



LINDA VALLEJO







*Brown Baroque*



LINDA VALLEJO

**BROWN BAROQUE**

*Objects of  
Opulence*



Excerpts from essays by

Charlene Villaseñor Black

Susan Smith Bautista

William Moreno

Peter Frank

Shana Nys Dambrot

Essayist Bios

Artist Statement

Artist Bio

Selected Resume

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Photography: Gene Ogami

cover image

***Life's a Bowl of Cherries***

2022

17 x 22" diameter

repurposed silver plate punch bowl,  
artificial cherries, acrylic enamel

title page & index

***Beautiful Brown Bouquet***

2022

34 x 34 x 24 in.

repurposed vintage vase, artificial  
flowers, acrylic enamel

spread

***Brown Baroque: Objects of Opulence***

2023

Robert and Frances Fullerton Museum of  
Art, CSU San Bernardino, CA



**BROWN**  
**BAROQUE**  
OBJECTS OF OPULENCE  
LINDA VALLEJO





## Artist Linda Vallejo and Chicana Conceptualism

by Charlene Villaseñor Black, scholar and curator

*Aztlán: Journal of Chicano Studies* 47:1, UCLA Chicano Studies Research Center,  
Spring 2022

Vallejo pushes her audience to even deeper reflection in a work created in 2021. *Espejo 1—50%* is assembled from a repurposed antique mirror, painted in brown acrylic, with a data visualization representing 50%, rendered to suggest three-dimensionality, on its reverse. Here, the artist invites viewers to use their smartphones to research “50%” to find random data on a variety of topics. To heighten viewer involvement even further, Vallejo enhanced the reflective surface of the mirror with bronze acrylic so that when



*Espejo 50%*, 2021  
22 x 14.5 x 8 in., repurposed antique mirror, bronze colored acrylic mirror, acrylic enamel



The hand painted graph on the back of the mirror contains 100 spaces with 50 of those spaces painted brown signifying 50%. This pictograph invites the viewer to use their phone to research 50% to find random data on a series of topics.



*Victorian Bedroom Miniature*, 2022, repurposed dollhouse furniture, acrylic enamel, vitrine, 18 x 12 x 8 in.  
from the AltaMed Art Collection

viewers look into the mirror, they see themselves as a brown reflection.

This strategy encapsulates Vallejo’s idea of morphing and echoes her painting of repurposed objects chocolate brown, as in the *Make ‘Em All Mexican* series. Furthermore, the ornate style of the mirror, like the chair described above, references the Victorian past. Again, Vallejo invokes history to ask questions about Chicano, Latino, and Mexicano participation in historical eras. The mirror’s bronze reflection is calculated to shock the mainstream viewer, perhaps even invoking empathy. Can you imagine yourself as Brown, she asks? One is reminded of conceptual artist Daniel Martínez’s 1993 Whitney Biennial intervention, when the artist created badges for museum visitors to wear that read “I can’t. Imagine. Ever Wanting. To Be. White” (Durón 2018).

The mirror, of course, is a potent symbol in Western art: witness its long association with vanity, the emptiness and fragility of earthly life, as seen, for example, in vanitas still lifes from the seventeenth century. But mirrors also play important symbolic roles in Indigenous traditions. Aztec culture valued mirrors of obsidian, associated with the deity Tezcatlipoca (“Smoking Mirror”). They were employed in spiritual practices to access the world of the dead,



including communication with deceased ancestors (Pastrana and Athie, 2014).

Vallejo's repurposed mirror has the potential to encompass these various references and others. A work by another Chicana artist also comes to mind: Judith F. Baca used a full-length mirror in her well-known triptych *Las Tres Marías*, the original dating to 1976 (Smithsonian American Art Museum, Washington, DC). In this work, two life-size portraits of Chicana women, one from the 1970s and another harkening back to 1950s cholas, flank a central mirror. The looking glass invites viewers to put themselves into the scene. Like the mirror in *Las Tres Marías*, Vallejo's mirror similarly brings Chicana/os to visibility.

