

*Chicano Studies Research Center*

**Annual Report 2010-11**

*Submitted by Director Chon A. Noriega*

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## **I. DIRECTOR'S MESSAGE**

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The UCLA Chicano Studies Research Center (CSRC) was founded in 1969 with a commitment to foster multi-disciplinary research as part of the overall mission of the university. Given the CSRC's broad campus- and community-wide mandate to foster multi-disciplinary research, it reports to the UCLA Office of the Chancellor. The CSRC is also a co-founder of the Inter-University Program for Latino Research (IUPLR), a consortium of Latino research centers located at twenty-three institutions in the United States. The CSRC houses a library and special collections archive, an academic press, externally-funded research projects, community-based partnerships, competitive grant and fellowship programs, and maintains funds. Since the 1970s the CSRC has continued to hold six positions for faculty that are appointed in departments—appointments that expand the center's research capacity as well as the curriculum in Chicano Studies at UCLA.

### **Highlights for 2010-11**

- The CSRC received 103 individual gifts totaling \$105,659 and two new external grants totaling \$114,000 for research and archival projects. Funding from continuing grants totaled \$922,958.
- After a substantial fundraising effort by the CSRC Director's Advisory Board, the center celebrated the remodeling and grand reopening of the CSRC Library (143 Haines Hall) in Spring 2011. A new exhibition space was also added for regular exhibitions highlighting the CSRC's archival holdings.
- The CSRC's Sixth Annual Latina/o Education Summit, "Building on Our Assets: Language, Culture, and Education," took place May 6, 2011, and was a collaborative effort between the CSRC and UCLA's Civil Rights Project/Proyecto Derechos Civiles.
- The CSRC continued to play a crucial role in establishing and maintaining intra-campus partnerships to pursue projects dealing with access to health care, medical informatics and clinical and translational research, securing formal collaborations with the Schools of Medicine, Dentistry, Public Health, GSEIS, and other campus entities.
- The CSRC awarded a total of \$33,785.00 in grant support to faculty and student research projects, originating in seven departments. The CSRC hosted ten postdoctoral visiting scholars from the United States and abroad (Mexico and Germany).
- The CSRC involved thirty-one graduate and undergraduate students representing sixteen departments in its activities through paid, volunteer, and intern opportunities, as well as grants, enabling them to experience all aspects of CSRC operations.

- The CSRC organized and/or co-sponsored multiple and diverse public programs and special events reaching 3,700 people; these included conferences, faculty lectures, panels, courses, and major cultural and artistic events.
- In 2010-11, the CSRC Press continued to be one of the most active and dynamic in all the UC system, publishing two issues of *Aztlán: A Journal of Chicano Studies*, one *Latino Policy & Issues* brief, and four books. The Press also won two 2011 International Latino Book Awards. Finally, the Press signed a new distribution agreement with the University of Washington Press, which will distribute all forthcoming CSRC Press books with the exception of the A Ver series, which will continue to be distributed by the University of Minnesota Press.
- The holdings of the CSRC Library and Archive continued to increase, surpassing 65,000 items and over 140 special collections. The CSRC is a contributor to the Online Archive of California (OAC) and nine finding aids were either added to OAC during 2010-11. The CSRC also added over 171 linear feet in ten new archival collections, over 62 linear feet to six existing archival collections, and two additional digital collections. Five collections totaling over 100 linear feet were processed in their entirety.
- At the end of the 2010-2011 year, Crystal Perez, who first joined the center as a work-study intern before becoming a member of the CSRC support staff, left the CSRC to enter a doctoral program in English Literature at the University of California, San Diego.



## Development Report

Development is crucial to sustain CSRC activities and operations. The primary goal of CSRC development activities is to establish a strong, self-sustaining and successful development operation for the Center, one that will allow it to move beyond the dependency on project-specific funds.

The CSRC has been especially successful in its efforts with the Director's Advisory Board, which first met in May 2009. The board currently stands at nine members, with new board invitations pending that could increase membership to eleven. All board members have pledged their financial support, either through personal contributions or by leveraging other organizations. Board members have been directly responsible for raising more than \$350,000 in gifts and grants since the Board's founding and were directly responsible for securing funds to complete the renovation of the CSRC Library in Spring 2011. Board members have also leveraged significant non-financial support, enabling new partnerships with community organizations.

