

8. Taller de Gráfica Popular. *Estampas de La Revolución Mexicana (Prints of the Mexican Revolution)*. Linocut, 1947, www.metmuseum.org/art/collection/search/714128. The Met, 858 N Broad St, Philadelphia, PA 19130. Accessed 25 Jan. 2024.

This is the portfolio of prints from the 1910-20 Mexican Revolution that were published by the print collective Taller de Gráfica Popular. There are 85 prints by 16 different artists, and this is the 19th portfolio out of 500 printed by Taller de Gráfica Popular. Although the 85 prints aren't on this direct link, they show up at the bottom, in “related artworks.” This is an excellent way to access the rest of Estampas de la revolución Mexicana, and understand a more complete and

nanced story that these artists tried to tell. This is a great jumping off resource - from here I can learn about all of these artworks, research the artists, and the print collective.

9. "The Mucha Trust Collection - Gallery - Mucha Foundation."

Wwww.muchafoundation.org,

www.muchafoundation.org/en/gallery/the-mucha-trust-collection. Accessed 25 Jan.

2024.

This is a collection of all of Alphonse Mucha's works, and continues the legacy and impact of Alphonse Mucha. This will be a great resource to access his works, as well as learn about his impact on the art world through his printmaking. This source is biased because it is a foundation created to uphold his legacy, so they may gloss over or not mention certain parts of his legacy and impact that may not be the best for his image. I will be sure to consult additional sources to research his greater impact, whether positive or negative.

10. "The Soapbox: Community Print Shop & Zine Library." *The Soapbox: Community Print*

Shop & Zine Library, www.phillysoapbox.org/. Accessed 25 Jan. 2024.

This is the website for a printmaking community in West Philadelphia. They provide studio space for printmaking artists, host classes, and provide exhibition and event spaces. They are very community-oriented, and value the work of small artists and the ways they support their communities. They are a potential contact for my community work - I hope to work with them in some way in the coming months, as I create my artwork.