We see this in another work of 2020, Vallejo's *Datos Sagrados: 27.3% of COVID-19 Deaths are Latino as Reported by the US CDC on April 21, 2020, Weighted Distribution*. Part of her new work that takes the Victorian era as inspiration, this piece combines reappropriation with the power of research and data. Here Vallejo employs a repurposed vintage wooden chair, painted in brown acrylic. The empty chair provides a poignant commentary on Latino deaths from Covid-19. Currently estimated at 18.7 percent of the US population, Latinos accounted for 27.3 percent of Covid-19 fatalities in early 2020. To visualize this fact, Vallejo affixed a round data pictograph to the cloth seat cushion, pulling in an element from her *Datos Sagrados* series. *Datos Sagrados*, a portfolio of works on handmade round paper, features statistics about Latinos, plotted in shades of brown, orange, and ochre markers; in each work, the artist colors in a percentage of space to correspond to the numerical data at hand." (Davalos, 2019, 11).

While Vallejo's conceptual approach is unique, her work also aligns well with that of other Chicana/o/x artists in one key way. Over various generations and through different artistic styles, Chicana/o/x art is united by the use of visual strategies to counter exclusion. Vallejo employs counterappropriation to tell visual counterstories or

counternarratives, in the process bringing Chicanx and Latinx culture and people to visibility. And like other Chicanx artists, she offers important metacommentaries on artmaking itself, highlighting the art world's omissions and suppressions. She raises important questions about the very nature of art history, art museums, and art criticism. In the process she tells an expanded, more inclusive story of American art.

**Charlene Villaseñor Black** is Professor of Art History and Chicana/o Studies at the University of California, Los Angeles, Associate Director of the Chicano Studies Research Center, editor of *Aztlán: A Journal of Chicano Studies*, and founding editor-in-chief of *Latin American and Latinx Visual Culture* (UC Press). Her research focuses on the art of the early modern Ibero-American world as well as contemporary Chicanx visual culture. Winner of the 2016 Gold Shield Faculty Prize and author of the prize-winning and widely-reviewed 2006 book, *Creating the Cult of St. Joseph: Art and Gender in the Spanish Empire*, she is finishing her second monograph, *Transforming Saints*, from Spain to New Spain, under contract with Vanderbilt University Press.



**51% of US Latinos self-identified as Democrats in 2015**, 2017, Gouache on Punjab paper, 12 in. diameter  
40 drawn spaces x 51% = 20 brown painted spaces



**65% of US Latinos were US native born in 2015**, 2017, Gouache on Punjab paper, 12 in. diameter  
78 drawn spaces x 65% = 51 brown painted spaces





*Homage to Octavio Paz (from the essay Hija de La Malinche), 2021*  
 Repurposed antique typewriter, paper, acrylic enamel, 20 X 12 X 15 in.

left image  
*Child's Play, 2023*, sculpture (repurposed antique child's furniture and toys, acrylic enamel, 36 X 24 X 18 in.





*Marielena I-IV*, 2014. aluminum sublimation print, acrylic, from the Make 'Em All Mexican series

## **Linda Vallejo**

**Susana Smith Bautista, PhD, Director and Chief Curator, AltaMed Art Collection**

Linda Vallejo as a person and artist can best be defined by her continual searching and experimenting outside the familiar boundaries that we know of, unafraid to take risks and forge her own path. This characteristic can be mainly attributed to three major experiences in her life: growing up in Montgomery, Alabama in the 1960s as a Mexican American, witnessing violence and racial prejudice; living in Europe as a teenager and then after college, where she visited all the great museums to see Picasso, Goya, Velazquez, Rodin and more;

and at Self Help Graphics in East Los Angeles starting in 1977 where she found an important community of Chicano artists that helped her to find her own place, both geographically (eventually landing on the opposite end of town) and in relation to the Chicano movement. She has allowed herself to be transformed through everything she experiences in life, and her artwork is always a reflection of those inner thoughts, feelings, and questions about life.

However, to write about Linda one cannot focus only on her art, but on all her professional accomplishments and on her roles as a devoted wife, daughter, and mother that continue to nourish her with love. As a businesswoman, Linda owned two galleries in Los Angeles. She served on nonprofit boards, taught classes, and continues to be a successful consultant to artists and nonprofits on grant writing and the business of art.

She “fills the well” with her life experiences needed to provide her with the imagery and beliefs to create the sensitive and meaningful work that she strives for, continually asking deep questions of both herself and her viewers about culture, identity, color, class, power, and politics.



**Big Boy “Muchachote**, 2012, Acrylic, repurposed rubber figurine, 8 x 4 x 4 in.



*Upper Class Meal*, 2022, repurposed silver plate soft boil egg server, wood, acrylic enamel, 14 x 10 x 7 in.,



## ***Culture as Color Wheel***

by William Moreno, consultant, curator, critic

The color brown doesn't appear on a typical color wheel.

