



From Pizarro
to Picasso:



Hispanic
Legacy



in America
Today





Welcome to another fantastic season of Oklahoma Chautauqua! Every year, volunteer groups in Altus, Enid, Lawton, and Tulsa gather to select a topic or theme and to select five historical characters to help our audience explore that theme. For our 2019 year - *From Pizarro to Picasso: Hispanic Legacy in America Today* – we bring together five characters from very different walks of life and from very different times. We will explore the lives of three diverse Spaniards – two ancient Spaniards and one twentieth century Spaniard, as well as two additional twentieth century personalities, all leaving behind uniquely personal influences on Hispanic culture in America.

From all five of our series characters, we will come to understand the true intent of modern-day Chautauqua – a desire to explore and understand the lives of those who have gone before us as we enhance our cultural and human experiences through life-long learning. How better to spend an evening than with our community of neighbors, friends and soon-to-be friends who want to enjoy performances that both stimulate and challenge us but also entertain us?

Our scholars have devoted many hours to prepare these presentations to be as historically accurate as possible. Additionally, they have prepared for interaction with the audience so that they will be able to answer audience questions while still in character and then out of character as the scholar at the end of each evening performance. They have also created engaging workshops held throughout the week to provide additional insight into the characters and their times.

Chautauqua is an Iroquois word believed to describe the shape of Chautauqua Lake in New York where the Chautauqua Institute began. The Institute was the cultural and educational offspring from the original mission to provide professional training for Sunday School teachers. Chautauqua has experienced a revival in our time and now Chautauquas can be found in many communities around the United States. But not without the help of those who love to learn and to share educational opportunities with others. Oklahoma Chautauqua has no paid staff and is made up of volunteers willing to share their time and talent to bring a quality Chautauqua to Oklahoma every year. As self-funded organizations, our participating cities appreciate your continued support to fund these events. While each community shares the travel expenses for the scholars, each city must fund the remaining costs associated with the Chautauqua production. Chautauqua could not exist without the support of our sponsoring companies, businesses and organizations, our supportive audience, our many volunteers, and most importantly our dedicated scholars.

On behalf of Oklahoma Chautauqua and the participating communities, thank you for coming tonight. And now, in the true Chautauqua way, it is time to relax and let your mind wander back to a different time with a little help from tonight's scholar!

Best regards,
Sandra K. Moore
Oklahoma Chautauqua Chair and
The Chautauqua Committees of
Altus, Enid, Lawton and Tulsa

TULSA: CHAUTAUQUA

JUNE 4-8, 2019

From Pizarro to Picasso: Hispanic Legacy in America Today

PRESENTED BY TULSA CHAUTAUQUA

UNDER A TENT ON THE BEAUTIFUL GROUNDS OF THE TULSA HISTORICAL SOCIETY, 2445 SOUTH PEORIA

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DAILY WORKSHOPS

(held inside the Tulsa Historical Society)

TUESDAY, JUNE 4TH - SATURDAY, JUNE 8TH, 2019 12:00 PM, 5:30 PM
SCHOLAR PERFORMANCES START AT 7:00 PM

TUESDAY, JUNE 4

Noon: Picasso & His Women
(Scholar: Doug Mishler)
5:30 p.m.: Mythopoetics and the Cult of Che
(Scholar: Joey Madia)

WEDNESDAY, JUNE 5

Noon: The Legacy of Elizabeth Catlett
(Scholar: Ilene Evans)
5:30 p.m.: Peru Today
(Scholar: Hank Fincken)

THURSDAY, JUNE 6

Noon: Guevara, Boal, & Freire:
A Trinity for Change
(Scholar: Joey Madia)
5:30 p.m.: Picasso in Art
(Scholar: Doug Mishler)

FRIDAY, JUNE 7

Noon: The Columbian Exchange
(Scholar: Paul Vickery)

5:30 p.m.: Our Proper Sphere: The Changing Role of Women in America
(Scholar: Ilene Evans)

SATURDAY, JUNE 8

Noon: Tolerance: The New Intolerance
(Scholar: Hank Fincken)
5:30 p.m.: The Encomienda System
(Scholar: Paul Vickery)

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Enid Chautauqua in the Park

Celebrating 25 years!



Join us on the grounds of the Humphrey Heritage Village at Cherokee Strip Regional Heritage Center as Enid celebrates 25 years of Chautauqua in the Park! Presented in true Chautauqua style under a big top tent, the week-long program includes daily workshops at 10:30 a.m. and 12:00 p.m. and five evening performances. Each evening kicks off at 6:30 p.m. with local entertainment and great, affordable food. Workshops take place in the historical church of the Humphrey Heritage Village, where light refreshments are available for purchase. Winter 2020 will mark 15 years of Winter Chautauqua and Chautauqua in the Schools. The programs serve over 3,000 Enid area students, and features workshops for adults each February. In the case of inclement weather or excessive heat, the evening performance will be moved to the Northwestern Oklahoma State University campus.

Workshop Schedule

Tuesday	6/11	10:30am	Doug Mishler	Picasso and the Women in His Life	Scholar Performances start at 7:30 p.m.
Tuesday	6/11	Noon	Paul Vickery	The Encomienda System	
Wednesday	6/12	10:30am	Ilene Evans	The Legacy of Elizabeth Catlett	
Wednesday	6/12	Noon	Hank Ficken	Peru Today	
Thursday	6/13	10:30am	Paul Vickery	The Columbian Exchange	
Thursday	6/13	Noon	Joey Madia	Guevara, Boal, and Freire: A Trinity for Change	
Friday	6/14	10:30am	Hank Ficken	Tolerance: The New Intolerance	
Friday	6/14	Noon	Doug Mishler	Picasso in Art: From Prodigy to Impresario	
Saturday	6/15	10:30am	Joey Madia	Mythopoetics and the Cult of Che	
Saturday	6/15	Noon	Ilene Evans	Our Proper Sphere: The Changing Role of Women in America	

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FRANCISCO PIZARRO:

LOOKING FOR "RIGHT" IN ALL THE WRONG PLACES



What can an old conquistador teach us five-hundred years after his bloody deeds? A cynic might say nothing. As Robert Muller says in his book *Uses of the Past*, “The only thing History teaches is that History doesn’t teach.”

Let us propose something more optimistic. If we study with uncompromising vigor the details of the Spanish/Incan encounter of long ago, we might find clues to a peace that ends this destructive cycle of war, uncomfortable peace, war, pause to reset, and war again. Oklahoma Chautauqua 2019’s encounter with Francisco Pizarro could be the catalyst that begins this worthy effort.

We know that details are hard to come by because they are tainted in the telling by man’s ambition and perhaps innate ability to lie, even when it is unnecessary. We prefer a good tale to the truth, and we demand that someone else accept the blame. Our task then is not to determine right from wrong but peel away the lies that cover other lies. Underneath we may someday find the core of truth.

