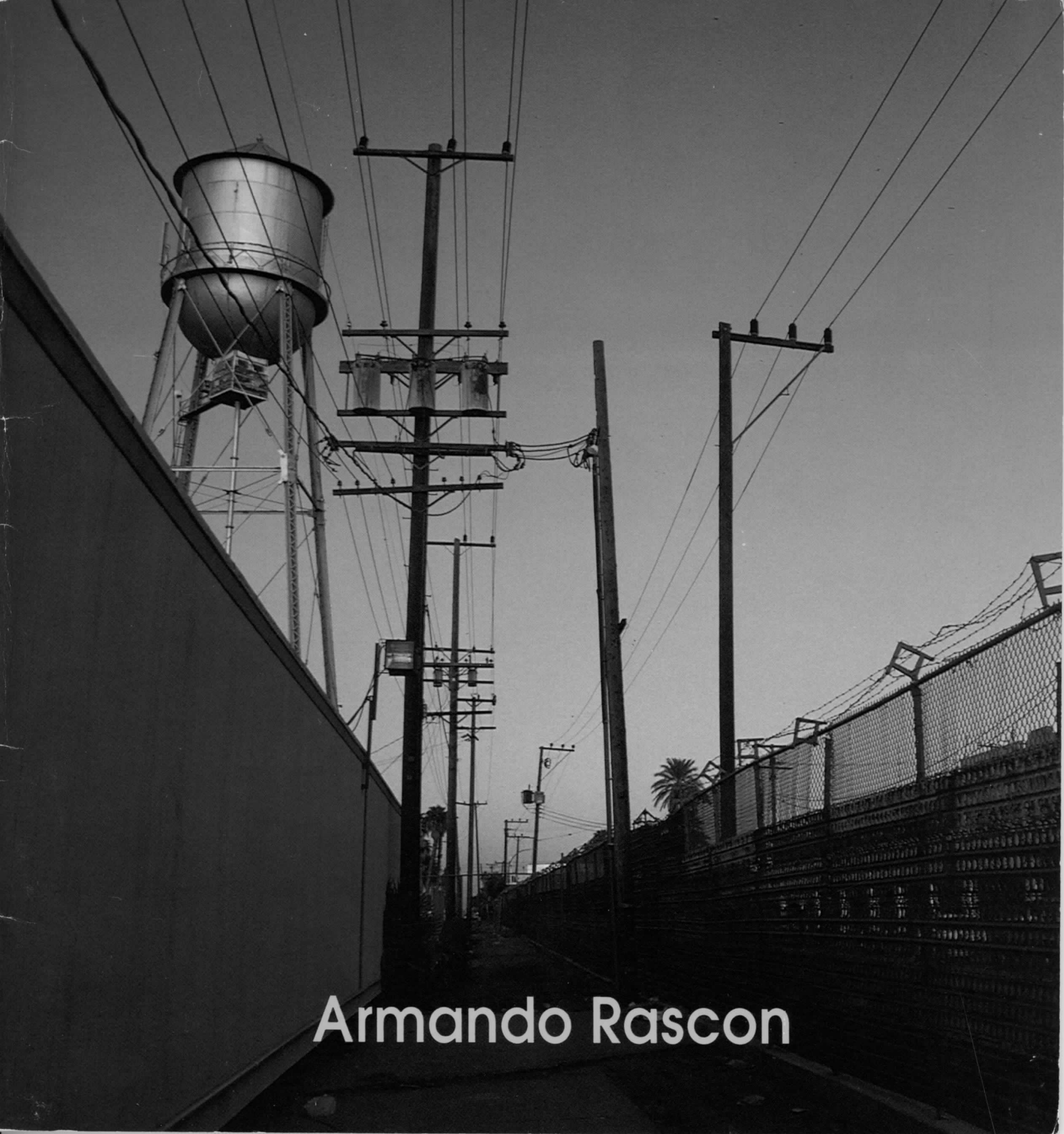




Armando Rascon

Cover Photograph: **Armando Rascón**. "Surveillance Water Tower with Border Fence, Calexico/Mexicali, October 12, 1991."

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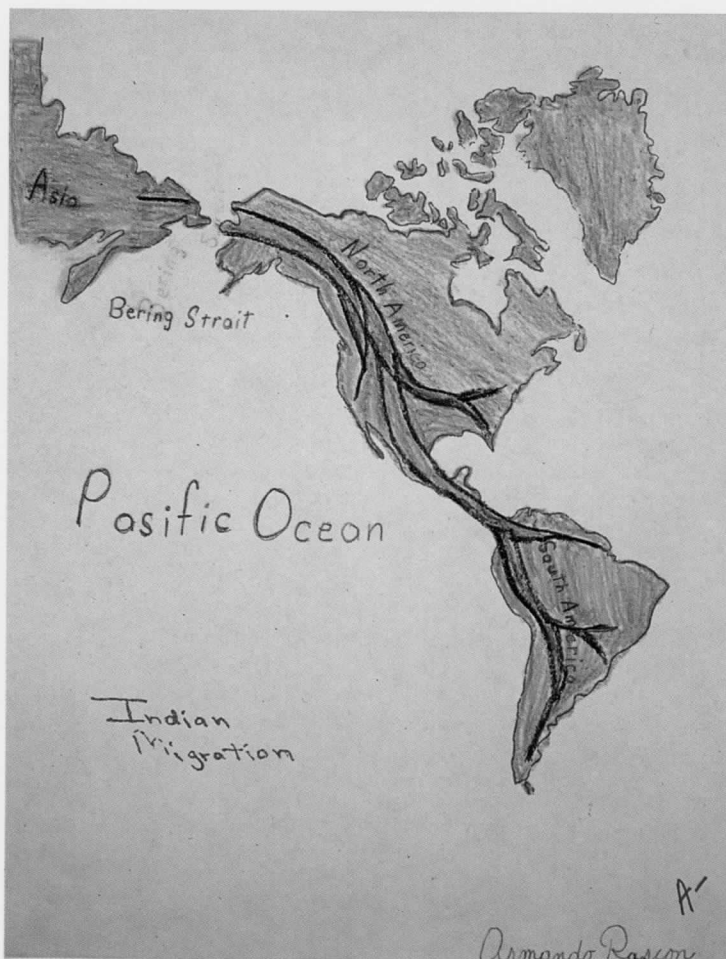
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Armando Rascon

An inter-cultural cross-disciplinary project



Armando Rascon. "Artifact (Graded Map, Indian Migration, 4th Grade, Mrs. Belcher, 1966-67)". Mimeograph copy, crayola crayon, lead pencil, red ink. 11" x 8 1/2".