For artists and designers—not to mention primary and secondary school students—the color wheel is a time-honored and indispensable creative tool. Purportedly invented by Isaac Newton and modeled after the spectral scale, such wheels generally display primary and secondary colors. Brown can be an amalgam of these: red, yellow, or blue mixed with a dab or more of the respective complementary color, and perhaps black. Over time, various brown hues have found approval and integration in a multitude of settings—from the umber applied to cave walls in Neolithic times, to the Vandyke brown popularized in seventeenth-century European painting, to contemporary shades used in commercial and residential contexts, often to foster a warm, woody atmosphere.

The same cannot be said of the color brown in the context of human skin.

Scientists hypothesize that our skin color reflects our ancestors' proximity to the equator—the closer to the equator, the darker the hue. Brown skin is commonly described as dark as coal, mahogany, mud, dirt, smoke, coffee, bronze, and chocolate. The imagery and

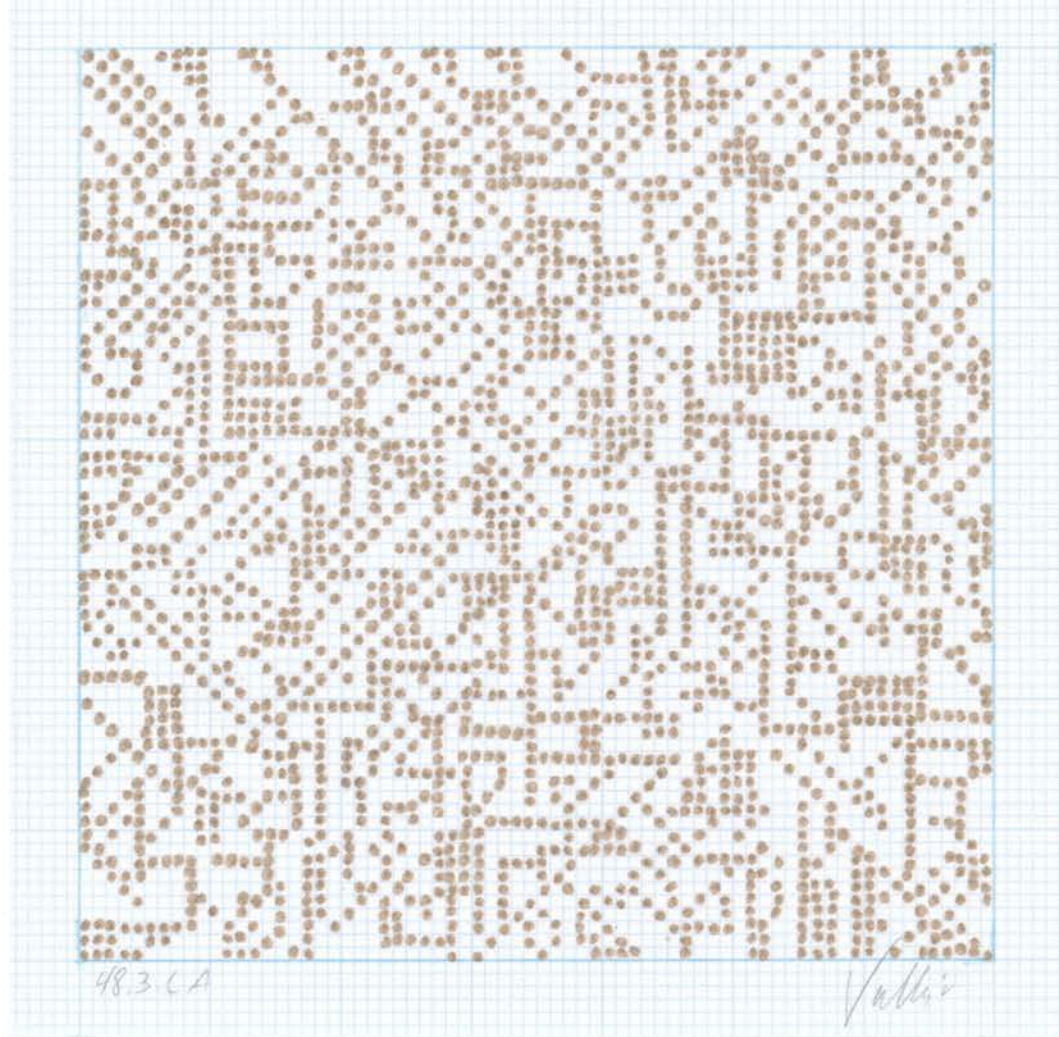
usage are extensive, ranging from comforting, romantic notions to weaponized, derogatory, and racist inferences, particularly in politicized notions of invaders, outsiders, or burdens.