### *External Gifts and Grants Received (2010-11)*

Number of New Grants and Gifts	Number of Projects Supported	Funding from New Grants and Gifts	Funding from Continuing Grants and Gifts	Total External Funding for 2010-11
2 new grants; 103 new individual gifts	8	\$219, 659	\$922,958	\$1,142,617

### *New Project Gifts and Grants (2010-11)*

- Getty Foundation  
"Getty Multicultural Summer Internship Program," Summer 2011, \$4,000
- California Community Foundation  
"Mapping Another L.A.: The Chicano Art Movement Fowler Museum Exhibition," 2011-12, \$10,000
- Ahmanson Foundation  
CSRC Library Renovation Fund, September 2010, \$100,000
- Individual Donors  
Various CSRC projects and initiatives, July 2010-June 2011, \$105,659

## **II. CSRC ADMINISTRATION, STAFF, FACULTY AND ASSOCIATES**

AA: Academic appointment  
CS: Career staff  
SS: Support staff assigned from other units  
TS: Temporary staff (grants and earned income)

### **Administration**

Director (50%, AA)	Chon A. Noriega, Ph.D., Professor, Film & Television
Associate Director (20%, AA)	Maria Elena Ruiz, Ph.D., Associate Adjunct Professor, Nursing
Assistant Director (100%, CS)	Francisco Javier Iribarren, MSW-Psy.D.

### **Director's Advisory Board**

Henry Barbosa  
Armando Duron  
Mike Flores  
Linda Griego  
Stanley Grinstein  
Javier Jimenez  
Nicandro Juarez  
Cynthia Telles  
David Valdés

### **Administrative Staff**

Financial Officer, MSO (100%, CS)	Luz Orozco/Connie Heskett Garcia
Director, Office of Development (50%, SS)	Christopher Best
Front Office Assistant (100%, CS)	Crystal Perez
Computing Services (10%, SS)	Fredy Garcia
Press Support (100%, CS)	Darling Sianez
Media Relations (25%, SS)	Letisia Marquez

### **Press Staff**

Editor (50%, TS, 50% CS)	Rebecca Frazier, MME
Associate Editor (25% SS)	David O'Grady
Consultants	Bill Morosi (layout and design)
	Cathy Sunshine (copyediting)

Rebecca Epstein, Ph.D. (editorial support)

### **Library Staff**

Librarian (100%, AA)	Lizette Guerra, MLIS
Assistant Librarian (100%, TS)	Michael Stone, MFA
Administrative Specialist (50%, TS)	Jennifer Walters

### **Research Staff**

Arts Project Coordinator (50%, TS)	Terezita Romo
	Pilar Tompkins Rivas
Project Research Consultant	Raul Pacheco
Project Research Assistant	Allyson Unzicker

### **Student Work-Study, Research Assistants, and Interns**

Eric Chang, Graduate Student-Engineering (IT Support)  
Edward Cheng, Graduate Student-Engineering (IT Support)  
Ana Guajardo, Graduate Student-World Arts & Cultures (Press)  
Clifford Hilo, Graduate Student-Film & Television (Hate Speech)  
Ross Patrick Lenihan, Graduate Student-Film & Television (Hate Speech)  
David O'Grady, Graduate Student-Film & Television (CSRC Press)  
Mirasol Riojas, Graduate Student-Film & Television (LA Xicano)  
Andrew Young, Graduate Student-Film & Television (Hate Speech)  
Craig Lap-Fai Yu, Graduate Student-Computer Science (IT Support)  
Sylvia Zamora, Graduate Student-Sociology (IT Support)

Sarai Carrillo, Undergraduate Student (Library)  
Jhao-Ling Chen, Undergraduate Student (IT Support)  
Monica Cheng, Undergraduate Student (IT Support)  
Edward Cruz, Undergraduate Student (Library)  
Jose Del Real, Undergraduate Student (Chicana/o Studies)  
Fabian Duran, Undergraduate Student (Administrative Support)  
Wendy Figueroa, Undergraduate Student (Administrative Support)  
Diana Grijalva, Undergraduate Student (Library)  
Maria Murillo, Undergraduate Student (Library)  
Khanh Nguyen, Undergraduate Student (Library)  
Josue Reynaga, Undergraduate Student (Administrative Support)  
Magaly Sanchez-Hall, Undergraduate Student (Library)  
Alex Slevcove, Undergraduate Student (Administrative Support)  
Connie Tong, Undergraduate Student (Library)  
Christopher Velasco, Undergraduate Student (Library)  
Veronica White, Undergraduate Student (Library)

### **CSRC Faculty Advisory Committee**

Under the UC policy for Organized Research Units, the Faculty Advisory Committee (FAC) meets regularly and participates actively in setting the CSRC's goals. Specifically, the FAC provides counsel to the CSRC director on all matters, including budget and personnel. The FAC is made up predominantly of faculty members, but may include some members from the professional research series as well as from outside the university. Members of the FAC for 2010-11 were:

