

# Engagement

## Latinx Diasporic Exhibitions, Platforms, and Organizations

**Acosta Danza** To learn more, click here: [Acosta Danza](#)

**afroLATinidad: mi casa, my city 3D Virtual Tour** Explore an interactive virtual tour of our exhibition. Walk through our galleries from anywhere on your favorite device and explore the history and contemporary experiences of Afrolatinidad in Los Angeles. Enjoy the 360-degree views of the exhibition from all angles for a true interactive and immersive experience. Click here for [How to Navigate Through the Galleries Via Our Matterport 3D Tours](#)

LA Plaza explores the history and contemporary experiences of Afrolatinidad in Los Angeles through art, photographs, and personal objects in “afroLATinidad: mi casa, my city.” In the exhibition, visitors enter a recreated Afro-Latinx home and understand how this vibrant yet underrepresented community is central to Los Angeles culture. The first of its kind in a major institution, this exhibition is co-curated by Walter Thompson-Hernández and Mariah Berlanga-Shevchuk and funded by California Humanities. Opening during Black History Month, “afroLATinidad: mi casa, my city” is presented in conjunction with “Sula Bermúdez: Neither Fish, Flesh, nor Fowl,” curated by Mar Hollingsworth, Visual Arts Curator and Program Manager, at the California African American Museum. To engage, click here: [afroLATinidad: mi casa, my city](#)

**Afro-Latinx Lab** An audio/visual/digital laboratory featuring Afro-Latinx scholars discussing race, gender, sexuality, queer identity, performance, politics, and more. To learn more, click here: [Afro-Latinx Lab — Taller Electric Marronage electricmarronage.com](#)

**Americans in Spain: Painting and Travel, 1820-1920** *Americans in Spain: Painting and Travel, 1820-1920* explores a pivotal moment, in the nineteenth and early twentieth centuries, when American artists and their European counterparts flocked to Spain to capture its scenic charms and seemingly exotic customs. Co-organized by the Chrysler Museum of Art and the Milwaukee Art Museum, the exhibition is developed around each institution’s unique collection of American and old master paintings. The show features works by Mary Cassatt, William Merritt Chase, Robert Henri, John Singer Sargent, and others alongside their Spanish contemporaries and the country’s Old Masters. To view, click here: [Americans in Spain: Painting and Travel 1820-1920](#)

**Anything for Selena: A Podcast About Belonging** On March 31, 1995, nine-year-old Maria Garcia came home to find her mother glued to the TV, tears rolling down her rosy cheeks. The phone kept ringing. Relatives in Mexico and the States wanted to know if Maria’s family was watching, too. American networks and Mexican programming aired the same top story. Selena Quintanilla, the Grammy-winning ascending Mexican American popstar had been killed — swiftly, violently — by the president of her fan club.

The story shook the country and changed Maria’s life.

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In *Anything For Selena*, Maria goes on an intimate, revelatory quest to understand how Selena has become a potent symbol for tensions around race, class and body politics in the United States.

The series weaves Maria's personal story as a queer, first-generation Mexican immigrant with cultural analysis, history and politics to explore how, 25 years after her death, Selena remains an unparalleled vessel for understanding Latino identity and American belonging.

*Anything for Selena* is a co-production with Futuro Studios, a new podcast studio focused on storytelling from POC perspectives and representing the new American mainstream. Futuro Studios is a division of Futuro Media, a non-profit production company founded in 2010 by award-winning journalist Maria Hinojosa, and the company behind the longstanding public radio program *Latino USA*, among other programming. To learn more click here: [About | Anything For Selena](#)

**Ballet Hispánico** is the nation's renowned Latino dance organization and one of America's Cultural Treasures. Ballet Hispánico brings communities together to celebrate and explore Latino cultures through innovative dance performances, transformative dance training, and enduring community engagement experiences.

Founded in 1970 by National Medal of Arts recipient, Tina Ramírez, the organization emerged during the post-civil rights movement on New York's Upper West Side, providing a safe haven for primarily Black and Brown Latinx youth seeking artistic sanctuary during New York City's plight in the 1970s. The need for place, both culturally and artistically, led families to find Ballet Hispánico. The focus on dance as a means to develop working artists, combined with the training, authenticity of voice, and power of representation, fueled the organization's roots and trajectory.

With its strong emphasis on dance, achievement, and public presence, the organization has flourished in its three main programs: its Company, School of Dance, and Community Arts Partnerships. The organization serves as a platform for historically omitted and overlooked artists providing them with increased capacity, voice, and affirmation.

Over the past five decades, by leading with Latinx culture at the forefront of performance, education, and advocacy, Ballet Hispánico's mission is a catalyst of change and possibility for communities throughout our nation. To learn more, click here: [Ballet Hispánico](#)

**Ballet Nepantla** originated from a series of pláticas between founders Andrea Guajardo and Martín Rodríguez, two artists whose early professional identities emerged from distinct genres: Andrea from classical ballet and contemporary dance, and Martín from traditional Mexican folklórico. They envisioned a new form of expression that fused the two modalities, and they envisioned an aesthetic that would speak to the historical, cultural, and social realities of a broader narrative of being Mexican, Mexican American, immigrant, and trans-cultural. To learn more click here: [Ballet Nepantla](#)

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**Black Latinas Know Collective** WE ARE...a collective of Black Latina scholars, producers of innovative and important intellectual contributions to the intersectional study of race within Latinidad and Blackness. We acknowledge that our Black womanhood and scholarship intersect to offer a particular view of race, our disciplines, and society which is intimately tied to our own experience. To learn more click here: [THE STATEMENT | BLKC](#)

**BlakTinx** The Latina Dance Project is a 501(c) non-profit organization that produces performances, festivals, accepts multidisciplinary commissions, conducts education-based residencies, as well as community outreach, research and scholarship. One successful projects is the BlakTinx Dance Festival is a dance concert that showcases and celebrates the powerful, dynamic work of Black and Latinx dance makers. It's mission is to present current cutting edge voices of Black and Latinx choreographers while creating more opportunities for Artist of color. The BlakTinx Dance festival originates from Los Angeles, California, premiering for the first time in 2013 produced by choreographer, Licia Perea; and has been an annual production at the Bootleg Theatre for the past six years.