It follows that skin color and its cultural permutations serves as fertile ground for artists. In 2012, artist Angélica Dass began photographing her Brazilian family members to build one of the first databases of skin hues, a "chromatic inventory" entitled *Humanae*. Dass describes this work in progress as an attempt to draw attention to "our true color, rather than the untrue colors of red, yellow, black, and white." Ultimately, this project will yield a skin color catalog that matches Pantone shades.

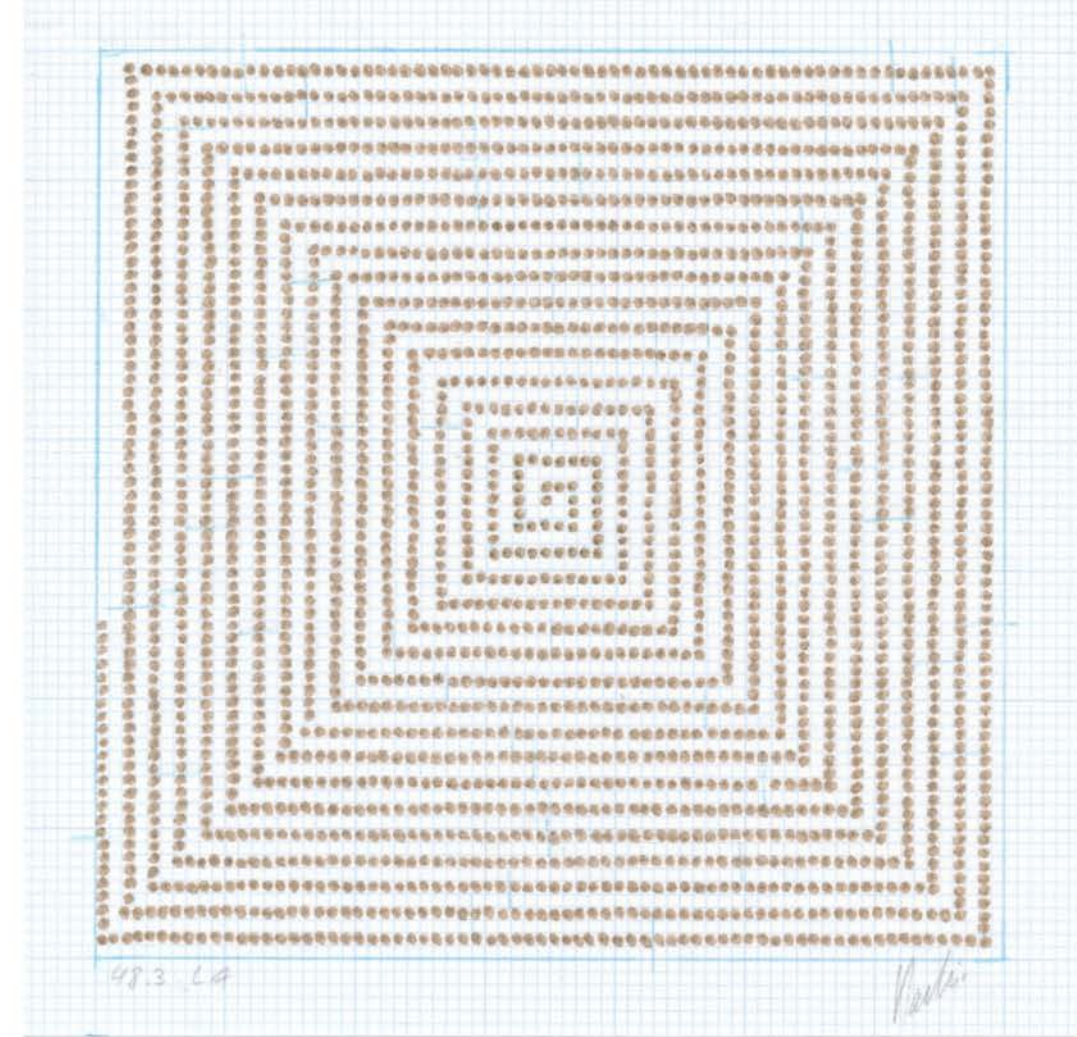
Linda Vallejo's work also has a propensity to compel introspection about skin color, sometimes with propositions that are positively "in your face." Starting around 2011, with the series *Make 'Em All Mexican*, Vallejo began to stun viewers with a kind of colorizing graffiti—a vandalizing of cultural sacred cows. By exposing viewers to a manifestation of what might have been—had prominent and influential figures had brown skin—she leaves them little choice but to ponder what could be. Vallejo succeeds in turning both appropriated images and their titles into alternative histories. A case in point: *American Gothic* (1930) is rechristened *Mexican Gothic* (2014, aluminum print, acrylic, 40 x 30 in.).