Associate Professor Charlene Villaseñor Black (Art History) **Chair**  
Associate Professor Eric Avila (César E. Chávez )  
Professor Rosina Becerra (Social Welfare)  
Assistant Professor Maylei Blackwell (César E. Chávez )  
Assistant Professor Arturo Vargas Bustamante (Public Health-Health Services)  
Professor Hector Calderon (Spanish)  
Program Coordinator Virginia Espino (Center for Oral History Research)  
Associate Professor Leobardo Estrada (Urban Planning)  
Professor Patricia Gandara (Education)  
Professor David Hayes-Bautista (Medicine)  
Professor Sylvia Hurtado (Education)  
Associate Professor Kelly Lytle-Hernandez (History)  
Professor Steven Loza (Ethnomusicology)  
Acting Professor Gerald Lopez (Law)  
Assistant Professor Marissa Lopez (English)  
Professor Reynaldo Macias (César E. Chávez )  
Assistant Professor Gustavo Miranda-Carboni (Obstetrics/Gynecology)  
Professor Alex Ortega (Public Health-Health Services)  
Professor Vilma Ortiz (Sociology)  
Librarian Jennifer Osorio (Young Research Library)  
Associate Professor Christina Ramirez Kitchen (Public Health-Biostatistics)  
Professor Francisco Ramos-Gomez (Dentistry)  
Associate Professor Michael Rodriguez (Family Medicine)  
Assistant Professor Jose Luis Santos (Education)  
Professor Daniel Solorzano (Education)  
Psychologist Cynthia Telles (Psychiatry and Biobehavioral Sciences)  
Professor Fernando Torres-Gil (Social Welfare)  
Assistant Professor Miguel Unzueta (Human Resources and Organizational Behavior)  
Associate Professor Concepcion Valadez (Education)  
Professor Abel Valenzuela, Jr. (César E. Chávez )  
Professor Edit Villarreal (Theater)  
Sombra Ruiz, Undergraduate FAC Representative  
Ofelia Huidor, Graduate FAC Representative  
Director and Professor Chon Noriega (Film & TV) *ex officio*  
Assistant Professor and Associate Director Maria Elena Ruiz (Nursing), *ex officio*  
Assistant Director Francisco Javier Iribarren (UCLA Psychosocial Clinic), *ex officio*

The CSRC has over fifty affiliated faculty members at UCLA, plus other faculty in the Southern California area. A full list is available at [http://www.chicano.ucla.edu/pp1/aff\\_fac.html](http://www.chicano.ucla.edu/pp1/aff_fac.html).

### **Student Representatives**

Sombra Ruiz, Undergraduate FAC Representative

Ofelia Huidor, Graduate FAC Representative

### **Faculty Associates**

Faculty Associates represent the “Institutional FTEs” that belong to the CSRC but are appointed in traditional departments. These faculty members serve on the FAC and contribute to the CSRC’s research mission. In 2010-11 they were:

Leobardo Estrada, Associate Professor, Urban Planning

Steven Loza, Professor, Ethnomusicology

Fernando M. Torres-Gil, Professor and Associate Dean, School of Public Affairs

Concepción Valadez, Associate Professor, Education

Arturo Vargas Bustamante, Assistant Professor, Health Services

Edit Villarreal, Professor, Theater

### **Affiliated Faculty**

Affiliated faculty represent those faculty at UCLA whose research and/or teaching includes a focus on Chicano Studies or Latino studies. Some faculty members also serve on CSRC committees and the *Aztlán* editorial board. In 2010-11, there were fifty-three faculty identified on CSRC committees and editorial boards.

#### *College Departments:*

##### ***Art History***

Charlene Villaseñor-Black

##### ***Chicana/o Studies***

Leisy Abrego

Eric Avila

Judith Baca

Maylei Blackwell

Robert Chao Romero

Alicia Gaspar de Alba

David Hernandez

Raul Hinojosa-Ojeda

Reynaldo Macias

Maria Cristina Pons

Otto Santa Ana

Abel Valenzuela Jr.