In 2015, BlakTinx expanded to Tucson, Arizona and later in 2017, through a collaboration with choreographer Liliana Gomez, BlakTinx expanded to Phoenix, Arizona, with an annual show since then. We bring two artist to participate in each cities festival, creating "sister cities." The festival strives to diversify programming and audiences in the local dance scene and beyond. In 2019, the festival changed its name from BlakTina to BlakTinx, to be more inclusive and gender neutral. The festival focuses on contemporary dance but draws from many genres. Choreographers are encouraged to show work that is personal to them, and speaks about the Black and Latinx experience. To learn more click here: [Latinx & Black choreographers](#)

**Boca Tuya** Boca Tuya is a New York-based artistic incubator providing mature contemporary dance artists with the multifaceted, high level experiences that characterize a holistic life in the arts. Since 2018, we have stood strong in our commitment to visibility and artistic excellence, showcasing the talents of New York's top movement artists while establishing a company culture that prioritizes the wellbeing, economic stability, and personal achievement of our dancers. Through extensive opportunities for performance work, national and international touring, educational outreach, and choreographic commissions, we exist to give our dancers the resources they need to live as artists rather than chasing art for their livelihood. To learn more, click here: [Home | bocatuya](#)

**Bombazo** is a 501(c)- 3 non-profit drum and dance company, whose mission is to preserve, educate and showcase traditional Afro Puerto Rican Bomba and Afro Caribbean and traditional folkloric elements. We further combine those main ingredients and fusing them with classical, contemporary and social styles of dance. Thus, creating a new movement vocabulary while still preserving the authenticity of our culture.

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The word "Bombazo" signifies a Bomba jam. It is where the community gathers to celebrate life through its rhythms, song and dance. Our company members are professionals in their field. They hail from different countries, such as Asian, European, Central & South America, from the Caribbean and African Diaspora. All are strong technical dancers, learning , sharing and performing Bomba.

As choreographer and artistic director, our audiences experience how a simple element can be taken to new heights and beyond. Therefore, our mission is to further enrich the knowledge of all who come and support our dance concerts within the universal language of dance and dance education. To learn more click here: [Bombazo Dance Co](#)

**Border Arts Corridor** Border Arts Corridor (BAC) is dedicated to cultivating arts and cultural programming that explores the complexities of the borderlands so that social borders will fall and bridges materialize. To learn more, click here: [Border Arts Corridor](#)

**Borderlands Theater** Borderlands theater strives to build equitable, joyful, and meaningful collaborations with the local community through innovative theatre and responsive cultural programs ingrained in the heritage, narratives, and lived experiences of peoples rooted across the Sonoran Desert. Borderlands Theater is a professional theater company recognized nationally and internationally for the development and production of theater and educational programs that reflect the diverse voices of the U.S./ Mexico border region. Although focusing on the Latino/Chicano/Mexicano voice as the core voice to nurture and support, Borderlands works interactively with all voices of the region. The "border," both as physical and social landscape, is a metaphor for Borderlands' work. The metaphor allows, invites and even demands, both a regional and an international understanding of what it represents. Border people, in the best sense of the word, are citizens of the world. To learn more, click here: [Borderlands Theater - Tucson](#)

**Borders of Freedom/Contornos de Libertad** is a video exhibition featuring artists living in El Salvador and its diaspora, whose work addresses the concept of freedom from different perspectives, connecting it with intimacy, spirituality, gender, migration and sociopolitical context. Collectively, the works address the theme of freedom and consider what the artists identify as constraints of freedom and ways in which to deal with these issues. The exhibition aims to centralize creative dialogue by artists located in El Salvador as well as across the United States.

Presented in Partnership with Y.ES Contemporary and in the upcoming LACE exhibition Intergalactics: Against Isolation. In collaboration with Centro Cultural Tijuana (CECUT) and La Facultad de Artes. Borders of Freedom includes work from the Y.ES Contemporary Art Loan Program. Founded in February this year, the program makes 30 Salvadoran artist's artworks, part of The Mario Cader-Frech Collection, available for loan internationally. To learn more click here: [ON VIEW | Borders of Freedom/Contornos de Libertad](#)

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**Calpulli Mexican Dance Company**'s mission is to celebrate the rich diversity of Mexican and Mexican-American cultural heritage through dance-based programming including live music. To this end, the organization produces the following:

- Professional Performances via its touring company
- Arts-in-Education and cultural enrichment programming
- Community outreach activities that are free or low-cost and target the underserved Mexican and Mexican-American community

Calpulli celebrates the rich dance and music traditions of Mexico's diverse cultural history interpreted through its unique artistic vision. The fresh, vital repertoire honors Mexico's past and Mexican-American cultural expression in the United States. Calpulli Mexican Dance Company also does business as Calpulli Danza Mexicana. To learn more click here: [Calpulli Dance Company](#)

**Casa Afro** The Afro House in Piñones, installed in this centennial community of valuable matriarchs, pays honor to our maroon ancestors. On a hill in the El Terraplén sector, in one of the highest points of this neighborhood mountain range, the image of the Father of Black History, Arturo Alfonso Schomburg, stands powerful. From every corner of the Afro House, new ideas sprout dressed in art and traversed by the ancestral African legacy. These ideas are nurtured with the legendary knowledge learned in the stoves and "burenes" in the mangroves and lagoons, from fishing, from the healer, from the midwife, from the coal-producing bonfire.

The route of blackness is traced, from the institution of the Afro Corridor, studying and learning from the ancestral cultural practices that are kept alive in the memories and traditions of the Afro-descendant communities in Piñones, Loíza, Puerto Rico, the Caribbean, and the African diaspora, from Alaska to Patagonia, in a diverse group that makes up our Afro-America. Unlearning, with these new ideas, to undress from Eurocentrism and articulate Afrocentric epistemologies and methodologies. Studying Afro-descendant men and women's thought and work from a black neighborhood takes on a powerful dimension.