Francisco Pizarro was born out of wedlock in 1478, the son of a mercenary father and a maid who tended the father’s wounds at a convent. Such a natural but disgraceful beginning means that their offspring was denied all gentlemanly advantages. Evidence of Francisco’s poverty-driven upbringing survives more as rumor than documented fact.

The young man probably arrived in the New World in 1502. In what are now called Venezuela and Panama, he developed his skills as a soldier and a military leader. If he had never pursued the purported gold city “Biru,” he would still deserve a half page of ink in the Panamanian history books. He was there when Balboa first viewed the Pacific Ocean; and there still when ordered to execute his former friend Balboa.

It took Pizarro three trips along the South American coast and 20 years to find his gold city. In between, he was imprisoned, was threatened with death by the governor of Darien (present-day Panama), lied to various Spanish functionaries, argued his case at the Spanish royal court, and enlisted four of his half-brothers. His indiscretions were calculated and without remorse. For Pizarro, compliance was an option except when dealing with the king.

When Pizarro arrived in Cajamarca (a temperate Andean city of 2,000) a messenger from the Inca (the highest leader of the Incan people) told him, “Use the city as your home.” The Inca Atahualpa had vacated the town the way you might clean the guest bedroom. But this hospitality came with a catch. While Pizarro prepared to capture the native leader

alive, the Incan army of 70,000 surrounded the town. The Spaniards were safe and trapped at the same time.

Atahualpa had been a favorite son of the previous Inca, Huayna Capac, because as a royal general, he had defeated the mighty Cañari, a people reluctant to believe that the gods had chosen their southern neighbors to rule the world. Huayna Capac’s empire stretched from Columbia to central Chile.

Just before his death, Huayna Capac decreed that the empire should be divided. Atahualpa would rule this northern area while his older half-brother and the heir apparent, Huascar, would rule from the southern capitol, Cuzco. Huayna Capac called for harmony. Ah, if only the father had read “King Lear”!

The growth of Huayna Capac’s empire had been due to military prowess, not familial compatibility. Other royal brothers had been executed in this selection process. The logic went: the cleverest will endure, and therefore better serve the empire. Atahualpa had proved himself in battle; Huascar had the better pedigree. Each viewed the other as a usurper. The mighty empire was soon engulfed in civil war.

As Pizarro marched along the coast, Huascar made a military blunder. After a successful Andean battle, he paused to thank the gods. This moment of piety cost him his life. Atahualpa’s general, Chalcuchimac, regrouped and set a trap. Huascar was initially taken prisoner, and forced to watch while his family and allies were all murdered. Atahualpa then turned his attention towards the impudent Spaniards, with their small army of 62 cavalrymen, 106 foot-soldiers and 4 canons. Both leaders believed they had evidence that

God/the gods were on “his” side. As concern arose that the Spaniards might capture Huascar and reestablish him as a leader of the Inca, Atahualpa had Huascar killed.

The new world/old world encounter began with gifts. The Spaniards sent the Inca a Holland shirt and an ornate drinking glass. The Inca sent a gutted duck, which the Spaniards interpreted as a warning. Spies carried the gifts and returned with much-debated information.

In answer to a key question, “Who should the Inca spare?” the spy concluded: Pizarro, the head of cavalry, the blacksmith and the barber. The barber did amazing things with hair.

What happened at their meeting before the all-but-inevitable war? That depends on your political and cultural perspective.

Prepare your hearts as a fortress,
for there will be no other.





Scholar Biography

For 25 years, Hank Fincken has toured the US performing his eight original one-man plays for Chautauquas and other public venues. His characters include: Thomas Edison, Johnny Appleseed, Francisco Pizarro, Christopher Columbus, Henry Ford, W.C. Fields, and an 1849 argonaut named J. G. Bruff. He was awarded the title Master Artist by the Indiana Arts Commission, Outstanding Performer by the Indiana Theatre Association, and has received six national Pinnacle Awards for the teaching of history through video conferencing. Hank has lived in Peru, Ecuador, and Costa Rica for a total of six years. His research into the life of Pizarro includes interviews with college professors in both Spain and Peru.

Fact: Friar Vincente Valverde presented the Inca a Bible. Atahualpa studied the Bible, then tossed it to the ground. The priest called Atahualpa's gesture a sacrilege and ordered war. The Inca thought the "talking cloth" was broken or a cruel joke.

Fact: The Inca demanded retribution for destroyed temples. The Spanish claimed this destruction was duty since they believed that the temples encouraged Devil worship.

The Incan version of the meeting, written down by Garcilaso de la Vega decades later, calls attention to the

Choose. You may return to the poverty of Panama or cross this line and come with me through infinite dangers but eventual wealth

Spaniards' bad manners in ignoring Atahualpa's toast of welcome. No Spanish account of the events mentions it. Does this mean that the cultural snub never happened, or that the Spaniards were too engrossed in their own fears to notice?

Neither side knew how to read oral or body language subtleties. What was a courtesy for one might be a cultural miscue for the other. And who can confirm the skill level of the interpreters? In other words, we know just enough to blame either Atahualpa or Pizarro for the coming battle.

Historians who admire Incan accomplishments tend to trust de la Vega's interpretation of events. They insist that the huge entourage of Incans (3,000 at least) invited to dine with Pizarro trusted the Spaniards and, as good manners decree, left their weapons outside the city. They claim that good-faith promises were broken by the Spanish.

Those who sympathize with the Spaniards claim that Incan tunics concealed weapons, and good manners were prelude for an intended Incan ambush. Instead of what we today call "eat and run," their plan was to "eat and kill." Atahualpa later confessed that his spies confirmed that the horses were vegetarian and therefore of no danger, and when the Spanish soldiers witnessed the might of the Inca's army, they wet themselves. The Inca planned to make trophy mugs of the Spaniards' skulls and turn Pizarro into a eunuch. In other words, Incan good-faith came with a similar limited warranty.

We the descendants of old and new world violence are amazingly naïve to argue about right and wrong in this kind of situation. Both men were following a strategy to destroy the other. If some reader still believes Atahualpa was only a victim, then talk to the descendants of the Cañari. After defeating them in the civil war, Atahualpa executed all captured Cañari men and male children. For this reason, the survivors volunteered to carry Pizarro's war equipment and supplies. The major injustice here is to not credit these collaborators for their contribution to the



Spanish victory.

The sad truth is: good manners are often a delaying tactic, meekness provides an opportunity to study your enemy, and civility often masquerades planned incivility.

When the cannons fired, the trumpets sounded, and the horses galloped through the streets, the dinner guests panicked, crushing each other and knocking down stone walls. Atahualpa later claimed that 7,000 died that evening, including those killed by Hernando de Soto, who – on horseback – butchered the fleeing guests until nightfall.