##### ***English***

Marissa Lopez

Rafael Perez-Torres

Juan Sanchez

##### ***History***

Juan Gómez-Quinones

Kelly Lytle-Hernandez

##### ***Linguistics***

Pamela Munro

##### ***Political Science***

Raymond Rocco

##### ***Sociology***

César Ayala

Ruben Hernández-Léon

Vilma Ortiz

***Spanish and Portuguese***

Héctor Calderon

Claudia Parodi

***Professional Schools:***

***Community Health Sciences***

Donald E. Morisky

***Dentistry***

Francisco Gomez Ramos

Carl Maida

***Education***

Patricia Gandara

David Garcia

Sylvia Hurtado

Patricia McDonough

José Luis Santos

Daniel Solorzano

Concepción M. Valadez

***Human Resources and Organizational Behavior***

Miguel Unzueta

***Ethnomusicology***

Steven Loza

***Family Medicine***

Michael Rodriguez

***Film & Television***

Chon A. Noriega

A.P. Gonzalez

***General Internal Medicine and Health Services***

José Escarce

***Nursing***

Deborah Koniak-Griffin

***Health Services***

Alexander Ortega

Arturo Vargas Bustamante

Christina Ramirez-Kitchen

Hector Rodriguez

***Internal Medicine***

David Hayes-Bautista

***Psychiatry and Biobehavioral Science***

Jeanne Miranda

Cynthia Ann Telles

***Social Welfare***

Rosina Becerra

Diane De Anda

Gerardo P. Lavina

Fernando M. Torres-Gil

***Theater***

José Luis Valenzuela

Edit Villarreal

***Urban Planning***

Leobardo Estrada

### **III. ACADEMIC AND COMMUNITY RELATIONS**

#### **Public Programs**

The CSRC's public programming brings its research into dialogue with both the campus and the greater community on a local, national, and international level. Through community partnerships, community forums, public events such as major conferences, and faculty exchanges and lectures, the CSRC provides a connection for the university to the community and, in tandem, community access to the university.

The CSRC organized and/or co-sponsored multiple and diverse public programs and special events reaching approximately 7,700 people; these included conferences, faculty lectures, panels, courses, and major cultural and artistic events. Close to 1,500 people attended CSRC-sponsored conferences, symposia and workshops; over 1,800 attended CSRC sponsored lectures, press conferences and panels; close to 3,000 attended CSRC-sponsored open houses, special events and film screenings, and close to 1,400 people attended CSRC-cosponsored community events in the Los Angeles area.

#### ***Conferences, Symposia, and Workshops***

The CSRC's conferences and symposia enable the center not only to disseminate its research but also to maintain a dialogue with scholars and leaders from the campus and the greater local, national, and international communities. During 2010-11, the CSRC organized and/or co-sponsored seven conferences, symposia, and workshops with seventy-two presenters and 1,438 attendees.

	<b>2010-11</b>
Conferences, Symposia, Workshops	<b>7</b>
Presenters	<b>72</b>
Attendees	<b>1438</b>

- *SACNAS Conference: "Science, Technology, and Diversity for a Sustainable Future."* September 30-October 3, 2010. CSRC presenters: 2. Attendance: 310.
- *Latino Art Now! The New Wave/La Nueva Ola.* November 10-13, 2010. Presenters: 35. Attendance: 475. Co-sponsors: The Inter-University Program for Latino Research at the University of Notre Dame and the Center for Puerto Rican Studies at Hunter College.
- *Health Care Entitlements Collaborative: "Title VI Health Care Summit."* November 12, 2010. Presenters: 2. Attendees: 15.
- *New Majorities, Shifting Priorities.* March 4, 2011. Presenters: 12. Attendance: 131. Co-hosts: UCLA Center for the Study of Women and Chicano Studies Research Center. Co-sponsors: University of California Humanities Research Institute, UCLA Division of the Social Sciences, UCLA Division of the Humanities, UCLA Women Studies, UCLA LGBT Studies Program, UCLA

Ralph J. Bunche Center for African American Studies, UCLA César Chávez Department of Chicana/o Studies, UCLA Afro-American Studies Program, UCLA American Indian Studies Center, UCLA American Indian Studies Program, UCLA Asian American Studies Center, and the UCLA Department of Asian American Studies.

- *NACCS Conference: “Chicana/o Archives and the Chicano Movement: A Discussion.”* March 31-April 2, 2011. Presenters: 5. Attendance: 405. Host: National Association for Chicana and Chicano Studies (NACCS).
- *Sixth Annual Latina/o Education Summit: “Building on Our Assets: Language, Culture, and Education.”* May 6, 2011. Presenters: 14. Attendance: 148. Co-host: UCLA Civil Rights Project/Proyecto Derechos Civiles.
- *3rd Annual ALMS Conference.* May 13-15, 2011. Presenters: 2. Attendance: 88. Co-sponsors: the UCLA Library, the UCLA Center for the Study of Women, ONE Archives, and the City of West Hollywood.

***Faculty Research Exchanges, Lectures, Discussions, Panels and Press Conferences***

In an effort to promote dialogue with other colleagues, students, and members of the UCLA academic community, the CSRC hosted or sponsored eighteen lectures and panels. There was a combined attendance of 1,832 and there were 44 presenters.

