

the Chicano/a arts movement in New Mexico. García-Camarillo's work also addressed the complexities he recognized in Chicano/a communities throughout New Mexico and the United States.

His and Delilah Montoya's artist book *Crickets in My Mind*, also on display in this exhibit, celebrates complexity and community in varied ways. This manifestation of literary and artistic *Rasquachismo*, a Chicano/a appropriated form that uses whatever materials the artists have on hand, defies simplistic classifications of text. The book itself is bound with horsetail donated by the Navajo Reservation and the Abeyta Ranch in Las Vegas, New Mexico. The paper too is derived from human hair, including that of the artist and several friends.

The text also reflects a collage of "odds and ends," as the author notes. It includes a condensed interview, two previously published works, a previous conversation, a letter never mailed, and a recorded counseling session. These pieces introduce two diverging characters in the Chicano movement: Ramon the philosopher on the university campus and Reies Lopez Tijerina, the armed defender of Hispano lands. The narrator recounts his personal struggle to find himself in either of these divergent arms of the "movement."

At times compulsory and at others elective, labels and identities, whether imposed or adopted, ultimately define communities. While the "*movimiento*" never really reflected one community of Chicano/as or Latino/as or Hispano/as, the marginalization of diverse individuals associated with each of these different groupings created conditions ripe for collaborations and/or support across philosophies, spaces and identities. While "tweety bird" students, as Garcia-Camarillo calls them in *Crickets in My Mind*, may never have taken up arms to defend the homeland, they yearned to connect with Reies Lopez Tijerina by inviting him to campus.

It is fitting that *Illustrated Identities: The Book in the Latino Imaginary* embodies only one piece of a broad scale collaboration in which several Albuquerque institutions, including National Hispanic Cultural Center, the Tamarind Institute, 516 Arts and the Outpost Performance Space, address Latino/a, Chicano/a and Hispano/a creativities. Together these exhibits highlight the works of multiple artists and writers, including Pepón Osorio, Amalia Mesa-Bains, Elena Baca, Yreina Cervantez, Santos Contreras, Ramirez de Arellano, José Montoya, Wanda Raimundi-Ortiz, Viva Paredes, Spain Rodriguez, José Bedia, Enrique Chagoya,

Juan Sánchez and the writings of Maria L. Leyba, Georgia Santa-Maria, Cathy Arellano, Jessica Helen Lopez and Andrea Serrano, as well as several formats like serigraphs, lithographs, photographs, drawings, paintings, installations, *papel picado*, *corridos*, poems, personal narratives and short stories.

In addition to its collaboration with several Albuquerque arts spaces, this exhibit is part of the *Latino Literary Imagination: East Coast/South West Dialog on Narrative Voices and the Spoken Word*, a bi-regional conference hosted at Rutgers University from April 7-8, 2011 and at UNM from April 14-15. This conference brings leading and emerging scholars, writers and poets together with critics to reflect on four decades of creativity, activism and scholarship. Its dialog across the imagined borders of Latino/a Northeast and Chicano/a Southwest celebrate difference and collaboration while also addressing multi-dimensional issues like marginalization, identities, convergences, divergences, subjectivities, and perhaps, most importantly, negotiated or contested boundaries – both physical and cultural.

For additional information on these events, please see <http://516arts.org/flyers_brochures/2011/516ARTS.Latino-a.VisualImaginary.Guide.pdf> and <<http://latinocenter.rutgers.edu/news-and-events/events-calendar/latino-literary-imagination>>

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CSRC Library at UCLA Reopens

The Chicano Studies Research Center (CSRC) Library at the University of California, Los Angeles (UCLA) celebrated its reopening on March 8, 2011. Thanks to support from The Ahmanson Foundation, The David and Lucile Packard Foundation, The Major League Baseball Players Association, and individual donors, the library has been renovated with new shelving, computers, a vibrant new coat of paint, a new sound system for special events, and a new librarian's office which is glass encased and makes a statement of accessibility to the user. According to Chon Noriega, director of the CSRC, the new layout and remodeling will help "bring the library in synch with its activities."

The reopening program highlighted special collections and initiatives at the CSRC Library such as the Edward R. Roybal Papers, which reflect Roybal's family history and his years of public service as a Los Angeles City Councilman and U.S. Congressman; the

Strachwitz Frontera Collection, the largest repository of Mexican and Mexican-American vernacular recordings in existence; and the Latino Theatre Initiative/Center Theatre Group Papers, an initiative at the Center Theater Group's Mark Taper Forum in Los Angeles which sought to increase theatrical programming relevant to the Latina/o community. Donors and scholars spoke not only about the unique collections and their importance to the historical record, but the sense of community and collaboration that is part of the ethos at the library. The program also included a performance by Raúl Pacheco from the Los Angeles band Ozomatli who was joined by the audience in the singing of his song "Gay Vatos in Love."

Sócrates Silva
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Lizette Guerra (CSRC) and Tatiana de la Tierra at library opening. Photo courtesy of Sócrates Silva.

 A large, light-colored statue of Christ the Redeemer with arms outstretched, set against a bright blue sky with scattered white clouds. The statue is mounted on a dark, tiered pedestal.

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