

# **Abenteurer Der Kannibalen Bioethicists**

2001, edition 16/30

Lithograph, woodcut, chine-collé, collage

Collection of Jordan D. Schnitzer

# Aliens San Frontiers

2016, edition 13/30

Color lithograph

Collection of Jordan D. Schnitzer

**Double Trouble or Anthropology of the Clone, edition 14/30**  
2005

Lithograph with collage

Collection of Jordan D. Schnitzer

**El Regreso Del Canibal Macrobiotico, edition TP 1/1**  
1998

Color lithograph, woodcut and chine-collé

Collection of Jordan D. Schnitzer

# **Elvis Meets the Virgin of Guadalupe**

1994, edition 10/20

Lithograph

Collection of the Jordan Schnitzer  
Family Foundation

# Escape from Fantasylandia: An Illegal Alien's Survival Guide

2011, edition 13/30

Color lithograph with gold metallic powder

Collection of Jordan D. Schnitzer

Part of his on-going series of codices—an ancient manuscript form that existed among Indigenous populations in Mesoamerica—Chagoya’s sixteen-panel print depicts the ongoing cultural clash linking art history and colonialism. Chagoya connects the panels with an elongated depiction of the Aztec deity *Quetzalcoatl* at the top. *Quetzalcoatl* is a Nahuatl word meaning “feathered serpent,” and for the Aztec people is a deity associated with the creation of mankind. Chagoya playfully references the Disney-like idea of Fantasy Land in the title, which contrasts with the recurrence of the skeleton as a symbol of death.

Español:

Para escuchar el texto en español, por favor  
marque 775.546.1464 y presione 803#



# **Expresses Nothing but the Self**

2015, edition 9/30

Color lithograph

Collection of Jordan D. Schnitzer

# Hand of Power

1997, edition 6/30

Lithograph, woodcut and engraving

Collection of Jordan D. Schnitzer



# Histoire Naturelle des Especies: Illegal Alien's Manuscript

2008, edition 13/30

Lithograph

Collection of Jordan D. Schnitzer

# Illegal Alien's Guide to Critical Theory

2007, edition 13/30

Lithograph

Collection of Jordan D. Schnitzer

# Illegal Alien's Guide to Somewhere Over the Rainbow – Legal sized label

2010, edition 13/30

Color lithograph with chine-collé

Collection of Jordan D. Schnitzer

In this complex map-based lithograph, Chagoya populates the land and ocean with myriad emblems of national pride associated with countries around the world. He also reconfigures the world map so that each country or region is scaled up or down to reflect its carbon footprint. For example, the continent of Africa, given its small carbon footprint, is reduced, while China—the nation with the largest carbon footprint—is magnified.

Two charts appear on the map: one documents per capita carbon dioxide emissions, and another charts total carbon dioxide emissions per nation. Throughout the map, the artist indicts a variety of factors such as deforestation, oil refineries, power plants, and agriculture as the cause of man-made pollution. Chagoya reflects the global impacts of these practices through an anthropomorphized Earth, overheated, sick, and fallen to its knees in a state of despair.

# Illegal Alien's Guide to the Concept of Relative Surplus Value

2009, edition 13/30

Lithograph

Collection of Jordan D. Schnitzer

# Illegal Alien's Meditations on el Ser y la Nada

2012, edition 16/30

Color lithograph with chine-collé,  
gold metallic powder

Collection of Jordan D. Schnitzer

# Invites into the World of the Eternal Instant

2015, edition 9/30

Color lithograph

Collection of Jordan D. Schnitzer

**La Bestia's Guide to the Birth of the Cool, edition 13/30**  
2014

Lithograph with chine-collé and gold metallic powder  
Collection of Jordan D. Schnitzer

**LEGAL SIZED LABEL**

Chagoya creates a codex—an ancient manuscript form that existed among Indigenous populations in Mesoamerica—with a design of a multi-car freight train, representing the unstoppable nature of cultural appropriation. For many centuries, artists and designers have been influenced by the work of Indigenous artists, incorporating design elements and styles into their own work, often without consideration for the original context.

Chagoya references “La Bestia,” or the beast as it is colloquially known, the mode of transportation for millions of Central American immigrants—many of them Indigenous—who seek passage across Mexico in hopes of reaching the U.S. The “payload” is Modernist in design, represented by the artist’s distinctive red, blue, yellow, white and black palette. This geometric design is repeated in the clothing of the figures, including the gown worn by a Mesoamerican deity, modern sneakers, and children’s dresses.

# Les Aventures des Cannibales Modernistes

1999, edition 13/30

Color lithograph, woodcut, chine-collé

Collection of the Jordan Schnitzer  
Family Foundation



# Road Map

2003, edition 14/30

Color lithograph

Collection of Jordan D. Schnitzer

Incorporating a blend of critique and humor, Chagoya re-imagines a continental map centered around the United States by reshaping and resizing the rest of the world. *Road Map* utilizes key symbols such as a military armory, oil wells, and caricatures of Uncle Sam to suggest America's economic interest in military actions. With the repetitive use of these symbols, Chagoya documents a global "road map" of U.S. imperialism and its widespread implications.



Español:

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# **The Ghost of Liberty**

2004, edition of 30

Lithograph with chine-collé

Collection of Jordan D. Schnitzer

**The Ghosts of Borderlandia, edition 13/30, 2017**  
Lithograph and chine-collé  
Collection of Jordan D. Schnitzer

**case**

# The Misadventures of the Romantic Cannibals

2003, edition 13/30

Lithograph and woodcut

Collection of Jordan D. Schnitzer

Chagoya combines religious and secular imagery to critique the shortcomings of organized religion. Contrasting Pre-Columbian symbols and religious iconography against elements of U.S. currency, the artist reflects on the well-publicized examples of corruption that cast a pall over established religious institutions.

While on view in an art museum in Colorado in 2010, an edition of this print was vandalized by a member of the public. The museum visitor sought to destroy this artwork that she felt was blasphemous in its content. This unfortunate incident resulted in Chagoya's invitation from a local Colorado church to create a commissioned painting of the Resurrection of Jesus Christ—which the artist painted and then donated to the congregation.

Español:

Para escuchar el texto en español, por favor marque **775.546.1464** y presione **800#**



# **The Pastoral or Arcadian State: Illegal Alien's Guide to Greater America**

2006, edition 18/30

Lithograph

Collection of Jordan D. Schnitzer

# **The Thingly Thingness of Things**

2013, edition 14/30

Lithograph

Collection of Jordan D. Schnitzer

# **Utopian Cannibal.Org 09-13-00**

2000, edition 10/30

Lithograph, woodcut, chine-collé, collage

Collection of the Jordan Schnitzer  
Family Foundation