The next day, the observant but imprisoned Atahualpa made Pizarro an offer: the Inca would fill his cell with gold once and silver twice if eventually freed. Pizarro agreed. When the ransom was paid (7 tons of gold, 13 of silver), Pizarro had the Inca garroted instead. Would Atahualpa have been more humane? Unlikely. In Cuzco, the skins of previous enemies were made into drums and played at special celebrations, thus humiliating the defeated in both life and death. The historian John Hemming writes that Pizarro's war strategy began with a checkmate. The Inca's empire was dead.

Or was it? The next Inca, Manco, crowned by Pizarro, eventually led a rebellion that one may argue is still being fought today. War and resentment are eternal. Insurrection comes in many forms, and in certain Andean valleys today native people still talk of the Inca's inevitable return. Pizarro ruled, but native alliances and community structure endured. Humbled spirits are not necessarily conquered spirits.

Pizarro himself was killed by the son of his former partner Diego Amalgro, the chief navigator of the expeditionary team who conquered the Incas.

So, why come to the Chautauqua performance if you already know this outcome? Come see how the rules of war have changed or have only seemed to change, and how and why South Americans persevere. The past allows us to see the present with fresh eyes. Pizarro's sword still shines a note of caution 500 years later. I cannot wait to tell you about it.



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Padre Bartolomé de Las Casas: PROTECTOR OF THE INDIANS



Early in 1564, a weary yet reflective 80-year-old Fray Bartolomé de Las Casas warned in his Last Will and Testament that "... God should have to pour out his His fury and anger on Spain for those damnable, rotten, infamous deeds done so unjustly, so tyrannically, so barbarously executed," to the indigenous peoples of America. Never one to mince words, he continued, "the whole of Spain has shared in the blood soaked riches [they illegally obtained]." He warned that, to escape God's judgement, the rulers and people of Spain must repent and make restitution

for their actions in the Indies. In this warning, primarily aimed at the Spanish Crown, Las Casas

summarized and encapsulated not only his personal experiences and public message but also his life's work.

In January 1492, the kingdoms of Aragon, under King Ferdinand, and Castile, ruled by Queen Isabela, united to expel the last of the Moors from the Iberian Peninsula. This was the culmination of nearly eight centuries of warfare to eject the Muslims who invaded from Africa in 711. The spirit of the Crusades still burned brightly in Spain. When Columbus arrived in what he thought was Asia in October 1492, the Crown saw an opportunity to spread the Gospel and at the same time acquire the fabled wealth of the East. Spain would soon discover how difficult it was to do both.

A nine-year-old Bartolomé de Las Casas first caught a glimpse of his destiny on Palm Sunday, 1493, in his native Seville. The entire city had turned out to see Columbus, the crazy Genoese sailor who had just returned from an amazing voyage to what would soon be called the New World. With him were about eight tall, bronzed, nearly naked men, called Taino Indians. They carried red and green parrots and wore masks of beaten gold and beads made of sea shells. Bartolomé's businessman father, Pedro de Las Casas, along with many others, saw profit in the new overseas ventures.

Although he had studied theology for the past four years and was on track to become a priest, the 18-year-old Bartolomé arrived on the island of Hispaniola (now Haiti and the Dominican Republic) in 1502 as a partner in his father's business. The father's business supplied provisions to the Spanish explorers and settlers. Immediately upon landing Bartolomé heard the dockside crowd yelling, "Good news, good news." When asked what this news was, the settlers explained that a native worker had discovered a slab of gold; it weighed 35 pounds and was large enough to roast an entire

pig on. The other news was that the natives of a certain province had revolted against Spanish authority. When he asked why this action was good news, Bartolomé discovered that when the natives rebelled against Spanish authority they could be legally enslaved.

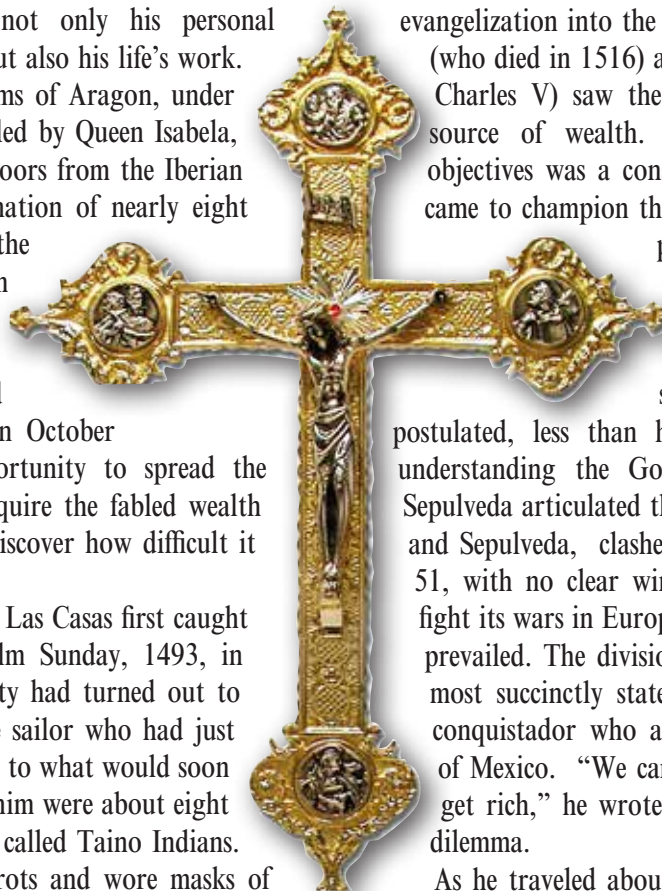
During the 16th century, Spain wrestled with the moral and legal issues concerning the legal status of the indigenous peoples. This tug of war pitted the Church, primarily the Dominicans (an order of preachers and teachers), against the interests of those

seeking to profit from the labor and wealth of the land. Until her death in 1504, Queen Isabela considered the native peoples ripe for

evangelization into the Church. However, King Ferdinand (who died in 1516) and the elite (including his successor, Charles V) saw the New World as being primarily a source of wealth. The reconciliation of these two objectives was a constant source of conflict. Las Casas came to champion the minority view that the indigenous peoples were rational human beings, made in the image and likeness of God. The alternate view was that they were void of an eternal soul and were created, as Aristotle postulated, less than human and therefore incapable of understanding the Gospel. The scholar Juan Gines de Sepulveda articulated this argument. These two, Las Casas and Sepulveda, clashed in a famous disputation in 1550-51, with no clear winner. The Crown needed money to fight its wars in Europe, so exploitation and profit usually prevailed. The division in Spain's priorities was perhaps most succinctly stated by Bernal Diaz del Castillo, a conquistador who accompanied Cortes in the conquest of Mexico. "We came here to serve God...but also to get rich," he wrote. Las Casas too wrestled with this dilemma.