The series can be controversial among viewers of all backgrounds. It can elicit debate about what constitutes the "right" shades of paint and trepidation that artworks may be too dark or not representative of the full complement of skin tones. Some of this "color anxiety" is rooted in insecurity about class and social standing. It is not unusual for people to perceive lighter-skinned individuals to be at the top of the social pyramid, with others following—the darker the skin tone, the lower the social status. The very composition of Latin American and US elites and media appears to substantiate this perception. Vallejo's objective is to invite viewers to question—without resolution.





*The Brown Dot Project - Los Angeles was 48.3% Latino in 2015,*  
2015, architectural gridded vellum, 12 x 12 in.



*The Brown Dot Project - Los Angeles was 48.3% Latino in 2015,*  
2015, architectural gridded vellum, 12 x 12 in.

## ***ARTIDATA: The Brown Dot Project as Translative Process***

**by Peter Frank, historian and critic**

Linda Vallejo has been looking for that wallop in her artwork. She wants to present her art. If not as a tool for change, then at least as an examination of the factors that necessitate such change, a passionate argument guided not only by reason, but by humor, craft, and beauty. In “The Brown Dot Project” Vallejo has compiled data about Latino peoples (note the plural) in the United States – population numbers, geographic distribution, age and gender, political and economic clout, all the statistics that have issued forth from from the 2010 census and other forms of polling and tracking. Vallejo doesn’t presume to interpret these figures, except to present them as overwhelming evidence of the profound, and growing, presence of “brown-skinned” peoples in the country. In charting abundance, the information

for itself. This is cause enough for consternation in many parts of our nation; in Vallejo’s corner, it is cause for hope – hope not for a switch of racial dominance, but for an equalization of races, and even a diminution of racial, and by extension class, distinction. Vallejo turns her data into design. Her method of translation is hardly complex: within a grid system whose units are fixed in number, she converts information to its proportional quantity and enters it as markings – the “brown dots” of the series title. Following in the footsteps of such first-generation conceptualists as Hanne Darboven, Roman Opalka, Charles Gaines, and Mel Bochner – all of whom worked with numbers as form-giving quantities rather than as abstract calculations – Vallejo painstakingly enters the proper number of brown dots on each vellum surface, according to a predetermined pattern (often derived from Latin cultural sources). The resulting image is a whole as well as a sum of parts.





*Datos Sabrados: 47.4% of US Latino Households were Married Households in 2015, 2017 Gouache, pencil, handmade paper, 22 in. diameter*

## **Linda Vallejo: Datos Sagrados**

**by Shana Nys Dambrot**

When last we left our heroine, she was on the verge of something wonderful she had only begun to sense. With the evolution of the Brown Dot project into the Datos Sagrados works, Linda Vallejo transforms the project into something beyond narrative, beyond meta-narrative even, and into the realm of the universal. By taking a simple mathematical process that connects to her own experience, Vallejo has generated a rarefied language of mark-making that is only brown paint on paper, and yet comprises a wealth of holistic meaning from the deeply personal to the political, spiritual, philosophical, and psychological. This is not kind of thing one expects from a Minimalist.



*Datos Sabrados: 30% of the US population will be Latino in 2050 2017, Gouache, pencil, handmade paper, 22 in. diameter*

The math, one soon sees, always has a story to tell. In the case of Datos Sagrados, it's a story that transcends the census to visually embody a whole other kind of mathematics -- ancient, classical, energetic, sacred. While they contain the same type of information as the foregoing Brown Dot pieces, the division of space is something very different. Made with Gouache on circular handmade paper, these new patterns immediately, powerfully display a universal, cyclical, divine kind of math, familiar to students of da Vinci, Michelangelo, crop circles, the Fibonacci Sequence, the Golden Mean, architectural schematics, Eastern mandalas; evoking styles of the Maya, Aztec, Native American, Islamic, Northern European, Asian, and Ottoman arts. Sacred geometry is the structure of the universe; beauty is a virtue before God.



