

From: Inform
Subject: EM: November at the Ruth Chandler Williamson Gallery

From: Williamson Gallery, Scripps College

Ruth Chandler Williamson Gallery



Lola Flash, *NIH Demo – ACT UP*, 1990. Chromogenic print. Courtesy of the artist.

UPCOMING PROGRAMS

Join the Williamson Gallery for this free, public event in November:

The Art History of the Storage Unit: Processing the AIDS-Related Stewardship of Family & Friends

Thursday, November 6 | 4:15–5:45 PM

Vita Nova Lecture Hall 100, Scripps College

This presentation will narrate the untold histories and archival efforts of families and friends who have cared for AIDS-related artworks, stewarding them in storage units, under beds, and in basements over several decades. This presentation derives from Fialho's research animating AIDS-related art histories through the lens of Black American photographers Lola Flash, Darrel Ellis, Lyle Ashton Harris, and Kia LaBeija. In relation to these personal provenances amidst AIDS-related loss, Fialho has developed the analytic concept of "the art history of the storage unit." We will consider together the stakes of why and how artworks by Black American photographers have been stewarded and cared for in personal and familial collections, outside the purview of museums and archival institutions that due to erasure and white supremacy have often overlooked these objects. Presented in partnership with the Scripps College Art History Department, the Scripps College Feminist, Gender, and Sexuality Studies Department, and the Claremont Graduate University Cultural Studies Department. Made possible by the Scripps College J.C. Harper Lecture Funds.

Alex Fialho is a PhD candidate in Yale University's Combined PhD program in the History of Art and African American Studies. As an art historian and curator, Fialho focuses on modern and contemporary art, Black queer and feminist thought, and AIDS cultural studies. He was a 2023–24 Helena Rubinstein Critical Studies Fellow in the Whitney Museum Independent Study Program. Based in Los Angeles, Fialho was also a 2025–26 Predoctoral Fellow at the Getty Research Institute and is the 2025–26 Luce/ACLS Ellen Holtzman Dissertation Fellow in American Art.

ON VIEW

Pintor de Poemas: Unseen Works by Alfredo Ramos Martínez

September 13–December 14, 2025

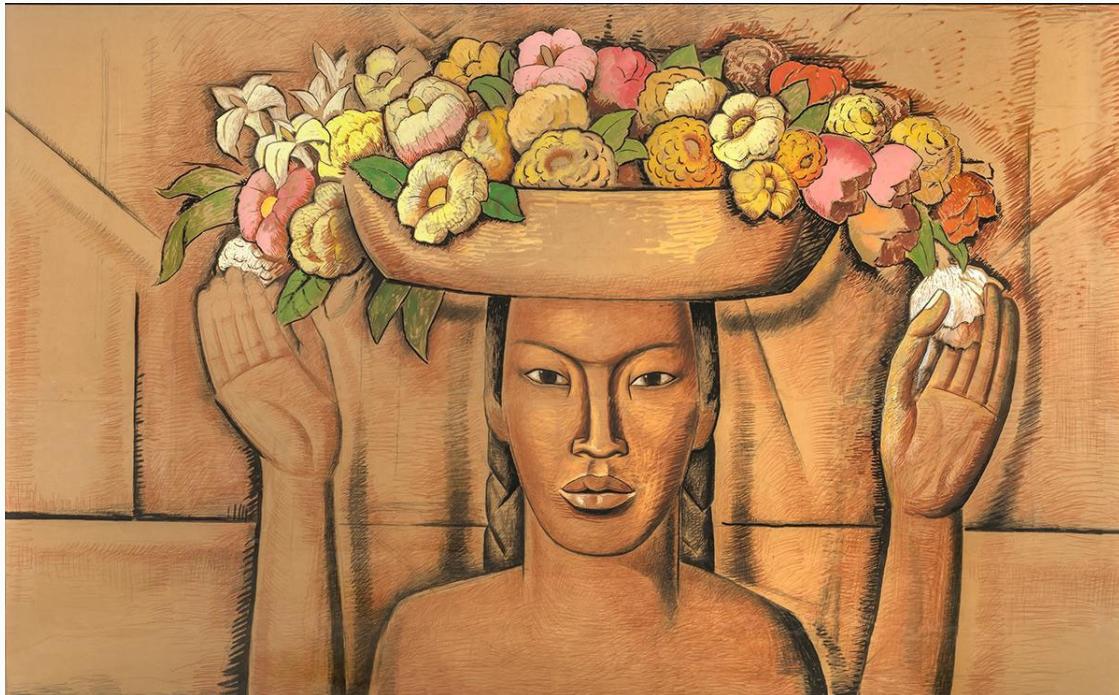
Don't miss one of *Hyperallergic*'s [10 Art Shows to See in Los Angeles this November!](#)

Acclaimed Mexican modernist Alfredo Ramos Martínez has typically been viewed as apolitical. In this groundbreaking reappraisal, more than 25 mural studies, drawings, and paintings by Ramos Martínez—most never or rarely exhibited—shed new light on his vision and demonstrate his engagement with labor, revolution, Indigenous identity, and war in early twentieth-century Mexico and Los Angeles. The exhibition takes its title from an early description of Ramos Martínez as “one of those who paints poems,” calling attention to what has been overlooked in his work and the systems that shaped it.

Alfredo Ramos Martínez (1871–1946) has long been recognized as a key figure in Mexican modernism. After serving as director of the Escuela Nacional de Bellas Artes in Mexico City, where he innovated open-air painting schools and influenced a generation of muralists, Ramos Martínez relocated to Los Angeles in 1930. There, he created private commissions and public artworks, including *Las Vendedoras de Flores* (*The Flower Vendors*) in Scripps College’s Margaret Fowler Memorial Garden in 1946, a mural left unfinished at the time of his death. Timed ahead of the 80th anniversary of The Flower Vendors, the exhibition presents studies for the mural alongside other rarely shown works that foreground struggle, resistance and the lived experiences of Indigenous people, inviting a reconsideration of this beloved campus fresco and its portrayal of women’s labor as well as the artist himself.

The exhibition is accompanied by a richly illustrated publication featuring essays by guest curator Robin Dubin '12; Rosalía Romero, assistant professor of art history at Pomona College; and Armando Pulido, assistant curator of special projects at the Huntington; as well as a foreword by Ruth Chandler Williamson Gallery director Erin M. Curtis and a timeline of the Scripps mural, *Las Vendedoras de Flores* (*The Flower Vendors*).

Pintor de Poemas: Unseen Works by Alfredo Ramos Martínez, its companion publication, and related programs have been made possible through the generous support and partnership of Benjamin Moore & Co. and Catalina Paints, Chicano Latino Student Affairs (CSLA), Martha Gonzalez, Scripps Presents, The Jean and Arthur Ames Art Fund, The Mary Davis MacNaughton Endowment, The Scripps Fine Arts Foundation, and The Verna Clark Davis Fund.



© The Alfredo Ramos Martínez Research Project, courtesy of Louis Stern Fine Arts.

Hours: Wed–Sun, 12–4 pm

Instagram: @ruthchandlerwilliamsongallery | rcwg.scrippscollege.edu



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