As he traveled about Hispaniola on business, Las Casas noticed the exploitation of the natives. Many were starving and overworked—especially those in the mines. The Spanish practiced a system of labor known as *encomienda*, a carryover from the period of the reconquest of Iberia from the Muslims. The Crown granted those in favor a piece of land and the labor of its inhabitants to work it. This system entrusted the care and spiritual education of the indigenous people into the hands of a Spaniard, the landholder known as the *encomendero*. In turn the natives labored a set number of hours for the *encomendero*. Abuses of the system were common and the *encomienda* system amounted to a form of slavery. Although Las Casas observed and lamented these conditions he had no power to change them. In 1506 he returned to Spain,

PADRE, I THINK THE TRUTH HAS MANY ENEMIES AND THE LIE HAS MANY FRIENDS. DOMINICAN FRIAR TO LAS CASAS.





Scholar Biography

Dr. Paul S. Vickery, Ph.D. is Professor of History at Oral Roberts University in Tulsa, OK. The author of three books, one of which is *Bartolomé de Las Casas: Great Prophet of the Americas*, Paulist Press, 2007. Vickery has presented historical characters such as Henry Ford, Woodrow Wilson, Joe McCarthy, H. L. Mencken, and Bishop Francis Asbury around the country. He and his wife have traveled and lived in Europe and the Caribbean. As a member of the Mediterranean Studies Association, he has spoken at eight international universities and taught classes in Korea and England. For 25 years he has brought students on study trips across the Caribbean and Europe and spoken on cruise ships including *Celebrity*, *Royal Caribbean*, *Silver Seas*, and *Azamara*. Vickery is known for bringing humor to his historical presentations.

finished his theological studies, and was ordained a priest in Rome a year later. Three years passed before he returned to Hispaniola, where Padre Bartolomé celebrated his first mass. Also arriving in that year were a group of Dominican priests. The two entities, Las Casas and the Dominicans, soon became inextricably linked.

In 1511, Las Casas became the chaplain for the army tasked with “pacifying” the island of Cuba, for which the

THE REASON CHRISTIANS HAVE MURDERED ON SUCH A WIDE SCALE AND KILLED ALL IN THEIR WAY IS PURELY AND SIMPLY GREED.

governor awarded him an encomienda. Aware of the abuses in the system, the Padre attempted to treat “his” natives well. Also in that year, Las Casas heard the Dominicans were preaching against this very practice of treating the natives well and threatening damnation for all who did so. As he reflected upon the Dominican’s message and observed the death and maltreatment around him, something stirred in his soul. While preparing a sermon for Pentecost Sunday, 1514, he meditated upon the Scripture (Ecclesiasticus 34): “Unclean is the offering sacrificed by an oppressor.” The one “who sheds blood and the one who defrauds the laborer is kin and kind.” It was as if the scales had fallen from his eyes. In an instant he realized all the Spanish had done in the New World was a mortal sin and an abomination to God. Unless the Crown repented and made restitution, He would bring judgement upon the nation. This life-changing epiphany became the focus and purpose for Bartolomé’s life.

From this moment Las Casas assumed a prophetic mantle as he preached, wrote, and warned that unless Spain changed her ways the wrath of God would soon fall. His preaching and writing on behalf of the Indians soon earned him the title of “Protector of the Indians.” Traveling back and forth to Spain, he confronted the young Emperor Charles V and his successor, Philip II, battled with selfish Bishops, and worked for the passage of anti-slavery laws. After his failure to establish a community at Cumaná on the coast of today’s Venezuela, the discouraged Padre joined the Dominican Order in 1522.

While assigned to the northern coast of what is today Haiti he began his epic lifelong work, *A History of the Indies*. In 1534 his work, *The Only Way to Draw All People to a Living Faith*, was published. In this work he argued the Church must not only teach Christ’s words, but demonstrate the faith by its example. A reasonable faith, demonstrated by the life of the believer, would lead all peoples to a relationship with Christ and His Church. In addition to many treatises,



apologetic works, and church documents, his most well-read book was *A Brief Account of the Destruction of the Indies*. This work, critical of both the Catholic Church and the Crown in their conquest of the New World, received criticism from both institutions. The newly established Protestant church, however, capitalized on the evidence of brutality revealed in this work and it became the basis of the famous Black Legend, critical of the Spanish colonization and faith.

In addition to his writings, Las Casas' legacy includes his influence on the passage of the New Laws of 1542-43. The New Laws, prohibiting the hereditary passing of encomiendas, were designed to lead to the eventual abolishment of the system. Due to this success, he was offered the wealthy bishopric of Cusco. He refused, choosing instead to minister in the impoverished area of Chiapa (modern Chiapas) in southern Mexico. Financial concerns of the Crown, however, prevented the enforcement of the New Laws. In 1555 Charles V abdicated in favor of his son, Philip II. Heavily in debt, Philip's exploitative policies followed those of his father and Las Casas knew his place now was in the court of Spain. Revered by his followers and reviled by his critics, Bartolomé spent his last years in Madrid tirelessly working to abolish slavery and to establish justice for his beloved Indians.



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ELIZABETH CATLETT

MY ART SPEAKS FOR BOTH MY PEOPLES

“I chose Mexico as the nearest place without racism and segregation, but also because of the public art movement there, with its mural painting and printmaking – two mediums that reach great numbers of people.”

Sculptor, printmaker, and painter, Elizabeth Catlett’s career spanned more than 70 years. She was deeply influenced by two cultures. Her primary culture was a rich African American heritage; the second cultural tradition was Mexican.

Catlett was born in 1915 at Freedman’s Hospital in Washington, D.C., to John and Mary Carson Catlett. Hers

was an African American family which had endured slavery, Jim Crow

laws, segregation, the Great Depression, the hyper-patriotism of the Communist scare in the McCarthy era, and civil rights activism and

resistance. Her maternal grandparents had been enslaved and the memory of their stories guided her work throughout her career. In lieu of traditional bedtime stories, Catlett listened to accounts of her great-great-grandmother being kidnapped from Madagascar and forced overseas into American slavery.

When she was turned away from the Carnegie Institute of Technology because of her race, Catlett enrolled at Howard University (B.S., 1935). At Howard, she studied design, printmaking, and drawing and was influenced by the art theories of James Herring and James A. Porter. While working as a muralist for two months during the mid-1930s with the Federal Art Project of the Works Progress Administration, she was introduced to the social activism of Mexican muralist Diego Rivera.

In 1940, Catlett earned a Master of Fine Arts degree in sculpture at the University of Iowa. The Regionalist painter, Grant Wood, was the head of the art department and encouraged her to paint what she knew best. She later said, “What I knew best was Black women and children and working people.” Her sculpture, *Mother and Child*, won first honor at the 1940 American Negro Exposition in Chicago.