At a time when the only school (Emiliano Figueroa Torres) existing in the community closed its classrooms to hundreds of students, El Corredor Afro, it's Casa Afro opened the doors to the collective production of Afrocentric critical thinking leading to their own styles of education with references that reflect aesthetics, narrative, and symbols honoring our identity. This is a sacred connection with nature. As organisms of a complex ecosystem, the Piñones community is recognized and valued with its precious mangrove forest, lagoons, beaches, and the exuberant flora and rich fauna make it a precious ecological jewel. Understanding that as living beings in harmonious connection with Mother Earth, we have the duty to protect our mother house, our island house, our community house, our Afro House. To engage, click here: [Casa Afro](#)

**Cerqua Rivera Dance Theatre** To learn more, click here: [Cerqua Rivera Dance Theatre](#)

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**Children's Bilingual Book Festival** Four days of author readings, book events, workshops and more, featuring children's bilingual books in Spanish and English and Native languages and English. Free and open to the public (held annually). To learn more, click here: [Books | Children | Bilingual | Festival | United States](#)

**Cinema Tropical** New York-based Cinema Tropical is a 501(c)(3) non-profit media arts organization that has become the leading presenter of Latin American cinema in the United States. Founded in 2001 with the mission of distributing, programming and promoting what was to become the biggest boom of Latin American cinema in decades, Cinema Tropical brought U.S. audiences some of the first screenings of films such as Amores Perros and Y Tu Mamá También.

Through a diversity of programs and initiatives, Cinema Tropical is thriving as a dynamic and groundbreaking organization experimenting in the creation of better and more effective strategies for the distribution and exhibition of foreign cinema in this country. To learn more click here: [About — Cinema Tropical](#)

**ColectivXs** formed in 2018, born out of a necessity to be seen, heard, and affirmed as Latinx artists. They are storytellers, space makers and takers, collaborators, renovators of “limitations” and “boundaries” into creative opportunities. They are designers of woven platforms, sculptors of our transformed narratives, explorers of seen and unseen borders. They are expressive through written, digital and performative modes relentlessly investigating answers that lead to more questions. To learn more click here: [ColectivXs](#)

**CONTRA-TIEMPO** is a bold, multilingual Los Angeles-based activist dance theater company creating physically intense and politically astute performance work that moves audiences to imagine what is possible.

We create a new physical, visual and sonic vocabulary that collages Salsa, Afro-Cuban, hip-hop, and contemporary dance with theater, compelling text, and original music to bring dynamic multi-modal experiences to the concert stage.

While our performances are consistently electrifying, what sets the company apart most is our unique relationship to our own community. CONTRA-TIEMPO takes an uncompromisingly radical approach to the ways in which artists function within communities and create their work. We intentionally engage diverse audiences, cultivate dancer leaders, and center stories not traditionally heard on the concert stage, using our engagement process to inform and continuously re-fuel our creative process, and vice-versa.

Much like the communities we reach, CONTRA-TIEMPO is itself a tapestry. Our company members are professional dancers, artists, immigrants, educators, activists, organizers, and movers of all types, living and working across Los Angeles and across the country. Each company member lives, expresses,

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and struggles within the varied and infinitely complex political and personal landscapes that Artistic Director, Ana Maria Alvarez seeks to address in our work. To learn more click here: [Contra Tiempo](#)

**Dance in the Desert: A Gathering of Latinx Dancemakers** was founded in 2018 by Yvonne Montoya. For the past three years, a core team of partners, including Erin Donohue, Liz Lerman LLC, Safos Dance Theatre, and AZ ArtWorker a program of Arizona Commission on the Arts funded by the Tremaine Foundation have co-led and co-developed the initiative. The successes of Dance in the Desert are palpable with preliminary impacts on the field. Montoya has been honored with two national fellowships, in part because of her work on DITD. DITD also served as a catalyst for participating dancemakers. After the 2018 gathering, Douglas, AZ-based dancemaker Adriana Harris was selected for the Molly Blank Fund Teaching Artists Program where she was trained in the Kennedy Center arts integration method at Arizona State University Gammage. Harris learned of the opportunity after meeting ASU Gammage staff at DITD. In 2019, “Menudo” a piece by Phoenix-based choreographer Angelina Ramírez that was incubated at DITD, was selected to be performed at Blaktinx in Phoenix and Los Angeles, increasing the visibility and status of an Arizona-based dancemaker. For the most part, these opportunities would not have occurred without DITD providing the resources to incubate new works and the opportunities to build, nurture relationships across communities and geographies.

DITD addresses systemic deficits in dance in the Southwest by providing a space that redresses geographic isolation and centers local expertise. To learn more click here: [DANCE IN THE DESERT](#)

**DePaul Art Museum** hosts free public events as part of their Latinx Initiative and current exhibition LatinXAmerican. To see a full listing, click here: [Public Events | DePaul Art Museum | DePaul University, Chicago](#)

**Descubrimiento: Voice, Place, Identity**, conceived and directed by Kiri Avelar and created as a Latinx artist collective, premiered at El Barrio's Artspace PS109 in East Harlem, NYC on April 13, 2019. The work continues today through a webpage platform, calling for continued conversation centered around themes of *ruido*, *mestiza* consciousness, and Latinidades. This platform seeks to inspire, honor, and question space for Latinx identities to be expressed and includes content to both serve as an archive of the work, as well as to further stimulate the work through 1) an interactive gallery of photos and videos from the premiere, 2) questions to prompt reflection and 3) shared written, oral, and visual perspectives from the audience-community and collaborators. Holding space to share our stories, ongoing contributions from the community are welcome. To connect with the tapestry of this work, please click here: [Descubrimiento: Voice, Place, Identity](#)

**El Museo del Barrio**, New York's leading Latino cultural institution, welcomes visitors of all backgrounds to discover the artistic landscape of Latino, Caribbean, and Latin American cultures. Their richness is represented in El Museo's wide-ranging collections and exhibitions, complemented by film, literary, visual and performing arts series, cultural celebrations, and educational programs. To learn more click here: [El Museo del Barrio |](#)

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**El Puente Arts** El Puente is one of the most comprehensive Latino arts and cultural programs in Brooklyn. El Puente's legacy of pre-professional arts training, led by Frances Lucerna, El Puente's Co-founder, Artistic Director, and current President, has nurtured thousands of young artists some of whom have gone on to professional arts careers, to include three Tony winners. Our pre-professional arts training (both afterschool and in-school Integrated Arts Projects) includes dance, theatre, voice, bomba, film/media art, studio art/public art, breaking (bboy/bgirl) and spoken word. El Puente has received multiple Van Lier Fellowships grants (funded by The New York Community Trust) to support additional intensive professional arts training, coaching and mentoring for aspiring young artists. El Puente Arts produces a robust presenting season that includes performances and cultural events featuring new and recognized local/international artists, as well as the work of our resident youth companies. To address issues of community sustainability and equity, El Puente Arts created CADRE – Community Artists' Development and Resource Exchange. CADRE is a diverse coalition that has become a platform for primarily local Latinx and artists of color to network, collaborate and create projects that will grow and sustain their capacity to lead and contribute to the unique cultural community of North Brooklyn. To learn more, click here: [El Puente Arts](#)

**Ensemble Español Spanish Dance Theater** The mission of the Ensemble Español Spanish Dance Theater is to preserve, promote, and present the Flamenco, Folkloric, Classical, Escuela Bolera and Contemporary Dance and Music traditions of Spain.