C NAME Armando Rascon
 DATE _____
 CALIFORNIA A HISTORY RE-TEACHING

Decide each definition write the word that is defined.

<u>cliff</u>	<u>tanning</u>	<u>eagle</u>
<u>guarded</u>	<u>gunpowder</u>	<u>customs</u>
<u>eagle</u>	a large bird that can see far and can fly long distances	
<u>tanning</u>	making hides into leather	
<u>cliff</u>	high, steep rock or rocky hill	
<u>customs</u>	TAXES PAID on goods brought into a country	
<u>guarded</u>	protected; watched over	
<u>gunpowder</u>	a powder that explodes when touched with fire	

Answer the following in complete sentences.

1. Why was the war between Spain and Mexico important to California? ^{freed slaves}
 - 1 The people of Mexico had become more unhappy. They did not like some of the Spanish laws. They wanted to make their own laws. They wanted to be able to trade with people of other lands. They wanted to be free.
2. What was the first law that Governor Arguello made? Why? - I needed ^{things}
 He made it clear that traders were now welcomed in California. There was very little money to carry on the work of government.
3. What were the reasons the missions fell into ruins?
 - 4 ? The ranchos and pueblos. some priests left - others couldn't care for land - Indians lost land - no one left to care

Armando Rascon. "Artifact (Graded Test, A History pp. 146-149, 4th Grade, Mrs. Belcher, 1966-67)". Mimeograph copy, graphite, red ink. 11" x 8 1/2".

Reading Between the Lines

The deployment and emplotment of memory constitute a cognitive and constitutive dimension of identity that configures both personal and collective psycho-, geo- and socio-spatialities. To forge identity involves questioning representations that generate social amnesia, and producing others that trigger remembrance. Representations are systems in which the dynamics of power that establish a univocal version of history are inscribed and circumscribed. The shift from master narratives to discourses that (re)tell other lived experiences has redefined the field of aesthetics. Discourses function as multiple texts that recover many sources and voices; "there is one place where the multiplicity is focused and that place is the reader, not, as was hitherto said, the author."⁽¹⁾

Power (re)produces knowledge and constructs domineering social relations as innate characteristics of reality. Constructions of gender, ethnicity/race, class and history-as-continuum appear as essential and normative of the established reality. It is the object of critical practices, including the arts, to question and defy these signs, and imagery, that perpetuate established social relations of power. The work of Armando Rascon, when viewed as multiple texts concerned with representation as power, questions the societal texts pertinent to the make-up of identity. Rascon undermines constructions of continuity and location, and (re)adjusts representations embedded with domination. The reader/viewer is left to supplement, but not to close, the aesthetic operation.

The operation in Rascon's site-dependent installation works with the paradigm of the "Then" and the "Now," as formative, across a jagged

temporality, of Chicano experience. Within the United States this experience is grounded in an internal colonialism that has disenfranchised Chicanos economically and politically for close to 150 years. The Chicano experience has not shared the same Now experienced by other Americans who have benefitted from our marginalization. The critical impulse of difference -- the result of coming to terms with gender, ethnicity/race and class -- involves knowing a world still determined by reality and necessity. It is the raw stuff of experience to be enunciated aesthetically. The enunciation comes from the margins, which are understood as sites with different manners of being and modes of expression, producing other discourses and representations that are potentially counter-hegemonic. Through dialectical images of Chicano experience, drawn from juxtaposing texts, Rascon questions the processes that forge Chicano identity. Fragments of lived histories, combined with the fissures created in the Eurocentric construction of



history, challenge the dynamics of erasure and razing of other (self-)representations.

Another topography of self and collective identities, a cognitive mapping of sources and sites of consciousness and resistance, is proposed. For Chicanos, language and texts involve translation as a practice germane to biculturalness. As a linguistic and historical process of intercultural power relations, translation embodies difference. For communities formed in diaspora, forced relocation, immigration and occupation, devices and utterances of difference carry the mark of negotiation and memory.

Texts are arenas in which translation comes

to terms with tradition, as an inherited and (re)invented past. Chicano critical practices have turned to gaze inward as well as backward "to explore, decipher and interpret elements from the Chicano cultural matrix."⁽²⁾ Affirmation and resistance infuse the translation of tradition, unleashing an innovating relation to paradigms of self/collective and past/present as sites of aesthetic content and forms. Even those signs and texts used by established power to mock and oppress, including the utterance "Chicano," are transformed. To juxtapose the Then and the Now is to (re)write through translation and to (re)position power by representing joined discontinuities as a flowing and whole tradition.

Rascon's installation also dislocates, as texts shift and migrate. Dislocation is an aesthetic stance and strategy that "implies calculated shifts of location, points of view and the indirect collaboration of artist and audience in mapping previously unimagined spaces, or remapping those taken for granted as self-evident."⁽³⁾ Rascon remaps texts and qualitatively different modes of spatiality, to (un)learn and (re)read both the genealogies of "Then" and a most precise and concrete "Now."

Documents that have shaped our experience co-exist with vernacular representations in a frank and distanced manner, piling up shifting metaphors that produce allegory, referring to "other" and "outside." Rascon's own documented markings and traces of his formative process in the post-colonized borderlands are enunciated and juxtaposed with forensic texts. "Re-interpreting



Mrs. Belcher's American History Lesson, Fourth Grade, Jefferson Elementary School Year 1966-67, Calexico, California" is text emancipated from the locale of a blurred and painful past. The lesson is elsewhere and the history is other. Versions of lived experience begin to undo established ventriloquy and expose the indignity involved.

