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### The X Generation vs 'Novismos'

Puerto Rico has always been a colony - first a Spanish colony from 1493 until the end of the Spanish American War and then a United States colony from 1898 to the present - and its art has always been an act of resistance against assimilation and a means to national reaffirmation - asserting, constructing and revealing a national identity. From the 18th century to the present this resistance against assimilation and a purpose of national reaffirmation have manifested themselves in different manners. For painters such as José Campeche (18th century) and Francisco Oller (19th century) it was circumstantial and disguised. For the significant *Generación del 50* and the next generation, *Generación del relevo*, it has been militant and at times aggressive and chauvinistic. For the younger two generations it has been cleverly orchestrated within the spheres of postmodernism.

In my research/ paper I will analyse how the two younger generations of Puerto Rican artists - *Generation del 80* (or The X Generation) and the *Novísimos* - are paradoxically using installation art and other globalized aesthetic discourses in order to create their own kind of resistance against new kinds of assimilation and in order to ingeniously reaffirm and secure a distinct national identity.