	2007–08	2008–09	2009-10	<b>2010-11</b>
Lectures, Panels and Press Conferences	25	31	16	<b>18</b>
Presenters	40	70	36	<b>44</b>
Attendees	1,181	1,000	725	<b>1,832</b>

- *Electronic Disturbance Theater and Ricardo Dominguez.* September 23, 2011. Presenters: 5. Attendance: 53. Co-sponsors: Entertainment Law and Intellectual Property Section of the Los Angeles Bar Association, Cypress LLP, UCLA César E. Chávez Center Department of Chicana/o Studies, UCLA Art History, and UCLA Art.
- *Save Arizona Ethnic Studies! Presentation.* September 30, 2011. Presenters: 4. Attendance: 39.
- *The Chinese in Mexico, 1882–1940.* October 28, 2010. Presenters: 1. Attendance: 22.



- *Ciudad Juarez: The Definitive Neoliberal City*. November 1, 2010. Presenters: 1. Attendance: 40. Co-sponsors: UCLA César E. Chávez Department of Chicana and Chicano Studies, UCLA Center for Mexican Studies, and Mujeres Activas en Letras y Cambio Social de UCLA.
- *John Phillip Santos: The Farthest Home Is in an Empire of Fire*. Guest lecture in “Introduction to Chicana/Chicano Studies” course. November 3, 2010. Presenters: 1. Attendance: 347.
- *Juan Ramos: Equitable Access to Health Care for Spanish Speaking Latinos*. November 10, 2010. Presenters: 1. Attendance: 25.
- *Save Ethnic Studies! Presentation*. December 3, 2010. Presenters: 4. Attendance: 79. Co-sponsor: UCLA Graduate School of Education and Information Studies.
- *Institute of American Cultures Fall Forum*. December 6, 2010. Presenters: 4. Attendance: 96. Host/Co-sponsor: UCLA Graduate Division.
- *Father Boyle: Tattoos on the Heart: The Power of Boundless Compassion*. January 26, 2011. Presenters: 1. Attendance: 88.
- *Chon Noriega: Lives and Archives: Finding, Framing, and Circulating Narrated Lives Now*. January 7, 2011. Presenters: 1. Attendance: 180. Host: Modern Language Association (MLA) Annual Convention.
- *Chon Noriega: California Museums Facing the Future: Tactics for Engaging a Changing Demographic*. March 3, 2011. Presenters: 1. Attendance: 486. Host: California Association of Museums (CAM) Conference.
- *The Center Theatre Group/Latino Theatre Initiative Papers Book Launch*. April 18, 2011. Presenters: 5. Attendance: 76. Co-sponsor: Mexican American Legal Defense and Education Fund (MALDEF).
- *Book talk: The Afro-Latin@ Reader: History and Culture in the U.S.* April 21, 2011. Presenters: 2. Attendance: 55. Co-sponsors: UCLA Bunche Center for African American Studies, UCLA Latin American Institute, the UCLA Asian American Studies Center, and the UCLA Cuba and the Caribbean Working Group.
- *David Carrasco: City of Ritual and Sacrifice: Aztec Empire/Aztec Rule*. April 26, 2011. Presenters: 1. Attendance: 33. Co-sponsor: UCLA Center for the Study of Religion.
- *Cornel West and Carl Dix in Discussion: In the Age of Obama, Police Terror, Incarceration, No Jobs, Mis-education: What Future for Our Youth?* April 29, 2011. Presenters: 2. Attendance: 57. Co-sponsors: UCLA Academic

Advancement Program, UCLA Bunche Center for African American Studies, UCLA Graduate Division, UCLA History Department, and UCLA Black Alumni Association

- *Alicia Gaspar de Alba Book Launch: Making a Killing: Femicide, Free Trade, and La Frontera.* May 4, 2011. Presenters: 3. Attendance: 38.
- *Sal Castro and Mario T. García Book Discussion of Blowout! Sal Castro and the Chicano Struggle for Educational Justice.* May 24, 2011. Presenters: 2. Attendance: 53. Co-sponsors: UCLA Library.
- *Gustavo Arellano's Student Public Presentations for Chicana/o Studies 188: Historical Storytelling.* June 2, 2011. Presenters: 5. Attendance: 65. Co-sponsor: UCLA César E. Chávez Department of Chicana/o Studies.

### ***CSRC Open House and Special Events***

In addition to conferences, symposia, lectures, and panels, the CSRC organized and/or co-sponsored fourteen additional events. These included an open house, film and video screenings, tours, art presentations, and musical performances that were attended by over 4,300 guests.

