Call for Papers

Hemisphere: Visual Cultures of the Americas
Volume 12: “U.S. Latinx Art, Then, Now, and Tomorrow”
Fall 2019

Latinx art in the United States has been historically underrepresented in, if not ignored by, major educational and art institutions, and scholarly publications. For the past 50 years or so, however, Latinx art has been featured in community centers and galleries around the country, as well as by more localized, community-oriented museums, such as El Museo del Barrio in New York City (founded in 1969) or the Mexican Fine Arts Center Museum in Chicago (founded in 1982; now, the National Museum of Mexican Art). It has only been in the last three decades or so that Chicano art history courses have been offered at colleges and universities, and more recently, that Chicano/Latinx art has been actively collected by major museums and exhibited in the U.S. and abroad, such as the well-received Chicano art show, “Bridges in Times of Walls/Puentes en época de muros” at the Carrillo Gil Art Museum in Mexico City.

Over the past 10 years, U.S. Latinx art has been undergoing a process of re-evaluation resulting in significant developments, such as the hire of the first curator of Latino Art at the American Art Museum at the Smithsonian in Washington, D.C., and the founding of a new museum of Chicano art in Riverside, California featuring the collection of comedian/actor, Cheech Marin. Organizations, such as the Ford Foundation, have also been channeling funds into cultivating interest in Latinx art, exemplified by the U.S. Latinx Art Forums the Ford has been organizing nationwide in cities, like Santa Fe, New Mexico. Similarly, Latinx art conferences are being organized around the country, such as, the ongoing Latino Art Now conferences and the Latinx Art Sessions recently held at the Pérez Art Museum Miami. The coeval emergence of scholarly publications, such as the U.S. Latinx Art Forum Newsletter and Latin American and Latinx Visual Culture, a new journal produced at UCLA, reflects the traction that Latinx art is building among academics, curators, collectors, and interested members of the public.

Most of the activity revolving around the production, collecting, and study of Latinx art has been logically concentrated in those areas of the country with significant Latinx populations, such as New York, Florida, the Southwest, and the West coast. In spring 2019, the National Association for Chicana and Chicano Studies (NACCS) conference will be held in Albuquerque, New Mexico. This year’s theme is, “Indigenous Knowledge for Resistance, Love, and Land: Lecciones for our Children, for our Future.” Recognizing these developments and desiring to, both, contribute to ongoing conversations about the status of Latinx art in the U.S. and focusing attention on Latinx artists, the next issue of Hemisphere: Visual Cultures of the Americas will focus on the theme: “U.S. Latinx Art, Then, Now, and Tomorrow.” The Hemisphere editorial committee seeks scholarly essays that present interdisciplinary research on the work of Latinx
artists in the United States from any period starting in the 18th century through the present, from any region of the country, and in any form and medium. Our hope is to identify and feature new research based in creative approaches drawn from the increasingly overlapping fields of art history, visual and material culture studies, gender studies, queer studies, social activism and politics, and others.

Potential topics for essays may include, but are not limited to:
- Art as an agent of social transformation
- Historiography of U.S. Latinx art
- Historiography of Chicanx art
- The formation, construction, and policing of identity
- Transculturation and hybridization
- Representations of colonization and anti/de-colonial methods
- Immigration and migration
- Cultural genocide and colonized lands
- Iconography of Latinx or Chicanx art
- Questions of authenticity and reinventing traditions
- Representations of resistance
- Uses (and abuses) of history
- Contemporary art criticism
- Collecting and exhibiting practices
- Queer Latinidad
- Latinx futurisms
- Multi-generation, non-immigrant Latinx communities in the U.S.

Guidelines for Submission:
- Completed works by M.A. and Ph.D. students, including essays (20–30 pages in length) and reviews or interviews (5–10 pages in length) will be considered for publication in Volume 12 of Hemisphere: Visual Cultures of the Americas via a peer review process.
- Submissions in English, Spanish, and/or Portuguese are acceptable.
- Each submission must be emailed by March 8, 2019 to hmsphr@unm.edu, and should be accompanied by a cover letter that prominently notes the title of the essay, the field of study to which it pertains, as well as a CV that includes the author’s status (e.g. M.A., Ph.D. Student, or Ph.D. Candidate), department, and institution name and location. Authors will be notified in April of the status of their submission.
- For formatting guidelines, see: http://art.unm.edu/submission-information/
- Journal contributors receive 5 complimentary copies of the journal. Additionally, authors of essays published in Hemisphere will be invited to participate in a symposium in fall 2019 at the University of New Mexico, where they will have the opportunity to present their work.
Past volumes of *Hemisphere* are archived in the University of New Mexico’s Lobo Vault at: http://repository.unm.edu/handle/1928/7002

*Hemisphere: Visual Cultures of the Americas* is an annual publication produced by graduate students affiliated with the Department of Art at the University of New Mexico. Please direct any questions or inquiries to hmsphr@unm.edu. (Facebook: https://www.facebook.com/HemisphereVisualCulturesOfTheAmericas/?fref=ts )