Young Rascon's own sensing and living of specificity and difference, encoded in past/present gazing, is disciplined by his teacher. Correcting history through the device of orthography, the rule over oral variability and flux, is like washing out the mouth with soap, in front of all, to punish difference. The very nature of the questionnaire, as an un-learning device of his own identity and mis-informing instrument of yet one more hammer-blow on the body, is strapped to a logic of closure. Yet that "Then/Now" testifies to "a malleability that renders us unbreakable"⁽⁴⁾ and to the tenacity of Chicano culture.

The Then and the Now are redeemed in the artist's styled, vernacular imagery of the borderlands, developed over a period of years. Rascon, like an allegorical ethnographer elaborating a 'culture collage', focuses on his own Chicano identity and metaphors that respond to and roam around that (in)famous phrase, "He don't look like a real Mexican."⁽⁵⁾ Slides of the borderlands are projected onto texts to interrupt, destabilize and transgress the very legitimacy of the "line." The field-work imagery of the borderlands upholds and reiterates the regions as unique

(D)

Armando Rascon

On To California

The San Carlos sailed first from La Paz. That was in January 1769. Before it left, the Governor said a long speech. He said, "The King of Spain wants you to do four things. He wants missions to be build in California. He wants you to hold the land for Spain. He wants you to keep out other countries. He wants a town near a harbor where ships may stop to trade. Father Serra take charge of the new work." Wind filled the sails of the San Carlos, and she was on her way. The San Antonio, the other ship sailed a month later. Soon after this the first land party started, when Father Serra said good-bye to his friend Father Paloe. It was July 1769 when all the four partys met on the shore of San Diego Bay. They were glad to be together on this strange new land.

Armando Rascon. "Artifact (Graded Essay, On to California, 4th Grade, Mrs. Belcher, 1966-67)". Paper, graphite, red ink. 11" x 8 1/2".

geographical, social and cultural spatialities with their own complex expressions that, given the laws, continue to divide families and communities. The border as an authoritarian sign and demarcation is dislocated: the texts lie now in quicksand; boundaries are altered and become part of a wider field, corresponding to different psycho-geographies of self and the collective. Aesthetic perceptions and values comprehend "an experience layered through time and aesthetic categories that are deep in meaning and rooted in regional, topographical and material realities."⁽⁶⁾

Remapping identity deterritorializes the Chicano sense of alienation in their own land, imposed in the process of usurpation and occupation stemming from the war between Mexico and the United States, and formalized legally in the 1848 Treaty of Guadalupe Hidalgo. Liberated from melancholy and powerlessness, the psychic damage is transformed and finds expression in humor, rage, creativity and combativeness. Vernacular visions and versions of the border, like artifacts loaded with memory, open up for the reader/viewer horizons that are mobile as well as militarized.

To dislocate the Treaty of Guadalupe Hidalgo, by making its reading and decodification available, is to deal with extreme circumstances through appropriation of an icon buried in the ruins of the past. The mythology produced by Manifest Destiny and embodied, in this instance, in the Treaty of Guadalupe Hidalgo, is appropriated to (re)produce a counter-mythical system. The treaty, in this sense, is put back into circula-

tion; it is read again, losing its aura of authenticity. Fighting fire with fire, the "original" text that created "Mexican-Americans" is made public and placed in a qualitatively different social setting. The text is declassified and now has the dissemination it deserves. (Re)calling frameworks of displacement and marginalization by their names, in direct enunciation, is both an act and a process of empowerment.

The intrusion into and transgression of the written/visual textualities by an audio-text, "Sound Piece for Sampled Chicano Victory Applause," reiterates the plural pronoun utterance and dialogue that celebrates redemption. The dead, all those absent from the invasion/conquest of 1848 up until Now, receive their moment that they did not have back Then. The repeating gesture of quoting applause provides a performative dimension of identity, and functions as an apostrophe to an emblem. The popular Spanish refrain, "Breed crows so that they eat your eyes out," is an emblem at work in Rascon's repositioning of power relations in representation. From the Then of defeat and the Now of empowerment, a utopian moment is retrieved in the matter-of-fact embracing of another reality, springing forth from a different relation to history and discourses.



The oeuvre of Rascon responds to an artistic tradition on both sides of the border, that is characterized by concerns of identity and by aesthetic solutions with a social and figurative impulse. Neo-Mexicanidad as well as Neo-Chicanidad still confront the muralist legacy that

became hegemonic and nurtured social types that turned stereotypical. Specifically in Chicano art, ASCO's performative and conceptual emphasis grew out of a discontent with the *Movimiento's* imposition of neo-indigenist and overt ideological constructs that were found to be restricting. Rascon's site-dependent installations work within a political/conceptual terrain. With its Duchampian ready-mades, it adopts a broader scope and strategy of signification that characterizes Latin American conceptual art, not seeking to replace the "discrete object of art" with a "linguistic or analytical proposition;" instead, the "ready-made is always charged with meanings related to functions within a larger social circuit."⁽⁷⁾

Rascon inscribes his work in a Latino tradition of conceptualism that is "no longer confined . . . to national boundaries, or split between national and international forces, center and periphery, first and third worlds . . . (but that) exposes the relations among these constructs, their interdependence"⁽⁸⁾. Rascon plays with the hegemonic (pre)conceptions and expectations regarding Chicano culture, its discourses and representations. Without succumbing to the vogue of a universalism that strips origin and constructs of their identities, Rascon is committed to remembrance and empowerment of the Chicano experience.

There is much to be (un)done. Where there is life there is hope. Viva la vida.

Victor Zamudio-Taylor © 1993



(1) Roland Barthes, "The Death of the Author," in *Image-Music-Text*, translated by Stephen Heath (New York: Hill and Wang, 1977) p. 148.

(2) Tomas Ybarra-Frausto, "Rasquachismo: A Chicano Sensibility," in *CARA Chicano Art: Resistance and Affirmation 1965-85*, edited by Griswold del Castillo, T. McKenna and I. Yarbrow-Bejarano, (Los Angeles: Wright Art Gallery U.C.L.A. 1991), p. 159.