The Ensemble Español is the premier Spanish dance company and center in the United States to have in-residence status at a university, making its home at Northeastern Illinois University. Founded by Dame Libby Komaiko in 1975, and incorporated in 1976, the company tours nationally and internationally, provides extensive arts education to young students, maintains a pre-professional training academy, offers university level dance courses for college credit, and conducts a wide range of community outreach programs and classes.

The organization includes 40 dancers, singers, and musicians, as well as an administrative staff. Under the dynamic leadership of artistic director Irma Suárez Ruiz, and executive director Jorge Pérez, the company also produces the annual American Spanish Dance and Music Festival in the Chicago area. To learn more click here: [World Renowned Spanish Dance Theater - Ensemble Español](#)

**ESTAMOS BIEN: LA TRIENAL 20/21** El Museo del Barrio presents ESTAMOS BIEN – LA TRIENAL 20/21, the museum's first national large-scale survey of Latinx contemporary art featuring more than 40 artists from across the United States and Puerto Rico. Originally planned for Fall 2020, the show has been reconceived and expanded as a yearlong initiative, the exhibition debuts summer 2020 with online projects followed by an onsite exhibition in Las Galerías (Galleries) opening Spring 2021. Related public programs featuring curators, artists, invited scholars and other guests will take place throughout the year.



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ESTAMOS BIEN – LA TRIENAL 20/21 is inspired by the critically acclaimed and historic The (S) Files exhibitions held at El Museo between 1999 and 2013, which provided a platform for emerging Latino and Latin American artists from the New York metropolitan region. Reconceived as a Triennial, the exhibition for the first time has expanded its scope to a national scale including artists from California, Texas, Florida, Chicago, Las Vegas, Philadelphia, as well as from the Tristate Area. Utilizing an intersectional approach to Latinx identity, the Curatorial team has selected artists representing a diversity of generations, genders, ethnic, and racial backgrounds. The full list of participating artists will be released in October 2020.

This first iteration of the triennial borrows its title, ESTAMOS BIEN, from the work of participating artist Candida Alvarez, a former member of El Museo's curatorial team in the 1970s and the only artist in the show with a previous exhibition history with the institution. Her painting *Estoy Bien* (2017) takes its title from the resilient and obliquely sarcastic response to the aftermath of Hurricane Maria in Puerto Rico. Now pluralized, the phrase resonates with the present-day moment, as the works in the exhibition address issues of race and identity politics, gentrification and displacement, climate change, as well as the particular effects of the global pandemic to Latinx and other BIPOC populations. To engage, click here: [ESTAMOS BIEN - LA TRIENAL 20/21](#)

**Festival of Latin American Contemporary Choreographers** ¡FLACC! supports emerging and established Dance Artists of the Latina/o/x Diaspora who are choosing to make dances of the non-traditional, border-crossing, rule-breaking, cutting-edge, queer, avant-garde, contemporary, curious, experimental, abstract, sensitive, hybridized, neo-classical, or revolutionary varieties. For our purposes, choreographers with "Latin American" cultural heritage or ancestry are defined by all countries that speak Spanish, Portuguese, or Indigenous languages in the Americas- from the Borderlands of the US to the tip of South America, including many of the Caribbean Islands. Indigenous contemporary choreographers of North America and US-born Chicana/o/xs and Latina/o/xs are also invited to apply to this Festival.

¡FLACC! is committed to giving our greater community of Latina/o/xs more access and exposure to contemporary modern and experimental dance forms by offering affordable tickets to the show, panel discussions with the artists, teaching by local Latina/o/x dance educators, hosting international choreographers and aligning with Dancers' Group as our fiscal sponsors. We are also committed to bringing Bay Area Latino/a/x choreographers out of isolation and into a supported arena by providing work-in-progress feedback showings to help in the creative process by engaging with colleagues and established artists who are committed to support FLACC.

FLACC's educational component provides opportunities for FLACC artists to engage with schools locally and internationally. This includes: Offering student tickets to the show, workshops and symposia in high schools, colleges, private studios, community organizations, conferences and other dance festivals. To learn more click here: [Festival of Latin American Contemporary Choreographers](#)

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**Futuro Media** creates multimedia content for and about the new American mainstream in the service of empowering people to navigate the complexities of an increasingly diverse and connected world.

The Futuro Media Group is an independent nonprofit organization producing multimedia journalism that explores and gives a critical voice to the diversity of the American experience. Based in Harlem and founded in 2010 by award-winning journalist Maria Hinojosa, Futuro Media is committed to telling stories often overlooked by mainstream media by expanding narratives as we report on issues where we see a lack of racial equity. Futuro Media produces Peabody Award winning **Latino USA**, the longest running national Latino news and cultural public radio program; **In The Thick**, a political podcast from the perspective of journalists of color; **Latino Rebels**, a pioneering digital news outlet founded by Julio Ricardo Varela that reaches millions through its website, radio programming, and podcasts; and Futuro Studios, Futuro Media's newest creative division, focusing on original podcasts and programming. To listen & read more, click here: [Latino USA](#) & [Latino Rebels](#)

**The Hispanic Society of America** was founded in 1904 by Archer Milton Huntington (1870-1955) with the object of establishing a free, public museum and reference library for the study of the art and culture of the Spain, Portugal, Latin America, and the Philippines. The collections of the Hispanic Society are unparalleled in their scope and quality outside of Spain, addressing nearly every aspect of culture in Spain, as well as a large part of Portugal and Latin America, into the 20th century.

With more than 900 paintings and 6,000 watercolors and drawings, the Hispanic Society offers a comprehensive survey of Spanish painting and drawing, including masterworks by El Greco, Velázquez, Goya, and Sorolla. Similarly, the collection of sculpture contains outstanding pieces from the first millennium B.C. to the early 20th century. Magnificent examples of ceramics, glass, furniture, textiles, ironwork, and jewelry abound among the more than 6,000 objects in the Society's varied collections of decorative arts.