**Susana Smith Bautista** is an expert on museums, Latinx/Chicanx arts, and digital technology. She has presented at numerous international academic conferences and museum conferences including The California Association of Museums and the American Alliance of Museums. She was a HASTAC Scholar and co-organized an online forum on "The Future of Museums" and taught Communications at the University of Southern California and Arts Management at Claremont Graduate University. Her first book was published by Alta Mira Press, entitled *Museums in the Digital Age: Changing Meanings of Place, Community, and Culture* and her second book *How to Close a Museum: A Practical Guide* (2021).

**William Moreno** is a Los Angeles native and a private art advisor, dealer, curator, and writer. He was founding executive director of the Claremont Museum of Art in Los Angeles County and also served as executive director of the Mexican Museum in San Francisco. Moreno has served as a panels for the City of Los Angeles Individual Artist Fellowships, the National Association of Latino Arts and Cultures Fund for the Arts, and the California Community Foundation Artist Fellows. He has curated a number of exhibitions, including at the Orange County Center for Contemporary Art, the Vincent Price Museum, and the George Billis Gallery.

**Peter Frank** is an American art critic, curator, and poet who lives and works in Los Angeles. Frank is known for curating shows at the Solomon R. Guggenheim Museum in the 1970s and 1980s. He has worked curatorially for Documenta, the Venice Biennale, and Museo Nacional Centro de Arte Reina Sofía. He was the Senior Curator at the Riverside Art Museum and an art critic for *Angeleno* magazine. He is a frequent contributor to *The Huffington Post*, *Art in America*, *ARTnews*, and *Whitehot Magazine*. He was a past editor of *Visions Art Quarterly* and was an art critic for *The Village Voice* and *The SoHo Weekly News* in New York.

**Shana Nys Dambrot** is an art critic, curator, and author based in Downtown LA. She is the Arts Editor for the L.A. Weekly, and a contributor to *Flaunt*, *Art & Cake*, and *Artillery*. She studied Art History at Vassar College, writes book and catalog essays, curates and juries exhibitions, is a dedicated Instagram photographer, and is the author of the experimental novella *Zen Psychosis* (2020, Griffith Moon). She is Co-Chair of ArtTable's SoCal Chapter, an award-winning member of the LA Press Club, and a recipient of the 2022 Mozaik Future Art Writers Prize. She sits on the Board of Art Share-LA the Advisory Council of Building Bridges Art Exchange.

***The Clock is Ticking***

2021

repurposed clock, candelabra, and table, brown candles, acrylic enamel  
clock: 24 x 12 x 8½ in., table 32 x 28 x 21 in., candelabra 20 x 8 x 8 in. each





# LINDA VALLEJO

## BROWN BAROQUE

### *Objects of Opulence*

#### Artist Statement

This work depicts a Victorian interiors in all its opulence and finery replete with objects of power, wealth, and status. Every object is painted in semi gloss milk-chocolate enamel paint. The walls are polka-dot brown and the room is decorated with geometric data-based paintings on paper and canvas, data-based sculptures. Data represented will focus on the US Latino Gross National Product data, and statistics gathered from the Pew Charitable Trust Latino Initiative.

#### **Why Milk Chocolate?**

Over the past decade, during countless panels and discussions regarding this work I have been asked, "Why do you make them so dark?" In early works I used varying types of brown to illustrate that Latinos come in



"all shades." But, the politics of color and class, exist everywhere, even within Latino communities, both working and middle-class. Many viewers, Latino and non-Latino objected to the depiction of very dark skin. After years of trial and error I found the "acceptable" color of "milk chocolate." This story illustrates the realities of access for dark skinned individuals of all cultures and classes in American society. *Objects of Opulence* appropriates and interprets the politics of color, class, culture, and privilege through the themes of wealth and power, cultural identity, and pop culture.

#### **Project Genesis**

Since 2010 I have produced hundreds of sculptures, paintings, and works on paper entitled *Make 'Em All Mexican*. I purchase pricey antiques (plaster and porcelain figures, magazines, and postcards) and paint their skin brown. This process has become an obsession and I continue to hunt through antique malls for more images to repurpose.

In 2015 I produced *The Brown Dot Project*, a series of "data pictographs," images on gridded architectural vellum where brown dots represented actual data. The works portrayed various data sets including US Latino populations; professional numbers in health, education, and business sectors; and Latino contribution to the US Gross National Product. The brown dots resemble designs in ancient weaving and architecture; others mirror computer-generated images or are reminiscent of grid-oriented works by Piet Mondrian, Chuck Close, Agnes Martin, and Charles Gaines.