(3) Robert Storr, *Dislocations* (New York: The Museum of Modern Art, 1991), p. 20.

(4) Gloria Anzaldua, "How to Tame a Wild Tongue," in *Out There: Marginalization and Contemporary Cultures*, edited by R. Ferguson, M. Gever, T.T. Minh-ha and C. West (New York and Cambridge: The New Museum of Contemporary Art and MIT Press, 1991) p. 221.

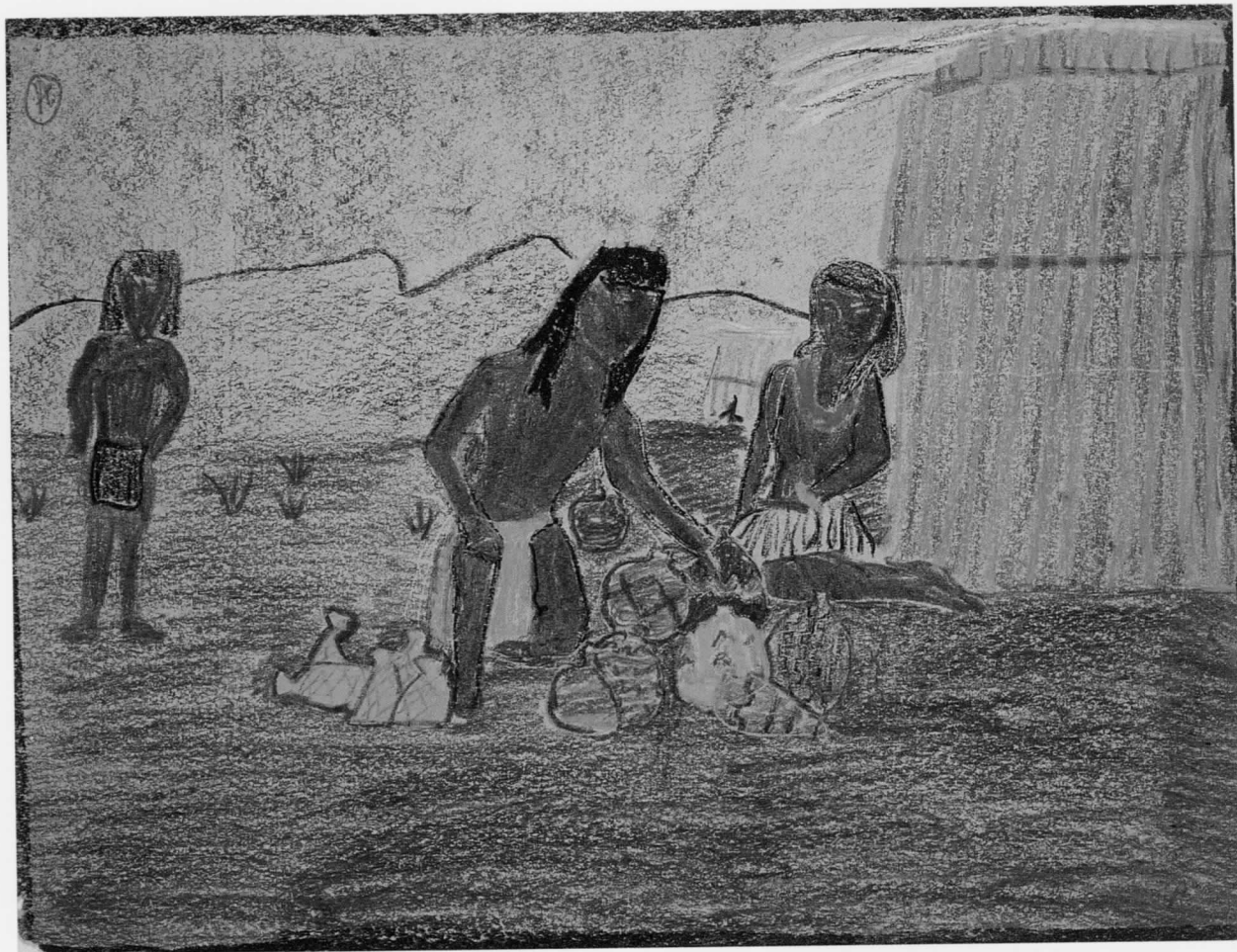
(5) Words of Detective Quinlan, an Anglo, directed to Mexican narcotics agent Miguel "Mike" Vargas in Orson Welles' film *A Touch of Evil* (1958), set on the Calexico-Mexicali border.

(6) Amalia Mesa-Bains, "The Real Multiculturalism: A Struggle for Authority and Power," in *Different Voices* (New York: Association of Art Museum Directors, 1992), p. 95.

(7) Mari Carmen Ramirez, "Blueprint Circuits: Conceptual Art and Politics in Latin America," in *Latin American Artists of the Twentieth Century*, (New York: The Museum of Modern Art 1993).

(8) *ibid.*

Victor Zamudio-Taylor is a Ph.D. candidate in Romance Languages and Literatures at Princeton University. A critic who has written on contemporary Latino art, colonial Latin American culture, and contemporary cultural debates, Zamudio-Taylor is a lecturer at The Museum of Modern Art.



Armando Rascon. "Artifact (Graded Drawing, A History, 4th Grade, Mrs. Belcher, 1966-67)". Paper, crayola crayon, red ink. 9" x 12".

Leyendo Entre Lineas

El despliegue y las tramas de la memoria construyen una dimensión cognoscitiva y constitutiva de la identidad que configura el espacio psicológico, geográfico y social, tanto personal como colectivo. Forjar la identidad significa cuestionar las representaciones que generan amnesia social, y producir otras que susciten el recuerdo. Las representaciones son sistemas en los cuales se inscribe y a los que se circunscribe la dinámica del poder que establece una versión unívoca de la historia. El cambio de narrativas dominantes a discursos que (re)cuentan otras experiencias vividas ha redefinido el campo de la estética. Los discursos funcionan como textos múltiples que recuperan muchas fuentes y voces; "existe un lugar donde la multiplicidad se concentra y ese lugar es el lector, no, como se decía hasta ahora, el autor"¹.