#### **Attendance at Other CSRC Events**

	2007-08	2008-09	2009-10	<b>2010-11</b>
Open Houses and Special Events	96,680	1,000	2,356	<b>2,882</b>
Film and Video Screenings	531	1,000	246	<b>110</b>
Other	59	120		<b>1,384</b>
<b>Total Attendance</b>	<b>97,270</b>	<b>2,120</b>	<b>2,602</b>	<b>4,376</b>

- *Proyecto Pastoral Youth Leadership Retreat.* September 11, 2010. Presenters: 2. Attendance: 65. Co-sponsors: Building a Healthier Boyle Heights.
- *Latina/o Student Welcome Reception.* October 19, 2010. Presenters: 2. Attendance: 70. Co-sponsors: UCLA César E. Chávez Department of Chicana/o Studies, UCLA Academic Advancement Program, and Latino Staff and Faculty Association at UCLA.
- *CSRC Annual Open House 2010.* November 3, 2010. Presenters: 4. Attendance: 55.

- *The Sor Juana Revue*. November 10, 2010. Presenters: 1. Attendance: 120. Co-sponsors: the UCLA Department of Spanish and Portuguese, the UCLA Center for Mexican Studies, and the UCLA Department of Theater.
- *Faculty Preview of Pacific Standard Time Exhibitions*. Presenters: 4. Attendance: 15. November 19, 2010. Co-sponsors: Hammer Museum and Getty Foundation.
- *Association of Mexican American Educators Westside Chapter Visit*. March 30, 2011. Presenters: 2. Attendance: 6.
- *UCLA's Raza Day*. April 8, 2011. Attendance: 88. Host: MEChA de UCLA.
- *Bruin Day*. April 9, 2011. Attendance: 144. Host: UCLA Campus.
- *Puente Program at Cypress College Visit*. April 28, 2011. Presenters: 4. Attendance: 33.
- *MALDEF: Connecting Communities to UCLA*. April 16, 2011. Presenters: 1. Attendance: 21. Co-sponsor: Mexican American Legal Defense and Education Fund (MALDEF).
- *Sounds About Town: A Celebration of World Music*. April 16, 2011. Presenters/Performers: 17. Attendance: 2265.

### ***Film Screenings***

- *The Purepecha: Poorest of the Poor*. October 13, 2010. Presenters: 1. Attendance: 67.
- *Zoot Suit*. November 16, 2010. Presenters: 1. Attendance: 7.
- *I Know a Woman Like That*. April 26, 2011. Presenters: 2. Attendance: 36. Co-sponsors: UCLA Center for the Study of Women and UCLA Center for Policy Research on Aging.

### ***Festivals and Community Events***

The CSRC participates in community events to strengthen the center's relationship with the community and to promote knowledge of Chicano Studies in the Los Angeles Latino population. Our participation in community events and festivals, such the *13th Annual LA Latino Book & Family Festival* in East Los Angeles and the Los Angeles Times Festival of Books at USC, contribute in substantial ways to strengthening UCLA's presence in the large and expanding Latino population of California. During 2010-11, the CSRC participated in four events reaching an audience of 1,384 community members.

- *13th Los Angeles Latino Book and Family Festival*. October 10-11, 2010. Attendance at booth: 274.

- *5th Annual L.A. Archives Bazaar*. October 23, 2010. Attendance at booth: 290.
- *Los Angeles Times Festival of Books*. April 30-May 1, 2011. Attendance at booth: 765.
- *UCLA Alumni Day*. May 21, 2011. Attendance at booth: 55.

### **Faculty Associates**

At the core of UCLA's rise to excellence is its faculty. Campus faculty members have distinguished themselves and have consistently received national and international recognition. It is understood that the strength of the Chicano Studies Research Center is based to a great degree on the involvement of faculty in multidisciplinary research and the related expansion of Chicano Studies curriculum and instruction. With this purpose in mind, beginning in the mid-1970s Chancellor Charles E. Young allocated six Institutional Faculty FTEs to the CSRC.

The CSRC has used its six FTEs to strengthen Chicano Studies research and instruction through the recruitment of faculty who combine the best disciplinary skills and Chicano Studies expertise. The allocation of each FTE requires a campus wide assessment by the CSRC director and the Faculty Advisory Committee. Campus departments and professional schools submit proposals with the understanding that the position will fill a need of both the department and the CSRC. The successful completion of a joint search and appointment to fill an open CSRC FTE involves collaboration; no position is filled without the mutual agreement of the department and the CSRC. The result has been the establishment of an outstanding group of faculty covering a wide range of disciplines and specializations.

