

Carlos A. Cortéz, *José Guadalupe Posada*, 1981, signed 1983, linocut on paper mounted on paperboard, Smithsonian American Art Museum, Gift of Tomás Ybarra-Frausto, 1995.50.9, © 2020, Dora Katsikakis

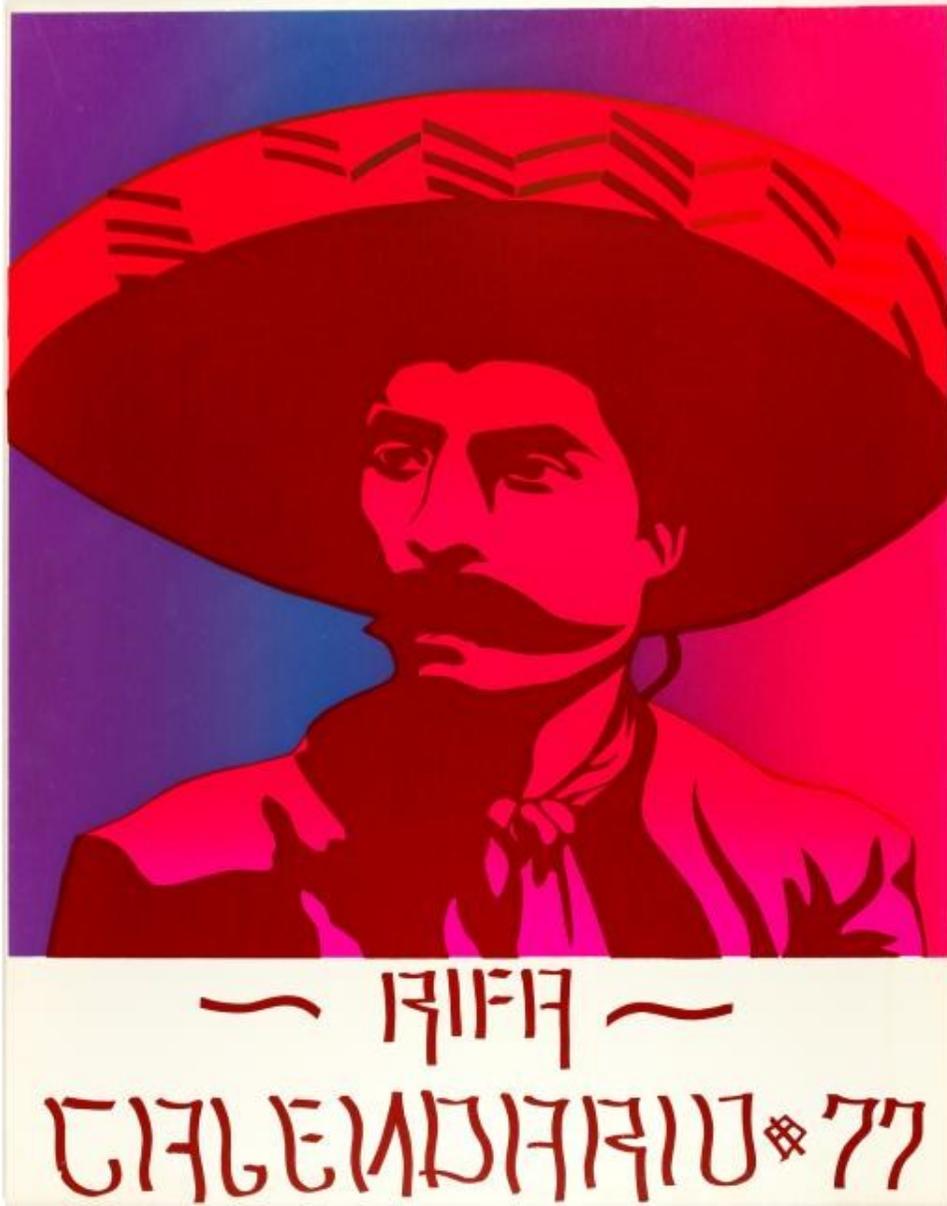
Leonard Castellanos  
born Los Angeles, California 1943

*RIFA*, from *Méhicano 1977 Calendario*  
1976

screenprint on paperboard

Museum purchase through the Luisita L. and  
Franz H. Denghausen Endowment, 2012.53.1

For his contribution to the 1977 calendar cover, Castellanos included a psychedelic-hued portrait of Emiliano Zapata, one of the celebrated leaders of the Mexican Revolution. Chicano artists saw themselves as continuing Zapata's legacy of resistance efforts for land and indigenous rights. Beneath the portrait, the artist includes the Chicano slang phrase "rifa," which means "we are the best." This boastful reference is prevalent among early Chicano arts iconography.