El poder (re)produce conocimiento y construye relaciones sociales dominantes como características innatas de la realidad. Construcciones de género, de etnia y raza, de clase y de la historia como un (proceso) continuo aparecen como esenciales y normativas de la realidad establecida. Es tarea de las prácticas críticas, incluidas las artes, cuestionar y desafiar estos signos, catálogos de imágenes y representaciones, que perpetúan las relaciones sociales de poder establecidas. La obra de Armando Rascón, vista como múltiples textos interesados en la representación-como-poder, cuestiona narrativas sociales pertinentes a la composición de la identidad, socava las construcciones de continuidad y locación, y (re)ajusta las representaciones saturadas de dominación. Rascón permite al lector/espec-

tador complementar sin cerrar la operación estética.

La operación en las instalaciones de Rascón dependen de un contexto que funciona bajo el paradigma del "Entonces" y el "Ahora" como elementos formativos, a través de la precaria temporalidad, de la experiencia chicana. Dentro de los Estados Unidos esta experiencia se asienta en un colonialismo interno que ha despojado económica y políticamente a los chicanos por cerca de 150 años. La experiencia chicana no

ha compartido el mismo Ahora vivido por otros norteamericanos que se han beneficiado de nuestra marginación. El impulso crítico de la diferencia —el resultado de conciliarse con el género, la etnia o la raza, y la clase— significa conocer un mundo determinado aún por la realidad y la necesidad. Esta es la materia prima de una experiencia que ha de enunciarse estéticamente. La enunciación proviene de los márgenes,

que se presumen como lugares con maneras de ser y modos de expresión diferentes, que producen otros discursos y representaciones que son potencialmente contrahegemónicas. Mediante imágenes dialécticas de la experiencia chicana, extraídas de textos yuxtapuestos, Rascón cuestiona los procesos que forjan la identidad chicana. Fragmentos de historias vividas, combinados con las fisuras creadas en la construcción eurocentrista de la historia, desafían la dinámica de la disolución y la demolición de otras identidades y representaciones.

Se propone otra topografía del yo y de la identidad colectiva, una localización cognoscitiva de fuentes y lugares de la conciencia y



resistencia. Para los chicanos, la lengua y los textos conllevan la traducción como una práctica relativa a la biculturalidad. Como proceso lingüístico e histórico de relaciones de poder interculturales, la traducción encarna la diferencia. Para las comunidades formadas en la diáspora, la relocalización forzada, la inmigración y la ocupación, los instrumentos y el lenguaje de la diferencia tienen la marca de la negociación y la memoria.

Los textos son terrenos en los cuales la traducción se acerca la tradición, como un pasado heredado y (re)inventado. Las prácticas críticas chicanas han vuelto la mirada tanto al interior como hacia atrás "para explorar, descifrar e interpretar elementos de la matriz cultural chicana"². La afirmación y la resistencia infunden la traducción de la tradición, dando lugar a una relación innovadora con los paradigmas del yo / colectividad y el pasado/presente como lugares de contenido y formas estéticas. Incluso esos signos y textos usados por el poder establecido para burlarse y oprimir, incluida la vos "chicano", se transforman. Yuxtaponer el Entonces y el Ahora es (re)escribir a través de la traducción y (re)plantear el poder al representar discontinuidades juntas como una tradición integral y fluida.

La instalación de Rascón también se *disloca*, cuando los textos se mueven y se trasladan. La dislocación es una actitud y una estrategia estética que "implica cambios calculados de locación, de puntos de vista y la colaboración indirecta del artista y el público que demarquen espacios inimaginables anteriormente, o en remarcar los que se dan por sentados como

evidentes por sí mismos"³. Rascón redefine textos y modos cualitativamente diferentes de "espacialidad", para (des)aprender y (re)leer tanto las genealogías de "Entonces" como un preciso y concreto "Ahora".

Los documentos que han conformado nuestra experiencia coexisten con las representaciones vernáculas de una manera natural y distante, al intensificar las cambiantes metáforas que dan lugar a la alegoría, al referirse a los "otros" y al "afuera". Las propias marcas y huellas documentadas de Rascón, de su proceso formativo en la postcolonizada zona fronteriza se enuncian y yuxtaponen con textos forenses. El discrepar de la lección de Historia Norteamericana de la Srta. Belcher, en el cuarto grado de la Escuela Primaria Jefferson, Calexico, California, año escolar 1966-67, es texto emancipado de la localidad de un pasado borroso y penoso. La lección está en otra parte y la historia es otra.

Las versiones de experiencias vividas comienzan a deshacer la ventriloquía establecida y a denunciar el lugar de indignidad.

La propia sensación y vivencia de especificidad y diferencia del joven Rascón, codificada en una mirada de pasado y presente, es castigada por su maestra. Corregir la historia valiéndose de la ortografía, la regla sobre la variabilidad y el flujo reales, es como 'lavarle a alguien la boca con jabón', en presencia de todos, para castigar la diferencia. La naturaleza misma del cuestionario, como un aparato de des-aprendizaje de su propia identidad e instrumento de des-información de lo que no era más que otro 'martillazo en el cuerpo', estaba sujeto a una lógica de clausura. No obstante ese



"Entonces/Ahora" da testimonio de "una maleabilidad que nos hace inquebrantables"⁴ y de la tenacidad de la cultura chicana.

El Entonces y el Ahora quedan reivindicados en el lenguaje, estilizado y vernáculo, que el artista toma de la zona fronteriza, desarrollado a lo largo de los años. Rascón, al igual que un etnógrafo alegórico que elaborase un "collage cultural", se centra en su propia identidad y metáforas chicanas que responden a la frase infame: "él no parece un verdadero mexicano"⁵. Diapositivas de las zonas fronterizas se proyectan sobre los textos para interrumpir, desestabilizar y transgredir la legitimidad misma de la "frontera". El lenguaje autóctono de las zonas fronterizas reafirma y reitera las regiones como espacios geográfica, social y culturalmente singulares, con sus propias expresiones complejas que, dadas las leyes, siguen dividiendo a familias y comunidades. La frontera como signo y demarcación autoritaria se disloca: los textos se hallan ahora sobre arenas movedizas; las fronteras se alteran y se convierten en parte de un territorio más vasto, que se corresponde con diferentes psico-geografías del yo y de la colectividad. Las percepciones y los valores estéticos abarcan "una experiencia que se sedimenta a través del tiempo y de categorías estéticas que tiene un significado profundo y que arraigan en realidades regionales, topográficas y materiales"⁶.