The faculty members who occupy the CSRC Institutional Faculty FTEs are *faculty associates* to the center. They have excelled in their scholarship, administrative service, and community service and have been pivotal in expanding the Chicano Studies curriculum and overall student enrollment within their departments. Indeed, this group of faculty has increased the number of advanced students conducting research in Chicano Studies and the enrollment in ethnic studies courses in their departments. The group includes the following senior faculty:

Fernando Torres-Gil, Social Welfare  
 Concepción Valadez, Education  
 Steve Loza, Ethnomusicology  
 Leobardo Estrada, Urban Planning  
 Edit Villarreal, Theater  
 Arturo Vargas Bustamante, Health Services

The degree to which these professors contribute to the broader campus is exemplified by the fact that among them they have served as department chair, vice chair of a department

graduate program, associate dean, and interim dean. Their public service is also exemplary.

During the 2010-11 year, the CSRC worked with over fifty faculty members in twenty-two departments and professional schools (listed earlier). Faculty involvement with the CSRC includes participation in the Faculty Advisory Committee, various ad hoc subcommittees, grant programs, research projects, library collection development, lectures series and conferences, student advisory workshops, and publications.

The CSRC works to strengthen Chicano Studies faculty across the university and to recruit and appoint individuals who promote interdisciplinary research and teaching and increase the ethnic and gender diversity of the UCLA faculty as a whole. Faculty members are also catalysts for creating partnerships with Los Angeles Latino communities; as such, they contribute in meaningful ways to placing UCLA in the midst of the large and expanding Latino population of California.

### **Students**

The CSRC provided numerous opportunities for students to conduct research, work on faculty research projects, or help with center operations. A total of thirty-one current UCLA students—fourteen graduate and seventeen undergraduate—contributed to the center during 2010-11 as grant recipients, research assistants, or staff and interns at the CSRC's publications office, library and special collections, academic and community relations unit, or front office. Graduate students were drawn from six departments: Engineering, World's Arts and Cultures, Film & Television, Education, Sociology and Psychology. Students worked on CSRC-funded projects, IAC and externally-funded projects.

#### *Affiliated Students*

	2010-11
Graduate Students	14
Undergraduate Students	17
Total Students	31

#### *Service Learning for Graduate Students*

For the past few years, the CSRC has participated as a “service learning site” for graduate students in the UCLA Department of Information Studies. This opportunity presents itself every spring quarter as part of the coursework required for the course “Ethics, Diversity, and Change in Information Professions.” Participating students are given the opportunity to implement knowledge obtained through course materials in real life settings, allowing them to develop a richer understanding of the ethical issues that arise when providing service and access to a repository's patrons. Repositories may include libraries, archives,

or museums. Students working in the CSRC Library and Archive are exposed to the complexities of working in an ethnic studies library and archive.

Term: Spring 2011

IS graduate students: Kyoko Aoki, Domonique Roberts, and Derek Christian Quezada  
Projects: Assessment of MABA Papers; Complete container list for American GI Forum of CA's finding aid; and digitize artwork from the Andy Zermeno Papers as well as cancioneros from the Anthony Beltramo Collection.

### *Training and Internship Programs*

Each year, in addition to sponsoring courses, guest speakers, and workshops, the CSRC participates in extracurricular training and internship programs. The following were active in 2010-11:

#### *Getty Multicultural Summer Internship Program*

This ten-week program is for undergraduate students in Southern California who want hands-on experience in research, curatorship, and preservation in the arts.

Intern: Arthur Arciniega

Term: Summer 2011

College: East Los Angeles Community College

Major: Art and Photography

Project: Process, preserve, and describe Adobe L.A. Papers, Roberto Gutierrez Papers, Maria Acosta Duran Papers, and the James and Margarita Mendez Papers. Begin digitization of photographs within the Maria Acosta Duran Papers and the James and Margarita Mendez Papers

#### *UCLA Graduate School of Education and Information Studies Internship*

Intern: Albert Lowe

Term: Spring 2011, Summer 2011

Project: Process Tatiana de la Tierra Papers

#### **IV. LIBRARY AND ARCHIVE**

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The UCLA Chicano Studies Research Center Library and Archive unit is a resource that serves the needs of students, faculty, and researchers worldwide who are seeking information on Chicana/o history and culture. In 2010, Lizette Guerra, MLIS, was appointed CSRC Librarian.

Since 1969, the CSRC Library and Archive has made its holdings accessible to users from UCLA as well as local and international communities and institutions. The library's holdings include over 65,000 monographs, serials, pamphlets and clippings, dissertations and theses, maps, posters, films, videotapes, audio recordings, slides, photographs, microfilm, digital resources, and over 140 archival and special collections. CSRC holdings in the UCLA catalog list over 13,000 books or monographs, over 270 periodical titles (with varying numbers of issues), over 2,500 microfilm containing theses and dissertations and Chicano/Latino newspapers, with some from the nineteenth century. Holdings also include over 700 audiocassettes and over 300 films (VHS, DVD, and 35mm). The archive's collection of original prints and posters now exceeds 1,000 and the archive has over 1,500 vertical files. In addition, in 2007-8 the CSRC archive adopted and implemented Archivist Toolkit, the first open source archival data management system for an integrative archival management. This system is now fully operational and an integral part of CSRC's archival management system.