Among the works on paper, 15,000 prints afford a unique view into the graphic arts in Spain from the seventeenth to the early 20th century. More than 175,000 photographs from 1850 through the early 20th century document the art, culture and customs of Spain and Latin America. The Library offers unrivaled resources for researchers interested in the history and culture of Spain, Portugal, Latin America, and the Philippines, with more than 300,000 books and periodicals, including 15,000 volumes printed before 1701, along with over 250,000 manuscripts, letters, and documents dating from the 11th century to the present. To learn more click here: [Hispanic Society of America](#)

**Hispanico Culture Arts** Founded in 2018, Hispanic Culture Arts is an arts education organization that provides a curriculum focused on the classical music and dance of Spain and Latin America. Past and current clients include PS 8 "Luis Belliard" (NYC), Seely Place Elementary School (Scarsdale), New York School for the Deaf, Hispanic Society Museum & Library, Ballet Hispanico, and the Poe Visitors Center in the Bronx.

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Building on a 10-year collaboration as performing artists and art educators in the Hispanic Classical Arts, mezzo-soprano, Anna Tonna, and Spanish dance artist, Anna de la Paz are active performers, teachers, and recordings artists in the United States and Spain, showcasing music, dance and history of Spain and Latin America, from the colonial era to the present.

As performing artists they have been featured by festivals, foundations, and universities; as performers and scholars in the United States and abroad. Anna de la Paz and Anna Tonna participated in training programs to become teaching artists through the auspices of programs at City Center and Lincoln Center respectively. To learn more, click here: [Hispanic Culture Arts: Home](#)

**The José Limón Dance Foundation** exists to perpetuate the Limón legacy and its humanistic approach to movement and theater, and to extend the vitality of that vision into the future, through performance, creation, preservation and education.

The José Limón Dance Foundation supports two entities: the Limón Dance Company, this country's first modern dance repertory company, and the Limón Institute, an educational and archival resource center. In our home-base of New York City, the Limón Institute reaches close to 5,000 students and scholars annually through its education programs (including Limón4Kids), archival library, and New York City classes and workshops.

Founded in 1946 by José Limón and Doris Humphrey, the Limón Dance Company has been at the vanguard of American Modern dance since its inception and is considered one of the world's greatest dance companies. Acclaimed for its dramatic expression, technical mastery and expansive, yet nuanced movement, the Limón Dance Company illustrates the timelessness of José Limón's work and vision. The Company's repertory, which includes classic works in addition to new commissions from contemporary choreographers, possesses an unparalleled breadth and creates unique experiences for audiences around the world.

Choreographer and dancer José Limón is credited with creating one of the world's most important and enduring dance legacies— an art form responsible for the creation, growth and support of modern dance in this country. Numerous honors have been bestowed upon both Limón and the Company he founded seventy-three years ago in 1946, including most recently the White House's 2008 National Medal of Arts for Lifetime Achievement. José Limón's story is a powerful vehicle for reaching young people today. Immigrating to the United States from Mexico in 1918, Limón is considered one of Mexico's greatest artistic exports, and a role model for Latino communities throughout the United States. Limón4Kids is an important addition to the Institute's mission, taking the Limón legacy directly into the classrooms of the most under-represented New York City public schools and community centers. To learn more click here: [Dance Company | Limon | United States](#)

**La Pocha Nostra** La Pocha Nostra is a transdisciplinary arts organization & 501-c3 non-profit that provides a support network and forum for artists of various disciplines, generations, gender

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complexities and ethnic backgrounds. La Pocha is devoted to erasing the borders between art and politics, art practice and theory, artist and spectator. For 25+ years, LPN has intensely focused on the notion of collaboration across national borders, race, gender and generations as an act of radical citizen diplomacy and as a means to create “ephemeral communities” of rebel artists.

La Pocha Nostra’s performance work mixes experimental aesthetics, activist politics, Spanglish humor and audience participation to create a "total experience" for both live and online audience member/reader/viewer. Continually developing multi-centric narratives and large-scale performance projects from a border perspective, La Pocha Nostra creates what critics have termed "Chicano cyber-punk performances," and "ethno-techno art." In the work, cultural borders have moved to the center while the alleged mainstream is pushed to the margins and treated as exotic and unfamiliar, placing the audience members and readers in the position of "foreigners" or "minorities."

La Pocha Nostra’s artwork has been presented at over a thousand venues across the US, Canada, Mexico, Spain, the UK, Germany, Haiti, Latvia, Belgium, Greece, Switzerland, Italy, Sweden, Norway, Finland, Poland, Russia, Australia, South Africa, Colombia, Puerto Rico, Cuba, Brazil, Peru, Venezuela and Argentina. La Pocha Nostra has participated in the following Biennales: Venice, Documenta, Havana, The Whitney Museum, Sydney, Liverpool, Thessaloniki and Mercosur, and they performed at the Venice Biennale Performance Art Week. The troupe’s photo-performances are now in the permanent collections of Daros Foundation (Zurich), Galeria Artificios (Gran Canaria), the MAM (Mexico City), and the Getty (Los Angeles), among other institutions.

Every year, LPN conducts a summer and a winter performance art school in which La Pocha Nostra's radical pedagogy (a site-specific performance methodology that has been developed during the last 10 years) is shared with large groups of radical artists spanning three generations. The site for this pedagogical adventures changes every year. In 2020 we held our first ever Virtual School of Dreams & Psychomagic over 5-weeks including 36 artists from 10 different countries and culminating in an international live art and film festival online. To learn more, click here: [La Pocha Nostra](#)

**Latin Ballet of Virginia** The Latin Ballet of Virginia is a Non-Profit Performing Arts Organization that enriches and connects communities through Latin cultural dance experiences. To learn more click here: [The Latin Ballet of Virginia](#)

**Latinx Abstract** is a groundbreaking exhibition, focusing on the work of ten contemporary artists who work with varied media and approaches, and are united by their dedication to abstract languages. The exhibition includes work by figures who are relatively young and whose careers span little more than a decade, to those who have been active for a half century or more. This cross-generational representation is central to the exhibition, demonstrating that abstraction is an enduring, if overlooked, tendency among Latinx artists. These artists produce work that falls outside expected notions of “Latinx art” — if such a category even exists. Their bodies of work are neither figurative nor culturally specific nor political in the traditional or overt sense. Nevertheless, their allegiance to this

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mode can be viewed as a form of political expression when art that embodies race and ethnicity, or that displays emblems of culture, are seen by many as the legible, acceptable norm. Exhibition artists include Candida Alvarez, Karlos Cárcamo, Maria Chávez, Alejandro Guzmán, Glendalys Medina, Freddy Rodríguez, Fanny Sanín, Mary Valverde, Vargas-Suarez Universal, and Sarah Zapata.