After WWII, she received a Julius Rosenwald Fellowship grant to finish her series on the “Negro Woman” and to

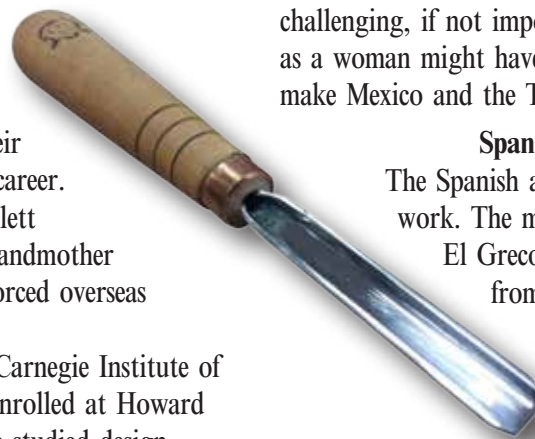
study Mexican public art and murals in Mexico. In 1946, she immersed herself in Mexican culture through the community of artists in the Taller de Graphica Popular (TGP) in Mexico City. Catlett’s life and experiences demonstrate the influence of Spanish /Latin American culture on African American life and arts around the hemisphere. Catlett found the Mexican art world open, tolerant, and embracing of diversity and responsive to the values of equality, freedom, and justice.

The TGP was a collective of both Mexican and foreign artists; founded in 1937, it became a center of political and artistic activity.

The restrictions on women and especially women of color during her time made the idea of art as a career particularly

challenging, if not impossible. Her growth as an artist and as a woman might have been stunted had she not been able to make Mexico and the TGP her home.

**IT’S A WHOLE OTHER CULTURE THAT I GREW INTO,
... LIVING WITH MEXICAN PEOPLE, LEARNING THE
LANGUAGE, WHICH I STILL SPEAK WITH AN ACCENT**



Spanish and Mexican Influences

The Spanish artists had a great influence on Catlett’s work. The masters she studied in art history, like El Greco, Goya, and Picasso, did not shy away from telling stories of pain and suffering, reflecting the horrors of war and life.

They were filled with passion and people. Passion and accessibility became the heart of Catlett’s work.

Diego Rivera had changed his style of painting to be accessible to the common people. His cubist paintings were too hard to understand, and they were tucked away in museums. Rivera would take his art out where farmers and housekeepers and workers could see them. The art would be huge mural paintings on the walls of schools, libraries, hospitals, and railway stations. Rivera’s style became more and more realistic and accessible. When he returned to Mexico from abroad in 1921, he began the Mexican Mural Movement.

Rivera used his art to push back on repression and the elitism of the Spanish high-born elite who looked down on indigenous and mixed-race people. The upper class in Mexico considered themselves entitled to rule because they felt their Spanish heritage made them superior to anyone who was not. Such elite Spanish society made little secret of their disdain for



Scholar Biography

Actress, storyteller, musician, historian and lecturer, Ilene Evans has performed nationally and internationally. After receiving her B.A. from Trinity College in Deerfield, Illinois, Ms. Evans studied theater and dance at the University of Wisconsin. Ms. Evans completed her master's degree at East Tennessee State University in the department of Education with an emphasis in Storytelling.

Ms. Evans is the artistic director of Voices From the Earth, Inc. an educational touring theatre company featuring storytelling, theatre and historical portrayals. She has done extensive research as a Chautauqua scholar, developing presentations of historical women who have contributed significantly to African American culture. She has portrayed Harriett Tubman, Ethel Waters, Bessie Coleman, and Eslanda Robeson for Oklahoma Chautauqua.



the indigenous Indians and those who mixed with them.

Catlett recognized a common purpose in this approach to art for everyday people, the working poor, and the disenfranchised. The Spanish painters had a great impact on Catlett and her sense of the power of art to touch human emotions. She learned that Rivera had travelled to Madrid, Spain, in 1907 to study the Spanish masters. He often visited the Prado, a famous art museum which held Francisco Goya's works. Even though these works were 140 years before his time, Rivera admired their rich emotion. Rivera had been influenced not only by Goya, but by El Greco, who was born in 1541. He also went to Paris, France, to live and work with the great gathering of artists in Montparnasse; it was in Paris that Rivera and Picasso first met.

Rivera built upon the work of these Spanish painters in his own unique way to bring a public aspect to fine art. He

ART CAN SERVE PEOPLE BY BROADENING THEIR UNDERSTANDING OF WHAT'S IMPORTANT IN LIFE

demonstrated the need to take art out of the realm of the museum, the studio, and the salons of the wealthy and bring it directly to common working people and in public spaces. Rivera thought it was important for the poor to stand up for themselves and through his paintings he could show them how important they were to their country. Catlett was entranced.

Catlett understood Rivera's sensibility and his transition from a fine artist for the elite to a fine artist for the people. She would do for her people what Rivera was doing for his. She studied with Diego Rivera when she went to Mexico in 1946. She also became good friends with Rivera's wife, Frida Kahlo. Together they were a part of the same artistic collective that supported, critiqued, and guided each other's work. Rivera and Kahlo helped Catlett and her husband, Francisco Mora, with their gallery in Mexico City.

Catlett joined in the work of Rivera, Leopoldo Mendez, Luis Arenal, Jose Posada, Pablo O'Higgins, and Francisco Mora at the TGP. She gave honor to the working poor, especially the women and children so prominent in her work. The TGP sought to make their art affordable, accessible, and compelling – always politically pointed and fiercely anti-fascist.

At the TGP, there was a sense that art was to be a corrective, a teacher, an inspirer, a catalogue of historical record. Diego Rivera's murals gave the history of the Mexican people. Los Tres Grandes – Rivera, David Alfaro Siqueiros, and José Clemente Oroscó – strove to keep pressure for social justice in the public view. Catlett's work embodied these viewpoints. Giving people a sense of identity and power

helped the weak and defenseless find a voice in the present by being clear about their noble and honorable past.

Catlett learned to combine styles from both abstraction and realism. She believed that she could apply these techniques to her art.

Impact and Legacy

“Beginning to realize that as a Black woman privileged to have become a sculptor and graphic artist I owed my dues to Black people, I was looking for ways to link my personal expression with broader Black cultural needs.”

Throughout her life, Catlett was a political progressive committed to improving the lives of African American and Mexican women. She portrayed hardy laborers and nurturing mothers radiating both power and a timeless dignity and calm. Whether working in wood, stone, bronze, or clay, Catlett revealed an extraordinary technical virtuosity to create an elegant visual language in figurative form that encouraged interaction and dialogue with her audience.

Elizabeth Catlett is represented in many collections through the world, including the Institute of Fine Arts in Mexico, the Museum of Modern Art in New York City, Museum of Modern Art in Mexico City, Library of Congress (Washington, DC), Howard University, Fisk University, and the Metropolitan Museum in New York City.



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ERNESTO

Che

GUEVARA:

HIS REVOLUTIONARY LIFE
AND
INEVITABLE DEATH



Ernesto Guevara de la Serna was born on June 14, 1928, in Rosario, Argentina, to middle-class parents. The man who became the literal poster boy for revolution was a complex child and teen. As a toddler, he developed severe asthma, which directed the path of his life, including disqualification from the army. Despite his physical limitations, Che played sports, striving to be like other children, until it exhausted him. He then took to his bed, reading philosophers, novelists, and poets. He kept meticulous notes of the books he read and of his theories, a practice lasting until his death. His first nickname was “Teté” (mess and trouble). He was slovenly in dress, poor in hygiene, and yet the girls adored him.

