



“The art world, like many industries, has a long history of excluding and suppressing voices of color. Systemic change in the art world is long overdue and requires fundamental shifts in all aspects of the industry...” (Artsy.net). As teachers, we are called to not only do the work that social justice advocacy demands, but as artists, to lead it. We must re-educate ourselves, and make a true effort to research, present, and include more people of color into our classrooms. Without a dedicated, purposeful and conscious change in our classroom, BIPOC (Black, Indigenious, and People of Color) artists will continue to be underrepresented in multiple aspects of life, the art world, our classrooms, and our students’ education.

The dynamics of our art classrooms and curriculum must change. Know you have a community of support here. It is our call and mission as educators to create a platform to showcase the work of artists of color in our classroom and we cannot let our lack of knowledge or fear of making a mistake stop us--we must dive deep. As we continue to teach our students about ownership and voice, we must embrace the action we can take as educators to scaffold learning about artistic voices of color, generate space for understanding diverse perspectives and narratives of artists and increase access to works, techniques and concepts by BIPOC artists. In an effort to make our curriculum more inclusive, diverse, and representative of the world our students live in, we have created our first two interactive lists of Black and LatinX creatives that contains useful information about each artist including: an image of the artist’s work, links to websites, social media accounts, videos, and a brief bio. We have also divided it into what type of art they are best known for to better align with your classes (i.e. painting, design, sculpture, dance, etc.). If an artist is multidisciplinary, you might see them on multiple lists. We hope that teachers will use this document as a starting point to have conversations in their classroom and begin/continue to revise their curriculums to be more inclusive of Black and LatinX artists (with more lists to be created and updated in the coming years).

We need to come together as an artistic and education focused community, keep adding to this list and keep educating ourselves. It’s important work and it’s necessary work. Look at the powerful statements art is making during this movement; it’s creating social change and it’s informing an audience. It’s igniting courage, bringing together communities, and demanding we ask questions of ourselves. The last columns of the Black and LatinX Creatives Matter documents include information to link lessons you have done on the artist. As a community of art educators, we ask that you share lessons with your peers focused on these Black and LatinX artists. Finally, you will also see a column asking if you have done a workshop with any of the Black or LatinX creatives listed on the docs. Reaching out to your local community of BIPOC artists for workshops, speaking engagements, or collaborative lessons allow you to learn alongside your students and bring an enriching and diverse learning experience into your classroom.

These are living documents that will be updated periodically. Help us do the work. If you would like to contribute any Black or LatinX artists to be included on these documents, please fill out this [submission form](#) for Black Creatives Matter List and [this submission form](#) for LatinX Creatives Matter List. If you would like to join the IAEA EDI Team or share a lesson focused on a Black or LatinX artist, please email Deanna Sortino at d.sortino@ihxae.org or Jonathan Pruc at j.pruc@ihxae.org

Purposefully and Thankfully,
The IAEA EDI Team

FINAL NOTES:

According to ArtNews, *“Researchers examined more than 40,000 artworks in the collections of 18 museums across the US, including the Metropolitan Museum of Art in New York, the Detroit Institute of Arts, and the Art Institute of Chicago, to analyze the gender and ethnic diversity of their holdings. They estimate that 85 percent of artists represented in these collections are white and 87 percent are men. (This is, notably, significantly out of step with the US population at large, which is 61 percent white and 50.2 percent male, according to census data.)”* Let’s change that.