In 2019 LA Plaza de Cultura y Artes presented *Brown Belongings* with over 125 works that visualized what it means to be a person of color in the United States. These works reflected what I call my "brown intellectual property"—the experiences, knowledge, and insights I have gathered over more than four decades of study and work in the Latino/x, Chicano/x and American indigenous communities.

***Objects of Opulence Installation 2022***, repurposed antique objects, paper, Gouache, acrylic enamel, 6 x 8 ft,  
right chair: ***Between 2012 - 2017, Latino owned business grew by 31.6%, three times faster than non-Latino businesses***  
left chair: ***Latinos are responsible for 78% of the growth of the U.S. labor force since the Great Recession***  
hanging work on paper left: ***50% of US immigrants were Latino in 1965-2008***  
hanging work on paper right: ***65% of US Latinos were US native born in 2015***



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**Objects of Opulence Installation 2022**, repurposed antique objects, paper, Gouache, acrylic enamel, 6 x 8 ft,  
 right chair: **Between 2012 - 2017, Latino owned business grew by 31.6%, three times faster than non-Latino businesses**  
 left chair: **Latinos are responsible for 78% of the growth of the U.S. labor force since the Great Recession**  
 hanging work on paper left: **50% of US immigrants were Latino in 1965-2008**  
 hanging work on paper right: **65% of US Latinos were US native born in 2015**

In 2020 I turned my study to early US history surrounding the “Gilded Age” and the formation of the first American corporations, the building of the great families and their wealth. Questions guiding this study and the subsequent body of work ***Brown Baroque: Objects of Opulence*** are: Where were Latinos in the 1900s? What was their place in the building of our nation? Are Latinos integral to the fabric of American culture and economy? What is the data today?



**Liberty**, 2021  
 Repurposed antique glass, crystal globes, acrylic enamel  
 12.5 (h) x 5 in. diameter



**It's a Brown World**, 2021  
 repurposed antique glass, acrylic enamel  
 16.5 x 7" diameter in.,





*Brown Baroque: Objects of Opulence 2023*, Robert and Frances Fullerton Museum of Art, CSU San Bernardino

## LINDA VALLEJO

### Permanent Collections

Eileen Harris-Norton Collection, Santa Monica, CA

AltaMed Art Collection, Los Angeles, CA

Los Angeles County Natural History Museum, Los Angeles, CA

Museum of Latin American Art (MOLAA), Long Beach, CA

Museum of Sonoma County, Santa Rosa, CA

City of Santa Monica, Santa Monica Art Bank, Santa Monica, CA

Museo del Barrio, New York, NY

Vincent Price Museum, East Los Angeles College, Los Angeles, CA

The National Museum of Mexican Art, Chicago, Ill

### Archive Collections

UCLA Chicano Studies Research Center, University of California, Los Angeles, CA

UC Santa Barbara, California Ethnic and Multicultural Archives (CEMA), CA

### Solo Exhibitions

*Brown Baroque: Objects of Opulence*, Robert and Frances Fullerton Museum, CSU San Bernardino (2023)

*Linda Vallejo: Brown Belongings*, LA Plaza de Cultura y Artes, LA, CA (2019-2020)

*Keepin' it Brown*, Getty Foundation Initiative PST: LA/LA, bG Gallery, Santa Monica, CA (2017)

*Make 'Em All Mexican*, Texas A&M University Reynolds Gallery, Colletown, TX (2016)

*Make 'Em All Mexican*, UCLA Chicano Studies Research Center Library, Los Angeles, CA (2015)

*Make 'Em All Mexican*, Lancaster Museum of Art and History, Lancaster, California (2014)

*Make 'Em All Mexican*, Clemente Soto Velez Cultural Center, New York, NY (2014)

*Make 'Em All Mexican*, New Mexico State University Art Gallery, Las Cruces, NM (2013)

*Make 'Em All Mexican*, CSU San Bernardino, Robert and Frances Fullerton Museum, CA (2012)

*Make 'Em All Mexican*, Fresno Art Museum & Arte Americas, Fresno, CA (2012)

*A Prayer for the Earth Eco Installation*, MacNider Museum, Mason, Iowa (2012)

*A Prayer for the Earth Eco Installation*, Southwest Museum, Midland, TX (2012)

*Make 'Em All Mexican*, Ave 50 Studio, Los Angeles, CA (2011)