The history of abstract art in the United States is predicated on a long established narrative, one that champions certain voices, movements and regions, and that promulgates this narrative through major museum exhibitions and permanent collections, academic courses, and in the writings of scholars and critics. Efforts by many art historians and curators over the last two decades have worked to rewrite this view of art history, bringing to the forefront much that had been excluded, especially the oeuvres of such African American artists as Norman Lewis, Alma Thomas, and Howardena Pindell. An even more comprehensive history, one that would consider numerous, diverse artists whose oeuvres should be contextualized on their own terms as well as within the history of American art, would include many Latinx artists, who remain largely absent from the critical discourse on abstraction.

Significantly, the artwork in this exhibition reveals an unusually broad range of sources and influences, not only the oeuvres of canonical abstract artists from the last century, but also, more individual and idiosyncratic sources — Indigenous cultures in the Americas; mathematics, astronomy, and computer science; and aspects of popular culture like graffiti and hip hop. These bodies of work express, on the one hand, a desire to push against limitations and stereotypical expectations imposed upon Latinx artists and on the other, the need to reassess the scope and history of abstract art itself. To engage, click here: [Latinx Abstract](#)

**Latinx Diaspora: Stories from Upper Manhattan**, a mural program created in celebration of the rich and complex history of the Latinx community in Washington Heights from the late 1800s to the present. The mural program, created by artists Carlos Jesus Martinez Dominguez (FEEGZ), DISTER RONDON, Danny Peguero, and Carla Torres, is the result of a commission inspired by the HBO documentary, *Siempre, Luis*, relating the life and work of Luis A. Miranda, Jr., a Puerto-Rican community activist, prominent New York political consultant, and long-time Washington Heights resident. In August of 2020, the Northern Manhattan Arts Alliance (NoMAA) in partnership with HBO conducted a call for submissions from local artists to create works that reflect key moments in history of Latinx immigration to Washington Heights. The commission was first unveiled as a single double-sided wall on La Plaza de las Americas, United Palace for two weeks in October 2020. The Audubon Terrace installation presents the series in two sections, inviting an alternate viewing experience at an important Washington Heights landmark shared by the Hispanic Society Museum & Library and Boricua College. This exhibit brings together art, culture, and community in Washington Heights, transforming a section of Audubon Terrace and sharing the story with the surrounding area, all of New York City, and beyond. To learn more, click here: [Latinx Diaspora: Stories from Upper Manhattan](#)

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**Latinx in Publishing** We are a network of book professionals committed to supporting and increasing the number of Latino/a/x in the publishing industry, as well as promoting literature by, for, and about Latino/a/x people. To learn more, click here: [Latinx in Publishing](#)

**Latinx Hispanic Dancers United/Latinx Hispanx Danza Unidos** Latinx Hispanic Dancers United (LHDU) is an intersectional culturally centered caucus, community, and network comprised of national working Latinx and Hispanic dance artists, educators, administrators, and teachers. Through LHDU, artists and administrators come together to form coalitions and build a national community through discussing and exploring topics affecting artists of color, in particular Latinx and Hispanic artists. LHDU provides a pipeline from which resources and ideas can be exchanged between members. Collaboration, resource exchange, political power, uplifting community, "paying it forward" and "sharing it sideways" is encouraged and espoused. Through this initiative Latinx and Hispanic dance artists claim a much needed collective cultural space and unify their voices to engage the national dance field.

LHDU current projects include creating the national register and directory of Latinx and Hispanic dance artists and presenting venues, developing touring opportunities (including a yearly conference and showcase tour), championing cross country collaborations between artists, and bringing visibility to local Latinx and Hispanic contributors in regional dance ecosystems.

LHDU began as an initiative of choreographer David Herrera and David Herrera Performance Company in San Francisco, CA. The LHDU/SF Chapter boasts 35 members, while national membership includes artists from across the country including in Los Angeles, Seattle, Arizona, Washington D.C. tri-state, Chicago, NYC, Florida, and Puerto Rico. To learn more, click here: [Latinx Hispanic Dancers United | dh-performance-co-](#)

**The Latinx Project** at New York University explores and promotes U.S. Latinx Art, Culture and Scholarship through creative and interdisciplinary programs. Founded in 2018, it serves as a platform to foster critical public programming and for hosting artists and scholars. We are especially committed to examining and highlighting the multitude of Latinx identities as central to developing a more inclusive and equitable vision of Latinx Studies. To learn more click here: [The Latinx Project at NYU](#)

**LOUD! (LIVING OPERA, UNDERSTANDING DIVERSITY)** is the brain child of Teniqua Broughton (founder and CEO of VerveSimone Consulting) and Luis "Weezy" Egurrola (Founder/Co-Artistic Director of Epik Dance Company and coach of the Hip Hop Squads of both the Phoenix Mercury and Phoenix Suns).

It is designed to connect communities near and far through discussions and performances via a focus on diverse cross-sections – with a particular focus on the BIPOC community, showcasing arts and culture in the Southwest, and highlighting stories that are focused on music and grounded in their sometimes-surprising connections to the world of opera. To learn more click here: [AZ Opera LOUD!](#)

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**National Association of Latino Arts and Cultures (NALAC)** Since 1989, the National Association of Latino Arts and Cultures has delivered programs that stabilize and revitalize the US Latino arts and cultural sector via funding, leadership training, convenings, research, and advocacy.

Our constituency is a multi-generational, multi-ethnic, and interdisciplinary community that includes thousands of Latino artists and hundreds of nonprofit Latino arts and cultural organizations in urban and rural communities.

NALAC envisions a cultural landscape that fully values and integrates the essential contributions of an expanding Latino arts field and its dynamic workforce.

NALAC activates the transformative qualities of art and culture by investing educational, financial and relationship-building resources in order to bolster artistic excellence, cultivate responsive cultural stewardship, strengthen career development, advance diversity of perspective, foster sites of belonging, and invigorate community discourse.