His father, a failed businessman and philanderer, became alienated from his son, while Ernesto’s mother, Celia, drew closer. Near her life’s end she was jailed for supporting him, a burden she proudly bore.

Ernesto attended the University of Buenos Aires, planning to be an allergy researcher. He left school for a nine-month trip through South America with Alberto Granado (the odyssey chronicled in the book *Motorcycle Diaries*). The journey changed his life. He witnessed incomprehensible poverty and illness among the peasants and indigenous peoples of the countries they visited. The two friends toured the ruins of once-great civilizations, and saw the abject conditions of leper colonies where they volunteered.

Returning to Argentina, Che researched cures for asthma. Again leaving school, Che practiced photography and wrote articles during a solo journey. He also worked as a researcher at several hospitals. But socialism’s pull was strong

Che believed Marxism and Communism were the solution to global injustice. After nine months in Mexico, he met the Castro brothers, Fidel and Raúl. They were planning a revolution after Fidel was released from twenty-two months’ imprisonment for masterminding an attack on Cuban barracks. The three men soon became friends. It was the Castros who dubbed Ernesto “Che” (friend) because he incessantly said it. When Che was imprisoned in July 1956 for expired papers, Fidel showed his loyalty, refusing to abandon him. When the Castros returned to Cuba in November 1956, Che was one of 82 revolutionaries crowded on a yacht named the Granma.

Che rose to prominence during the Revolution (1956–59),

first as a doctor and then as a combatant, because of his discipline and organizational skills. A watershed moment came when he chose a box of ammunition over a box of medical supplies. Che was instrumental in garnering peasant support in the mountains and establishing communication networks. His efforts got him promoted to commandante and earned him a silver star for his beret. He was wounded early on and would be wounded again.

So why a revolution? Fulgencio Batista, who rose to power in 1952 in a bloodless coup, was a puppet of the United States. Havana was synonymous with decadence and known as a playground for the American mafia. Agrarian reform was key to Castro and Co.’s revolutionary aims. The United Fruit Company, owned by the Dulles and Rockefeller dynasties, had extensive land holdings in both Cuba and Guatemala and paid little for labor.

When Guatemala nationalized its agriculture, the U.S. toppled the government.

Che devised a system of guerrilla warfare that situated guerrilla fighters as social reformers. This system, published as the book *Guerrilla Warfare*, shows Che as theorist and innovator.

Fidel and Che committed themselves to a policy of strict discipline and controversial executions of spies and informers.

If revolutionaries were guilty of insubordination, desertion, or defeatism, they were executed. Che carried out at least one execution and defended the practice. Executions, preceded by public trials, were continued post-revolution.

Fidel was in a difficult position following victory. Che was Argentinean (although he was made a Cuban citizen), and his communist leanings were a liability in the coming negotiations with the U.S. So he was banned from Havana and instead made president of the Cuban National Bank (he signed the banknotes “Che”).

Che also oversaw Cuban economic development as Minister of Industries, educating himself in math and economics and working exhausting hours for minimal pay. Che believed political sovereignty was key to economic independence, which meant moving Cuba into industries other than sugar to free it from reliance on foreign capital. Despite his efforts, Che could not get his theoretical models to work, and the economy failed. By March 1962 food was being rationed.

Che helped move trade partnerships from the U.S. to the Soviet Union, negotiating favorable deals on oil and sugar to undermine the U.S. and strengthen the Cuba economy.

His vision of pure socialism focused on a “New Man” who did not work to accumulate wealth for imperialists, multinational corporations, and his pocket but to better all humanity. Work was a moral necessity and a “pleasant social

**THERE IS NO VALID
DEFINITION OF SOCIALISM
OTHER THAN THE ABOLITION
OF THE EXPLOITATION
OF ONE HUMAN BEING BY
ANOTHER.**





Scholar Biography

Joey Madia is a screenwriter, audio dramatist, playwright, novelist, teaching artist, actor, and director. He toured as Civil War Captain Louis Emilio with Voices from the Earth and for two years portrayed six Golden Age pirates and Lt. Robert Maynard in “Blackbeard and the Pirates of Carolina,” commissioned by Port City Tour Company. He has also portrayed Edgar Allan Poe and five of his iconic characters in “Poe: A Haunted Life.”



duty.” Che stressed volunteerism. He worked on Saturdays beside textile and sugar plantation workers despite his exhausting duties in the ministry.

He oversaw the building of hospitals and clinics and spearheaded education. Within two years, Cuba raised its literacy rate to almost 100 percent and added 10,000 teachers.

Che’s vision of a world where work was meaningful and education and healthcare were rights drove him repeatedly to ignore his growing family and deny them things like a car or gifts from visitors.

As Fidel navigated the treacherous waters of the Cold War, Che became a further liability. In mid-1959 Fidel sent

I AM NOT CHRIST OR A PHILANTHROPIST... I FIGHT FOR THE THINGS I BELIEVE IN, WITH ALL THE WEAPONS AT MY DISPOSAL

him on a three-month tour of Europe, Africa, and Asia. It was during this tour that the gap between Che’s vision and reality was widest—he ignored human rights abuses in Indonesia, focusing solely on what aligned with his agenda.

Che worked to export the Cuban revolutionary model to countries where the colonial system fueled by American imperialism and the Central Intelligence Agency (CIA) support held sway.

The CIA had thick files on Che and Raúl Castro and the U.S. government devised a multi-pronged campaign to end Castro’s reign. At the end of 1960, the U.S. cut its sugar quota and attacked sugar fields and a refinery in Cuba from the air.

Two major events that followed were the “Bay of Pigs” in 1961, when 1,300 CIA-trained Cuban exiles in boats loaned by the United Fruit Company attempted to invade Cuba, and the Cuban Missile Crisis in October 1963. The latter was a power play under the direction of Nikita Khrushchev. When Khrushchev secretly negotiated with the U.S. to end the standoff, Fidel and Che realized Cuba was merely a pawn in the Cold War.

Che was now frustrated with the impure direction of Soviet socialism, and his public statements caused difficulties for Fidel. He thought he had found a better model in China, again ignoring human rights abuses.

In 1963–64 the U.S. froze Cuban assets and suspended aid to several European countries for trading with Cuba.

On December 11, 1964, Che addressed the United Nations about the evils of imperialism and the rights of all to necessities denied by imperialism. In his speech, he admonished the body for allowing the atrocities happening in Laos, Vietnam, Puerto Rico, and the Congo.

A secret visit to Argentina resulted in scandal and

resignations. Che was now infamous. After returning to Cuba, he resigned his minister's post and Cuban citizenship, and again answered the call to adventure. Married twice, with five legitimate children and another born out of wedlock, Che's mind and heart were always focused on the global rather than the local and domestic.