El relocalizar la identidad desterritorializa el sentido chicano de la alienación en su propia tierra, impuesto durante el proceso de usurpación y ocupación que parte de la guerra entre México y los Estados Unidos, que se legalizó en el Tratado

de Guadalupe Hidalgo de 1848. Liberada de la melancolía y la impotencia, la lesión psíquica se transforma y encuentra su expresión en el humor, la cólera, la creatividad y la combatividad. Las visiones vernáculos y las versiones de la frontera, como artefactos cargados de memoria, abren para el lector/espectador horizontes que son tan móviles como militarizados.

Dislocar el Tratado de Guadalupe Hidalgo, haciendo accesibles su lectura y decodificación, es abordar circunstancias extremas mediante la apropiación de un icono enterrado en las ruinas del pasado. La mitología producida por el *Manifest Destiny* y encarnada, en este caso, en el Tratado de Guadalupe Hidalgo, es apropiada para (re)producir un sistema contra-mítico. El tratado, en este sentido, es puesto de nuevo en circulación; se relee de nuevo, y pierde su aura de autenticidad. Combatiendo el fuego con el fuego, el texto "original" que creó a los "mexicoamericanos"

se hace público y se coloca en un marco social cualitativamente diferente. Se desclasifica el texto y ahora tiene la diseminación que merece. El volver a llamar a los parámetros del desplazamiento y la marginación por sus nombres, en enunciandoles directa, es tanto una acción como un proceso de investidura de poder.

La intrusión en las textualidades escritas/visuales y su transgresión por un audio-texto, "*Sound Piece for Sampled Chicano Victory Applause*", reitera el uso del pronombre plural y del diálogo que celebra la redención. Los muertos, todos aquellos ausentes desde la invasión/conquista de 1848 hasta Ahora, reciben la importancia que no les dieron Entonces. El gesto repetitivo de citar un aplauso ofrece una



NAME Armando Rascon
DATE Dec. 12, 1966
CALIFORNIA 4th GRADE, pp. 66-69

D

Each word in the right column means almost the same as one word in the left column. Write the words in the right column beside the word in the left column that means almost the same thing.

riches <u>valuable wealth</u>	bottles
Fights <u>battles</u>	wealth
helped <u>aided</u>	seize
destroy <u>ruin</u>	valuable
Capture <u>valuable seize</u>	ruin
Precious <u>aided valuable</u>	aided

Answer the questions below in complete sentences.

✓ Why was Drake able to surprise the Spanish in the Pacific?
Drake waited for the ships that were coming from the East Indies. When they got there Drake robbed all their riches.

11. What countries lay claim to parts of the New world?
England, France and Holland lay claim to parts of the new world. Spain

Armando Rascon. "Artifact (Graded Test, A History pp. 66-69, 4th Grade, Mrs. Belcher, 1966-67)". Mimeograph copy, graphite, red ink. 11" x 8 1/2".

NAME Armando Rascon
DATE September 30, 1966
CALIFORNIA 4th GRADE, pp. 66-69

C

THE FIRST CALIFORNIANS

Answer all questions in a sentence.

1. What did the first Californians look like? The first Indians had dark eyes - reddish skin straight black hair.
- ✓ 2. Asia is sometimes called a part of what continent? Asia is sometimes called North America. Eurasia
- ✓ 3. What kind of people were these people who came to North America? hunters. The kind of people that came to North America were Indians.
4. Who gave these people the name of Indians? Columbus gave them the name of Indians.
5. What kind of government did the Indians have? The Indians had chiefs for government. Council
6. Why did more Indians live in California than any other place? More Indians lived in California because there was enough for all.
7. Which were the only Indians who farmed? The Colorado Indians were the one that farmed.
8. How did the Indians get salt for their food? The Indians got salt from the seaweed, willow sticks

Armando Rascon. "Artifact (Graded Test, The First California, 4th Grade, Mrs. Belcher, 1966-67)". Mimeograph copy, graphite, red ink. 11" x 8 1/2".

dimensión escénica de identidad, y funciona como un apóstrofe y como un emblema. El popular refrán español, "cría cuervos y te sacarán los ojos", es un emblema en acción en la restituciones de relaciones de poder en la representación. Partiendo del Entonces de la derrota y del Ahora de la adquisición de poder, se recobra un momento utópico al abarcar de hecho otra realidad, que surge de una relación diferente con la historia y sus discursos.

La obra de Rascón responde a una tradición artística en ambos lados de la frontera, que se caracteriza por su preocupación por la identidad y por soluciones estéticas con un impulso social y figurativo. La *neo-mexicanidad*, así como también la *neo-chicanidad* aún confronta el legado muralista que llegó a ser hegemónico y que alimentó tipos sociales que se volvieron estereotípicos. Específicamente en el arte chicano, el énfasis escenográfico y conceptual de ASCO parte de un descontento con la imposición de construcciones neo-indigenistas y abiertamente ideológicas del *Movimiento* que resultaron ser restringidas. Las instalaciones -in situ- de Rascón funcionan dentro de un terreno político/conceptual. Con sus *ready-mades* duchampianos, adopta un campo de acción más amplio y una estrategia de significación que caracteriza el arte conceptual latinoamericano, que no busca reemplazar "el discreto objeto de arte" con una "proposición lingüística o analítica"; en su lugar, el *ready-made* siempre está cargado de significados relacionados con funciones dentro de un mayor circuito social⁷.