NALAC stimulates and facilitates intergenerational dialogues among disciplines, languages, and traditional and contemporary expressions. To learn more click here: [National Association for Latino Arts and Cultures \(NALAC\)](#)

**The National Hispanic Cultural Center** is dedicated to the preservation, promotion and advancement of Hispanic culture, arts and humanities. The Center presents exhibitions, lectures, book readings, performing arts and educational programming that are meaningful to the local community. It offers the Hispanic, Chicano and Latinx artist a place to present their work and bring it to the national stage. The NHCC is committed to making a cultural home for the diverse identities that shape the community.

The NHCC is located in the historic neighborhood of Barelitas, on the corner of Avenida Cesar Chavez and Avenida Dolores Huerta. The Center encompasses a 20-plus-acre campus which includes a plaza, three theaters, an art museum, a historic designated building, an education center, a library, a genealogy center, and a restaurant. The NHCC also houses the Spanish Resource Center, a branch of the Spanish Embassy, and Instituto Cervantes. The National Hispanic Cultural Center is a division of the New Mexico Department of Cultural Affairs and is further supported by the National Hispanic Cultural Center Foundation. To learn more click here: [National Hispanic Cultural Center - Home](#)

**National Institute of Flamenco** The mission of the National Institute of Flamenco is to preserve and promote flamenco's artistry, history, and culture by presenting the finest flamenco in the world and by educating the American family in this art form while emphasizing the positive influence of art on family and community. To learn more click here: [National Institute of Flamenco](#)

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**National Museum of Mexican Art** In 1982, Carlos Tortolero organized a group of fellow educators and founded the Mexican Fine Arts Center Museum, which opened its doors in 1987. The goal was to establish an arts and cultural organization committed to accessibility, education and social justice. The museum also provided a positive influence for the local Mexican community, especially since many other art institutions did not address Mexican art.

Over the years, the institution has grown, its audience has broadened, and its reach now extends across the United States and beyond. To support this evolution, in 2001, the museum expanded to a 48,000 square-foot, state-of-the-art facility in the heart of Pilsen and in 2006 we unveiled a new name, the National Museum of Mexican Art. While our presence has grown, the NMMA remains true to our mission: To stimulate knowledge and appreciation of Mexican art and culture from both sides of the border through a significant permanent collection of Mexican art, rich visual and performing arts programs, high quality arts education programs and resources and professional development of Mexican artists. The Museum welcomes all people and strives to foster a world where all are included.

Today, the National Museum of Mexican Art stands out as one of the most prominent first-voice institutions for Mexican art and culture in the United States. We are home to one of the country's largest Mexican art collections, including more than 11,000 seminal pieces from ancient Mexico to the present. As the first Latino museum accredited by American Alliance of Museums, we recognize our unique responsibility to present exhibitions of artistic and cultural value and to deliver high-quality education that demonstrates the breadth and depth of Mexican art, culture and history. To learn more click here: [National Museum of Mexican Art](#)

**OCA** is making Afro-Latinx movement, history, and tradition relevant in American contemporary dance with a community of multicultural artists and collaborators from various disciplines. To learn more, click here: <http://ocadance.com/>

**PARA.MAR Dance Theatre** is a Chicago-based contemporary ballet repertory company, founded in 2020 and directed by award-winning choreographer, Stephanie Martinez. Meaning together, with, and for, "PARA" represents the vision, purpose, and commitment to celebrating identity and creating community through contemporary ballet. Together, with the belief that inclusion leads to innovation, and that dance is an essential mode of human expression, PARA.MAR's mission is to empower and elevate diverse voices in contemporary ballet by providing performances and programming rooted in artistic excellence, radical accessibility, and reflective of the unique identities of the communities it serves. To learn more, click here: [PARA.MAR Dance Theatre](#)

**Pepatián** PEPATIÁN: Bronx Arts COLLABorative is a South Bronx-based organization dedicated to creating, producing and supporting contemporary multi-disciplinary art by Latinx and Bronx-based artists. To learn more, click here: [Pepatian](#)



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**Playas de Tijuana Mural Project** The Playas de Tijuana Mural Project poses the question: Who Counts as a Childhood Arrival to the United States? In response, it portrays the myriad of stories behind the United State's Childhood Arrivals dilemma through community activism, muralism, portraiture, digital storytelling, and digital humanities. To learn more, click here: [mural-project](#)

**Power of the Performing Arts: Uniting Artists While Apart** Johanna Kepler founded the interview series project Power of the Performing Arts: Uniting Artists While Apart on March 9th 2020. Her goal is to make a platform in which artists can continue to share their stories, create community through technology, and raise awareness on how the COVID-19 pandemic is affecting performing artists in the US and around the world. Currently over 200 artists are involved in this interview series. Johanna has interviewed performing artists, directors, choreographers and producers from on and off Broadway, regional theaters across the country, as well as major dance companies such as Martha Graham Dance Company, Hubbard Street Dance Chicago, New York City Ballet, Gibney Dance, Alvin Ailey American Dance Theater, Dance Theatre of Harlem, independent artists and more.

All of the interviews will also be translated into Spanish to reach a wider audience and include a larger demographic whose primary language may not be English. As a Latina and immigrant herself Johanna's main focus in community engagement is the idea of access. Who do you reach? Who do you let reach you? To learn more click here: [TPOTPA: About](#)

**Repertorio Español** was founded in 1968 to introduce the best of Latinx, Spanish and Hispanic-American theatre in distinctive, quality productions, and to bring theatre to a broad audience in New York City and across the country, including seniors, students and Hispanics of all national backgrounds.

Repertorio Español is the vision of the late Producer Gilberto Zaldívar and Artistic Director Emeritus René Buch. They combined forces in 1968 to produce excellent theatre in Spanish. Robert Weber Federico joined them in 1971 and was named Executive Producer in 2005. At the Gramercy Arts Theatre since 1972, Repertorio has presented an unparalleled body of theater that promotes and divulges the rich heritage of Hispanic theatre.

The Company presents over 300 performances of 15 different productions in rotating repertory and guest events annually. The productions, some of which remain in repertory for many years, are directed, designed and performed by a talented ensemble of experienced and emerging Latino theatre artists from diverse Spanish-speaking nations as well as the United States. The company's productions are most often performed in Spanish with English captions opening the door to non-Spanish speakers to experience Latino theater as well.

Furthermore, education is fundamental to Repertorio's mission. The Company's commitment to education is visible through the work of ¡Dignidad!, a word that means both dignity and self-esteem. This remarkable initiative has been sharing theatre with students and teachers since

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1971. Each year, there are 100 schoolday matinee performances for the benefit of high school students, many of who are attending theatre for the first time. In 1998, ¡Dignidad! expanded its outreach with in-school artistic residencies, family workshops and teacher training sessions.