Adopting aliases and elaborate disguises that fooled even his children, Che left Cuba in secret, thinking he would not return. His first mission was in the Congo, where conditions were so deteriorated that he had no hope of success. Exhausting his body, he convalesced in Dar es Salaam before returning to Cuba for further recovery.

But the die was cast. Cuba was not home. Although Che intended to foment revolution in Argentina, Fidel knew it was political suicide. Fidel engineered a mission in Bolivia, where Che met constant defeat for nearly a year. Che was executed by the Bolivian Army in October 1967 under orders from the CIA. His hands were removed as proof of identity, and his body was dumped in a mass grave where it would not be found for thirty years.

Few have made greater impacts on the Western world than Che. So strong was his belief in a better world that he endured asthma, dysentery, starvation, separation from his family, and numerous bullet wounds on his path to an early death. And the world watched as he did so, making of him a martyr and beacon for social justice for generation after generation of those who wish to make the earth a fairer place to live.

Because of his influence on the protests and would-be revolutions of the 1960s and his continued influence on political and social thinking, Che lives on in mass media and merchandizing, inspiring new generations to take up the mantle of equality and justice.



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PABLO PICASSO:

THE ARTIST



Though born in the 19th century (1881), the quintessential Spaniard and Catalan Pablo Picasso was for over 60 years the center of the art universe. Even today in the 21st century Picasso's influence is still pronounced. This tiny man had an outsized impact on the world's art and culture. Almost every artistic current or trend in the western world came through his studio or bore his influence. Up until his death in

1973, this Spanish painter, sculptor, printmaker, ceramicist, stage designer, poet, and playwright was one of the most significant people in the world.

From his youth, Picasso's genius and artistic drive were almost superhuman in scope. His gifts also made him remarkably complex; he had tremendous charisma and a mercurial temperament. His artistic drive focused him to such an extent that all human concerns melted away. In his studio he was oblivious to everything and everyone, and for ten to twelve hours worked with a focused intensity. Yet outside the studio he oozed the emotionalism that Spain was so famous for. He could be gregarious or sullen, and treated people with either incredible generosity or amazing disregard and even cruelty – often nearly simultaneously.

Picasso developed and explored many new artistic concepts. He co-founded the Cubist movement and co-invented collage (along with George Braque), invented constructed sculpture, and originated a wide variety of other styles. He became the “gold standard” of modern art; his legacy was on the level of the greats like Rembrandt, Van Gogh, and Michelangelo. Among his most famous works are the proto-Cubist *Les Femmes d'Alger* (1907) and *Guernica* (1937).

Picasso demonstrated extraordinary artistic talent in his early years, painting in a naturalistic manner, as taught by formal artistic training, throughout his adolescence. A child prodigy, Picasso was recognized by his artist father as unnaturally gifted, as well as by several art schools, where the precocious 13-year old Pablo outshone his much older classmates. By age nineteen Picasso was in Paris, starving, painting, and changing the world.

By the first decades of the 20th century Picasso was

already a well-known painter esteemed for his tremendous skills. Always he had a passion to create more powerful and daring art that better captured what he saw in life. After 1906, the brash colors and expressionist alterations of reality of his friend and often competitor Henri Matisse (Fauvism) motivated Picasso to break away from the norms completely – thus inspiring the creation of Cubism.

In 1907 his proto-Cubist piece *Les Femmes d'Alger* so shattered all conventions that other artists, even his edgy friends, were disturbed by his “losing his way” or even “losing his sanity.” Even Matisse found the work too radical. Due to their reaction, he kept the piece out of the public for many years. But he kept working in Cubism, his new artistic language for exploring the human condition.

He also started work on collage and other new techniques (even Cubist sculpture). Time and again Picasso demonstrated himself to be an essential leader in breaking away from “establishment art” (the Salon). His quickly evolving styles laid a clear path for even more progressive styles like Surrealism and Dadaism (avant-garde styles which rejected all modern style and sensibility). By 1907 Picasso had literally changed the way humanity looked at the world.

Picasso was especially important in American art. While he never set foot in the US, his imprint is all over American artists.

Even though few ever met Picasso, many identified him as a master. Arthur Dove, Stuart Davis, and Max Weber became so adept at echoing Picasso that recognizing who painted what can be a challenge. Willem de

Kooning, Lee Krasner, and David

Smith clearly were working within the masters' perceptions and techniques. Even Andy Warhol, Claes Oldenburg, and Jasper Johns tried their hand at interpreting and copying his style. Roy Lichtenstein was driven to “turn Picassos into Lichtenstein's” and thus prove his genius.

And then there was the madman of American art, Jackson Pollock, who was driven by the man about whom he purportedly remarked, reverently: “That f...ing guy did everything.” Pollock's *Water Bull* was directly a response to *Guernica*. His *Gothic* was Jackson's take on *Les Femmes d'Alger*

THERE IS NO PAST OR FUTURE IN ART. IF A WORK OF ART CANNOT LIVE ALWAYS IN THE PRESENT IT MUST NOT BE CONSIDERED AT ALL.





Scholar Biography

Since 1993 Doug has been nationally recognized for “bringing history to life.” Doug has presented figures from Nikita Khrushchev to Theodore Roosevelt, to Ernie Pyle, and P. T. Barnum. He has made over 800 first person presentations of over 24 historical figures, including Stonewall Jackson, Henry Ford, General Jack Pershing and now Jacques Cousteau & Pablo Picasso. The voices in his head keep him busy, but he also is the founder and Managing Artistic Director of Restless Artists Theatre, as well as teaching history at the University of Nevada. Like his idol T. R., Doug believes there is still plenty of time to grow up and get a “real job”—but later!



d'Avignon. In films of Pollock developing his drip style, one clearly can see that he first added in Picasso-like figures on the canvas, then layered on his drips – the student of Picasso created a whole new visual art form.

Several of his friends died in or were horribly devastated by World War I, but Picasso survived the dark years of the Great War, painting in his studio. Always moved by a fear of death, Picasso was shaken by these events, yet he kept painting and challenging conventions. He explored more and more art forms in the 1920s and rollicked his way around southern France and Spain with famous escapades, bullfights, fast living, and more and more new art.

Though he lived most of his life in Paris and France, Picasso was always a Spaniard. The Spanish province of Catalonia so shaped his life and his work that he could never break with it. France was the center of art and

**ART IS NOT TRUTH.
ART IS A LIE THAT MAKES US
REALIZE TRUTH.**

so he was there, but he never was fluent in French nor quite “civilized” or bourgeois. His Spanish emotionalism marked him with great passion: great hate, great love, great kindness, and sometimes great cruelty.

His Spanish soul was evident in Picasso’s fury at Franco and the loss of Spain to Franco’s fascists. He loathed Franco till his death. He was repulsed by the Spanish Civil War and by Franco having his German allies bomb civilians. That bombing incited his titanic rage and drove him to create his immense cubist masterpiece *Guernica* in 1937. He remained in Paris while the Germans occupied the city in WWII, but since his artistic style did not fit Nazi ideals, his work was identified by the Nazi regime as “degenerate” art. Consequently he did not exhibit. He was often harassed by the Gestapo; during one search of his studio an SS officer saw a photograph of *Guernica* and asked Picasso, “Did you do that?” Picasso famously replied “No, you did.”