Leonard Castellanos, *RIFA*, from *Méhicano 1977 Calendario*, 1976, screen-print on paperboard, Smithsonian American Art Museum, Museum purchase through the Luisita L. and Franz H. Denghausen Endowment, 2012.53.1, © 1976, Leonard Castellanos

Carlos A. Cortéz  
born Milwaukee, Wisconsin 1923;  
died Chicago, Illinois 2005

*José Guadalupe Posada*  
1981, signed 1983  
linocut on paper mounted on paperboard  
Gift of Tomás Ybarra-Frausto, 1995.50.9

During the civil rights era, Chicano artists admired the work of José Guadalupe Posada, whose cartoons and broadsides expressed political discontent before and during the Mexican Revolution. Cortéz considered Posada his artistic godfather and depicted him on several occasions. Shown frontally with his gaze toward the viewer, Posada holds a zinc plate. Looking over his shoulder is the skeleton diva “La Catrina,” a fancy-hatted figure Posada popularized in his penny broadsides. With Posada and Catrina’s close association with the annual Día de los Muertos (Day of the Dead) observance, Cortéz may also be offering a humorous yet stark reminder of humanity’s transience.

Linda Zamora Lucero  
born San Francisco, California

*Lolita Lebrón, ¡Viva Puerto Rico Libre!*

1975

screenprint on paper

Gift of Tomás Ybarra-Frausto, 1995.50.34

Lucero learned about Lolita Lebrón, a radical Puerto Rican nationalist, when she traveled to Cuba as a college student. Lebrón became a symbol of Puerto Rican independence. Lucero, who sympathized with her cause, wedded Lebrón's likeness and words to the Puerto Rican flag, which appear beneath her pensive portrait.

Lolita Lebrón was a Puerto Rican nationalist leader. In 1954, she and three others fired shots into the U.S. House of Representatives and demanded full independence for Puerto Rico, which had become a U.S. commonwealth two years earlier. Five members of Congress were injured. For her role as the leader of the attack, Lebrón served half of a fifty-year prison sentence before she was granted clemency by President Jimmy Carter. She continues to be an iconic figure in the ongoing movement for Puerto Rican independence.



Barbara Carrasco, *Dolores*, 1999, screenprint on paper, Smithsonian American Art Museum, Museum purchase through the Frank K. Ribelin Endowment, 2020.22.7, © 1999, Barbara Carrasco

Barbara Carrasco  
born El Paso, Texas 1955

*Dolores*  
1999

screenprint on paper  
Museum purchase through the Frank K. Ribelin  
Endowment, 2020.22.7

Carrasco chose to create a portrait of Dolores Huerta at a time when the groundbreaking labor organizer was sadly underrecognized for her pivotal role as the cofounder of the United Farm Workers union. The brightly hued print, which references Huerta by first name only, urges viewers to recognize female leadership. The close-up of Huerta's face recalls Andy Warhol's celebrity portraits, casting a beautiful and tireless labor leader as a new kind of icon.

Since the 1950s, Dolores Huerta has been a tireless advocate for the rights of workers, immigrants, and women. Along with César Chávez, Huerta cofounded the pivotal United Farm Workers. Huerta was the labor union's chief lobbyist and contract negotiator, and she coined the popular phrase "Sí se puede" (Yes, we can).



Linda Zamora Lucero, *Lolita Lebrón ¡Viva Puerto Rico Libre!*, 1975, screenprint on paper, Smithsonian American Art Museum, Gift of Tomás Ybarra-Frausto, 1995.50.34