Dedicated to the next generation of Latino artists, Repertorio has been cultivating playwrights since 1984. Additionally, the annual MetLife Nuestras Voces National Playwriting Competition, founded in 2000, has been generating new Latino theatre for the 21st century. The Company also fosters recently graduated directors thanks to The Edward and Sally Van Lier Fellowship for Directors, established in 1998.

The artistic achievements of Repertorio Español are built on the support of its audience and individual donors as well as collaborative efforts with corporations, government agencies and foundations. Repertorio, a vital component of the community, remains committed to artistic innovation and educational responsibility, thereby creating outstanding, relevant theatre for everyone. To learn more click here: [Repertorio Español](#)

**Rosie Herrera Dance Theatre** Since their discovery in 2009 by Charles Reinhart after the premiere of *Various Stages of Drowning: A Cabaret*, Rosie Herrera Dance Theatre has quickly become a beloved fixture in the contemporary arts scene in Miami. With a whirlwind success that has taken them from sold out performances at the prestigious American Dance Festival (ADF), The Adrienne Arsht Center for the Performing Arts of Miami Dade County and most recently The Baryshnikov Arts Center NYC, the company is becoming a force to be reckoned with in the national dance scene.

Known for its diverse ensemble that consists of some of Miami's most brilliant performers and creators ranging in genres from theater, performance art, opera, drag, and contemporary ballet, RHDT has had the privilege of performing 4 ADF commissioned pieces and premiering them at the festival as well enjoying unprecedented success in Miami. Their NYC premiere of *Various Stages of Drowning: A Cabaret* was said by Kayt MacMaster of BroadwayWorld.com to be "so innovative, searing and disturbing..." that it warranted "repeat viewings..." and their NYC premiere of *Dining Alone* was hailed by Deborah Jowitz as "earthy, poetic and beyond dada imaginative." To learn more click here: [Rosie Herrera Dance Theatre](#)

**Poderistas** The seeds for Poderistas™ were planted during the 2018 midterm elections when Eva Longoria, America Ferrera, and several more Latina activists were rallying the Latino vote. As they hopped from city to city advocating for candidates and their platforms, one fundamental question kept popping up in their minds: If Latinas are such a key piece of the electorate, why aren't we doing more to advocate for ourselves?

Over the next two years, they formed a groundbreaking coalition of 10 prominent Latina activists from a variety of backgrounds. Their mission: To build a community that inspires, affirms, and informs Latinas, whether it's about current events, raising bilingual kids, or how to ask for a raise. Their

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purpose: To help Latinas leverage their power, not just in their own lives and families, but also within their communities.

Poderistas™ is lifting Latina power and leadership. We are a place for affirmation and inspiration — the place that knows you, that gets you, and encourages you to go out and conquer the world. Welcome home. To learn more click here: [Poderistas](#)

**Somos** Today, there are roughly 60 million Latinx people living in the U.S. - Each one of us with our own unique cultural experiences and points of view. We are launching Somos, a cross-platform channel created in collaboration with the Latinx staff at Refinery29. We seek to elevate, educate, and inspire a new generation of changemakers committed to Latinx visibility. We'll explore the unique issues that affect us and dive into the parallels and contrasts that make our community so rich, all while celebrating nuestras culturas. [Somos Latina Women: Beauty, Lifestyle, Fashion, & News](#)

**Tamarindo Podcast** Tamarindo is a Latinx empowerment podcast discussing politics, culture, and how to keep your calma with well-being practices and self-love. Every other Wednesday, hosts Brenda and Ana Sheila have insightful conversations on race, gender, representation and life. Tamarindo has been featured in Oprah Magazine, mitu, CNN, Latino USA, Latina Magazine, Variety magazine's Entertainment and Tech Summit and Hip Latina. Subscribe on Apple Podcasts today or wherever you listen to podcasts. To connect, click here: [tamarindo](#)

**U.S. Latinx Art Forum** The U.S. Latinx Art Forum champions artists and arts professionals engaged in research, studio practice, pedagogy, and writing. We generate and support initiatives that advance the vitality of Latinx art through an intergenerational network that spans academia, art institutions, and collections. To learn more, click here: [US Latinx Art Forum](#)

**Vanessa Sanchez y La Mezcla** La Mezcla is a polyrhythmic, multidisciplinary San Francisco-based dance and music ensemble rooted in Chicana, Latina and Indigenous traditions and social justice. Founded in 2014 by Vanessa Sanchez, their work brings together Tap dance, Son Jarocho and Afro-Caribbean rhythms to bring the often unseen histories and experiences of communities of color to stages, streets and fields. Through elaborate rhythmic arrangements and choreography, performances by La Mezcla cross musical genres and dance styles. To learn more, click here: [Vanessa Sanchez and La Mezcla.](#)

**Vida Americana Exhibit at the Whitney Museum of American Art** Mexico underwent a radical cultural transformation at the end of its Revolution in 1920. A new relationship between art and the public was established, giving rise to art that spoke directly to the people about social justice and national life. The model galvanized artists in the United States who were seeking to break free of European aesthetic domination to create publicly significant and accessible native art. Numerous American artists traveled to Mexico, and the leading Mexican muralists—José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros—spent extended periods of time in the United States, executing

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murals, paintings, and prints; exhibiting their work; and interacting with local artists. With nearly 200 works by over sixty Mexican and American artists, this exhibition reorients art history by revealing the profound impact the Mexican muralists had on their counterparts in the United States during this period and the ways in which their example inspired American artists both to create epic narratives about American history and everyday life and to use their art to protest economic, social, and racial injustices.

This exhibition is organized by Barbara Haskell, curator, with Marcela Guerrero, assistant curator; Sarah Humphreville, senior curatorial assistant; and Alana Hernandez, former curatorial project assistant. To learn more click here: [Vida Americana: Mexican Muralists Remake American Art, 1925–1945](#)

**Yjastros: The American Flamenco Repertory Company** In 1999, Yjastros: The American Flamenco Repertory Company set forth on an artistic journey that would become America’s most distinctive flamenco project. This revolutionary performance entity combined the mosaic quality of the American Repertory Company with the authentic idiom of flamenco, creating a living archive of choreographic masterworks. [The Company](#)