Rascón inscribe su obra en una tradición latina de conceptualismo que "ya no se confina a fronteras nacionales, ni se divide entre fuerzas nacionales e internacionales, centro y periferia, primero y tercer mundos (sino que) expone las relaciones entre estas construcciones, su interdependencia"⁸. Rascón juega con las (pre)concepciones y las expectativas hegemónicas respecto a la cultura chicana, sus discursos y representaciones. Sin sucumbir a la moda de un universalismo que despoja el origen y las construcción de sus identidades, Rascón se compromete a la rememoración y la revaluación del poder de la experiencia chicana.

Hay mucho que (des)hacer. Mientras hay vida, hay esperanza. ¡Viva la vida!

Víctor Zamudio-Taylor © 1993

Víctor Zamudio-Taylor es candidato a doctor en Lenguas y Literaturas Romances de la Universidad de Princeton. Crítico dedicado al arte latino contemporáneo, cultura colonial latino-americana y debates culturales contemporáneos, Zamudio-Taylor es un lector del Museo de Arte Moderno.

Notas

1. Roland Barthes, "The Death of the Author", in *Image-Music-Text*, traducido por Stephen Heath (New York: Hill and Wang, 1977) p. 148.

2. Tomas Ybarra-Frausto, "Rasquachismo: A Chicano Sensibility", in *CARA Chicano Arte: Resistance and Affirmation 1965-85*, editado por Griswold del Castillo, T. McKenna y I. Yarbrow-Bejarano, (Los Angeles: Wright Art Gallery U.C.L.A., 1991), p. 159.

3. Robert Storr, *Dislocations* (Nueva York: The Museum of Modern Art, 1991), p. 20.

4. Gloria Anzaldua, "How to Tame a Wild tongue", in *Out There: Marginalization and Contemporary Cultures*, editado por R. Ferguson, M. Gever, T.T. Minh-ha y C. West (Nueva York y Cambridge: The New Museum of Contemporary Art and MIT Press, 1991) p. 221.

5. Palabras del detective Quinlan, un anglosajón, dirigidas al agente de narcóticos mexicano Miguel "Mike" Vargas en la película de Orson Welles *A Touch of Evil* (1958), filmada en la frontera de Calexico-Mexicali.

6. Amalia Mesa-Bains, "The Real Multiculturalism: A Struggle for Authority and Power", en *Different Voices* (Nueva York: Association of Art Museum Directors, 1992), p. 95.

7. Mari Carmen Ramírez, "Blueprint Circuits: Conceptual Art and Politics in Latin America": en *Latin American Artists of the Twentieth Century*, (Nueva York: The Museum of Modern Art, 1993).

8. *ibid.*

Traducción de Vicente Echerri

Photography credits (uncaptioned photographs):

Pg. 3. Photographer unknown, circa 1904. From the Collection of Carlos Herrera, Jr. family heirloom photograph of Mr. and Mrs. Pilar Casillas, with their daughter, Francisca "Paquita" Casillas (Mr. Rascón's Maternal Grandmother), taken at La Purísima, Baja California Sur, Mexico. Reprinted with kind permission.

Pg. 4. Photograph by Ruben Muro. "Armando Rascón in class, Franklin Elementary, Santa Barbara, California, 1979"

Pg. 5. Photograph by Armando Rascón. "Family snapshot with Jizette, Angelo, Marty, Barbie, and Paulo." San Diego, California. 1993.

Pg. 6. Photograph by Armando Rascón. "Nocturnal Border Patrol Search, Public Housing Projects, Fourth and Beach Streets, Calexico, California" 1991.

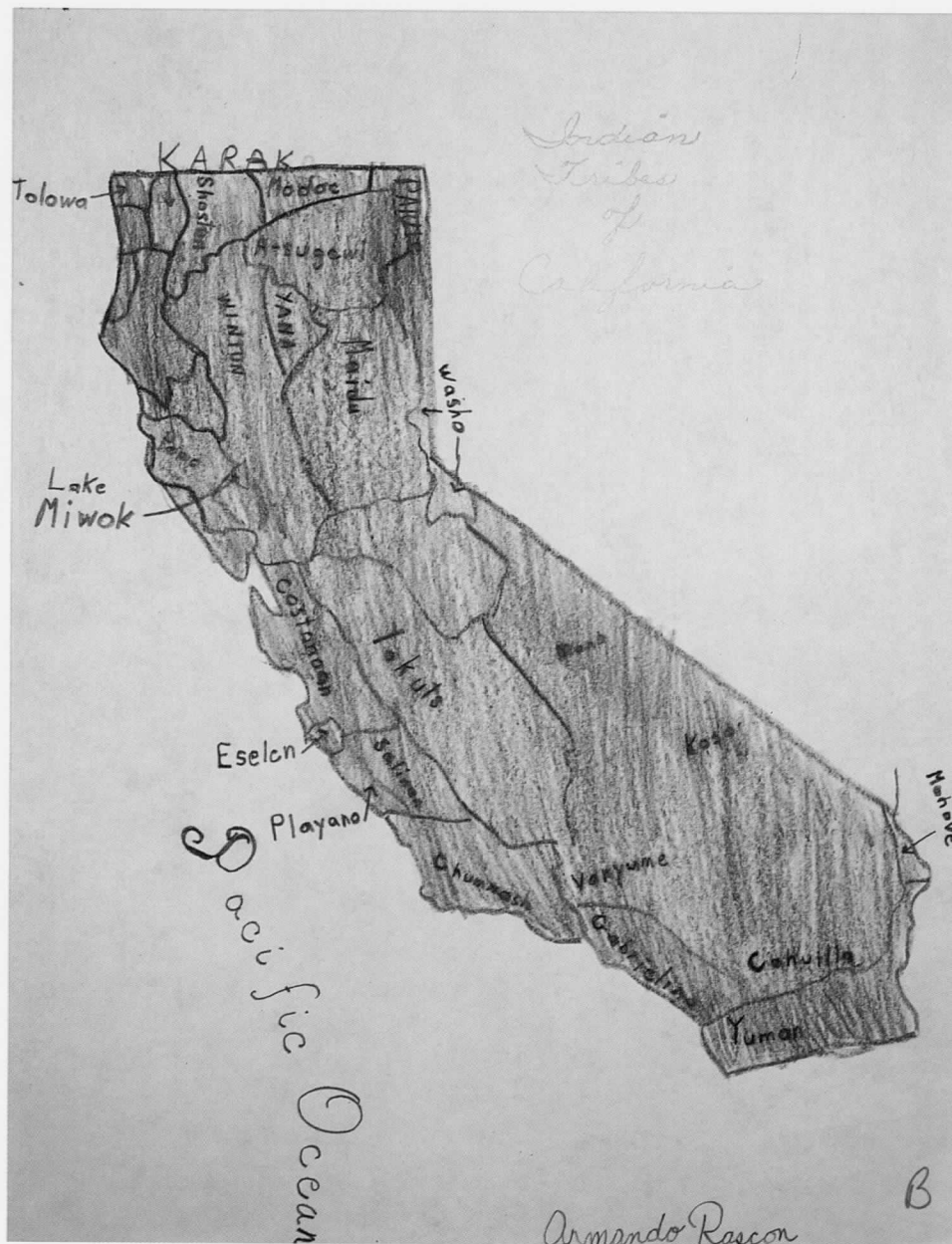
Pg. 13. Photograph by Ruben Muro. "Armando Rascón conducting class lecture, Franklin Elementary, Santa Barbara, California, 1979"