Picasso also took up writing as an alternative outlet. Between 1935 and 1959 he wrote over 300 poems, largely untitled. These works are very primal, erotic, and at times scatological, as are his two full-length plays.

Of course, there were always women in Picasso’s life, and always the relationships were complex and turbulent. He loved women, but almost none of them ever understood that they would never come before his art, and great emotional carnage resulted. He always had a passion for younger women; youth and vigor enticed him as much as illness and death terrorized him. These women were seemingly drawn to him like moths to a flame, often with the same

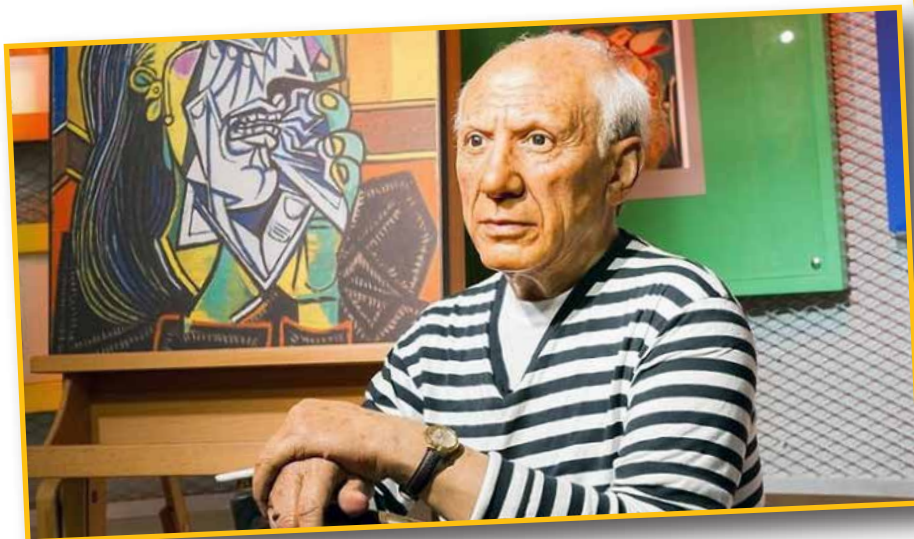
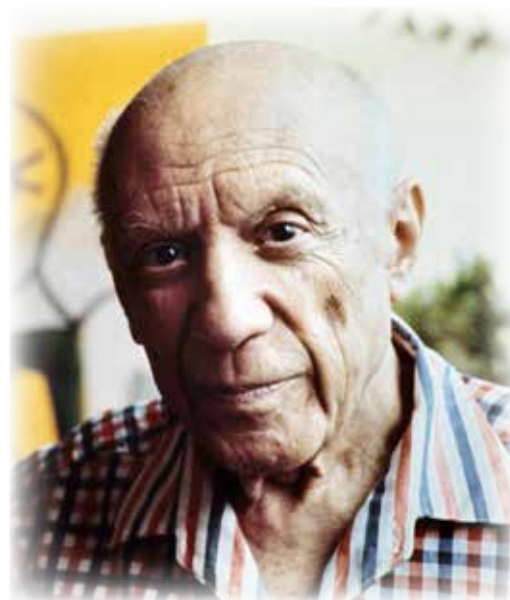
fatal effect. Picasso could be a kind and generous lover but also indifferent and cruel. His mistreatment of women was never intentional; he really did worship and love them. It was just that he worshiped his art more. His genius allowed him no real connections that could supplant his art.

In the 1950s, Picasso's style changed once again, as he took to producing reinterpretations of the art of the great masters. He made a series of works based on Velázquez's painting of *Las Meninas*. He also based paintings on works by Goya, Poussin, Manet, Courbet and Delacroix.

In 1966 he received a remarkable public commission of \$100,000 to create a huge 50-foot high public sculpture for the city of Chicago. Commonly known as the *Chicago Picasso* (Pablo gave it no name), what the figure represents is not known, as Picasso never said. He almost never interpreted his art. The *Chicago Picasso* is, nevertheless, one of the most recognizable landmarks in the world. Picasso refused payment and donated the piece to the people.

Picasso's final works were a mixture of styles, his means of expression in constant flux until the end of his life. He became more daring, his works more colorful and expressive, and from 1968 to 1971 he produced a torrent of paintings and hundreds of copperplate etchings. At the time, these works were dismissed. Only after Picasso's death, when the rest of the art world had moved on from abstract expressionism, did the critical community come to revere the late works.

When Picasso died in April 1973 in Mougins, France, he left behind an enormous hodgepodge of items he had acquired and carried with him for decades (including pigeons, monkeys, and giant dogs). He also left a legacy of an estimated 50,000 artistic pieces: 1,885 major paintings, 1,228 sculptures, 2,880 ceramics, roughly 12,000 drawings, and tens of thousands of prints, as well as tapestries and rugs. Yet it was not just his artistic pieces that form his legacy, for Picasso's genius and vision truly reshaped the world.



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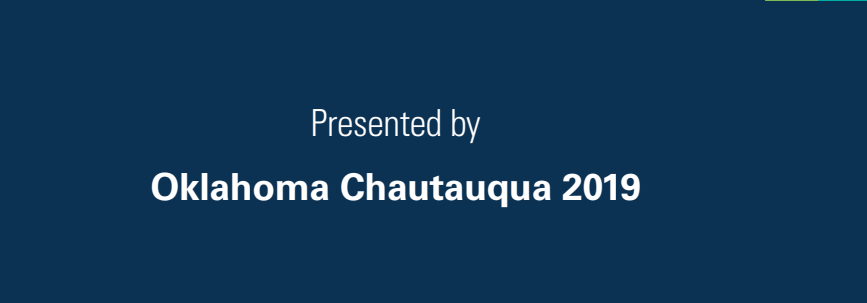
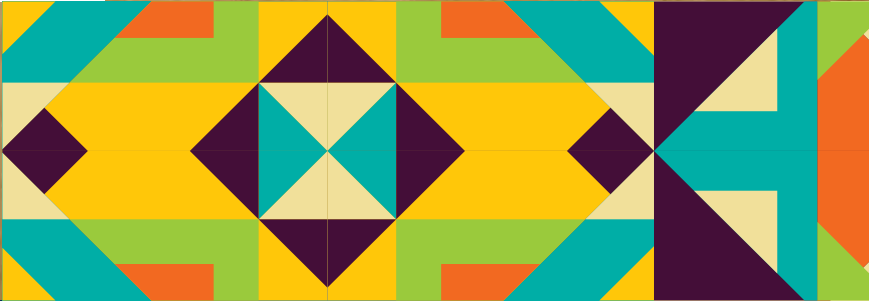
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