*Fierce Beauty: A Forty Year Retrospective*, Plaza de la Raza Cultural Center, LA, CA (2010)

*A Prayer for the Earth Eco Installation*, Hardin Center of Cultural Art, Gadsden, AL (2010)

*A Prayer for the Earth Eco Installation*, San Luis Obispo Museum of Art, CA (2009)

*A Prayer for the Earth Eco Installation*, Carnegie Museum, Oxnard, CA (2004)



## Selected Bibliography

*Canon in Drag: Female Artists Reimagine Famous Works by Men*, ArtNEWS, December 26, 2022

*Terra Lectures in American Art*, University of Oxford, Worcester College, England, May 23, 2022

*Q+ART: Linda Vallejo Reclaims Her Brown Intellectual Property*, Not Real Art: Artist Profile, October 27, 2021

*Habitat: On the Road*, ArtNews Magazine, New York, NY, January 17, 2019

*Linda Vallejo and a decade of art that unapologetically embraces brownness*, LA Times, CA, June 30, 2019

*Art Pick: Linda Vallejo Reimagines the Palette of Pop Culture*, LA Weekly Los Angeles, CA, August 6, 2019

*Visualizing Latino Populations Through Art*, New York Times, NY, November 6, 2019

## Selected Group Exhibitions

### 2022–2023

*Xican—a.o.x. Body*, The Cheech Marin Center for Chicano Art & Culture of the Riverside Art Museum, CA

*In Your Face: Chicano Art After C.A.R.A.*, AltaMed Collection; Rome, Italy; Berlin, Germany; Madrid, Spain

*Fronteras del Futuro: Art in New Mexico and Beyond*, National Hispanic Cultural Center Art Museum, Albuquerque

*Xicanx: Dreamers and Changemakers*, Museum of Anthropology University of British Columbia, Canada

*L.A. Memo: Chicana/o Art from 1972-1989*, La Plaza de Cultura & Artes and AltaMed Collection, LA, CA

### 2021

*HERland: Women Artists*, Museum of Latin American Art (MOLAA), Long Beach, CA

*35: Thirty-Five Artists for Thirty-Five Years*, Museum of Sonoma County, Santa Rosa, CA

### 2020

*Bridges in a Time of Walls: Chicano/Mexican Art*, Centro de las Artes, Monterrey; Museo Siete Regiones,

Acapulco; Museo de los Pintores Oaxaqueños (MUPO), Oaxaca; Museo de las Artes de la Universidad de

Guadalajara; Centro Cultural Tijuana, Tijuana, Baja California

### 2019

*See Something, Say Something*, Museum of Sonoma County, Santa Rosa, CA

## Selected Special Projects

### 2023

*Archives of American Art*, Smithsonian Institution Oral History Program, Washington, DC

### 2022

*Terra Lectures in American Art: Decolonising Art History through Latinx Art*, University of Oxford, Oxford, England

*Transhistorical Feminist Agency: A Matter of Gender, Race, Time, & Place*, College Art Association (CAA)

*First Amendment Museum Speaker Series*, Online Interview, Washington, DC

*Mexican American Art Since 1848*, Mexican American Art and Culture Archives, U of Minnesota, Minneapolis



## LINDA VALLEJO

### *National Women's Caucus for the Arts 2022 Lifetime Achievement Awardee*

Vallejo was recently featured in *Xican—a.o.x. Body*, a national traveling exhibition organized by the American Federation of the Arts at The Cheech Marin Center for Chicano Art & Culture of the Riverside Art Museum through January 7, 2024 and *In Your Face: Arte Chicana Dopo / In Your Face: Chicano Art After C.A.R.A.* organized by AltaMed Art Collection in partnership with the Festival Internacional Cervantino in Guanajuato, Mexico, opening on October 21, 2023.

Her recent solo *Brown Belongings* was featured in the NY Times “Visualizing Latino Populations Through Art” by Jill Cowan, New York, NY (Nov 26, 2019) and in LA Times “Linda Vallejo and a decade of art that unapologetically embraces brownness” by Matt Stromberg (June 20, 2019).





***Beautiful Brown Bouquets***

2022

repurposed antique vase, artificial flowers, gold leaf, acrylic enamel  
30 x 20 x 15 in.

***vallejo@earthlink.net***

***ART [www.lindavallejoart.com](http://www.lindavallejoart.com)***

***ARCHIVES [www.lindavallejo.com](http://www.lindavallejo.com)***