Pg. 14. Photograph by Armando Rascón. "Untitled Self Portrait (after J.C.)" 1990.

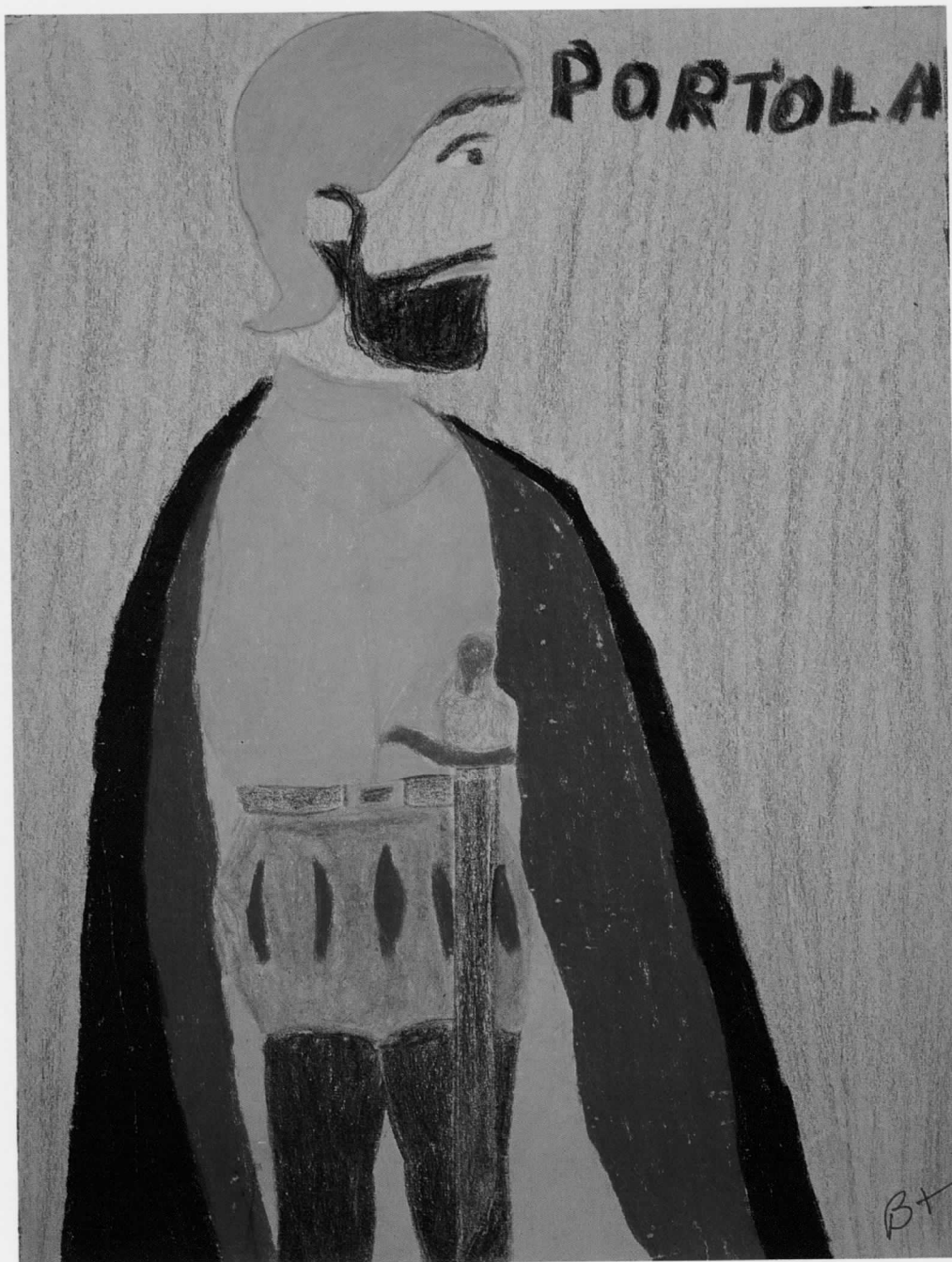
Pg. 15. Photograph by Armando Rascón. "Car Back-up, Mexicali, as seen from Calexico, California, December 25, 1992."

Pg. 16. Photograph by Armando Rascón. "Border Crossing: Tijuana en route to San Ysidro, Christmas Eve, 1992."





Armando Rascon. "Artifact (Graded Map, Indian Tribes of California, 4th Grade, Mrs. Belcher, 1966-67)". Mimeograph copy, lead pencil, crayola crayon, red ink. 11" x 8 1/2".



Armando Rascon. "Artifact (Graded Drawing, Portola, 4th Grade, Mrs. Belcher, 1966-67)".
Paper, lead pencil, crayola crayon, red ink. 12" x 9".

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