Vertical file content at the CSRC Library and Archive continues to grow, with an average of over 1,000 documents added yearly. These are obtained from many sources. The vertical file materials supplement other materials in our collection and at times provide information that is not yet available in print (for example, debates on current voter propositions). When these materials are gathered from the Internet, they are first confirmed as being from reputable sources and useful to the Chicano Studies curriculum. Examples include full-text articles, bibliographies, timelines, research websites, and more.

Moreover, as the only free-standing Chicano library in the United States, the library also serves as a crucial cultural and public relations space. Panels, conferences, classroom instructions, book presentations and film screenings often take place there. The remodeling of the library in 2010-11 brought both aesthetic and functional improvements that allow the library to better serve the UCLA community and beyond. The CSRC Director's Advisory Board was directly responsible for securing the funds necessary for the library's renovation, which included a \$100,000 grant from the Ahmanson Foundation. As part of the renovation, an exhibition space was created so that curated exhibits highlighting CSRC's archival holdings are now regularly rotated at the library itself.

#### **2010-11 CSRC Library Metrics**

##### *Patronage*

- Fall 501

- Winter 75 (closed for remodeling)
- Spring 447
- Summer 121

*Reference Services (via phone, e-mail, and walk-in)*

- Fall 56 interviews
- Winter 50 interviews (primarily via email due to remodeling)
- Spring 62 interviews
- Summer 21 interviews

*Total Holdings*

- Monographs: 16,656
- Serials: 1,500
- Microfilm: 2,503
- Audio / Video: 1,041
- Digital Objects: 41,003
- Prints / Posters 1,004
- Vertical Files 1,500
- Special Collections 143

*Monograph Donations*

- Chon Noriega
- Edward Telles
- Sal Güereña
- Carlos Velez-Ibañez

*Work Study Students*

- Sarai Carillo
- Diana Grijalva
- Khanh Nguyen
- Connie Tong
- Veronica White

*Service Learning (see **ACADEMIC AND COMMUNITY RELATIONS > Students**)*

*Training and Mentorship Programs (see **ACADEMIC AND COMMUNITY RELATIONS > Students**)*

**CSRC Archive**

*Archival Projects*

CSRC archival projects consist of collaborative, funded projects that seek to identify, preserve, and make accessible the work of Chicano and Latino artists and arts organizations. The CSRC is routinely applying for grants to support these projects. These include:



- *The Preservation of Los Angeles Chicano/Latino Photographic Collections Project*
- *The LGBT and Mujeres Initiative*
- *The Mexican American Civic Participation Initiative*

**(For descriptions, see RESEARCH > CSRC Ongoing Research Projects)**

#### *Acquisitions*

The CSRC Archive continued to grow. In 2010-11, eight new special collections were acquired, increasing the number to 147. The CSRC Library and Archive actively processes and creates finding aids for its collections. The CSRC is now a contributor to the Online Archive of California (OAC) and nine finding aids were either added to (or were completely revised) OAC during 2010-11. The OAC is part of the California Digital Library and provides a searchable database of finding aids to primary sources and digital facsimiles. CSRC added over 171 linear feet in ten new archival collections, and over 62 linear feet to six existing archival collections. CSRC also added two additional digital collections, and five collections totaling over 100 linear feet were processed in their entirety. Finally, two digital collections were made public on UCLA Digital Library.

Chon A. Noriega, CSRC Director, and the CSRC Press continue to donate new books to the library. Monograph donations also came from sociologist Edward Telles, Salvador Güereña, and Carlos Velez-Ibañez. Eight new archival collections were acquired, and there were additions to six existing collections.

#### *New or Completely Revised Finding Aids*

- The Maria Acosta Duran papers: 1 linear foot
- The American GI Forum of California Papers: approx. 30 linear feet
- Tatiana de la Tierra Papers: 10 linear feet
- The Robert Legorreta Papers (“The Fire of Life”) had a new volume of 55 linear feet integrated into the extant collection
- Congressman Esteban Torres: 144 linear feet, this is finding aid if preliminary, pending processing
- Ulises Diaz Adobe L.A. collection: 12 linear feet
- Laura Aguilar: approx. 20 linear feet
- Dan Guerrero Research Collection: 4 linear feet
- Chon Noriega Video Collection: 9 linear feet

#### *Digital Collections made public on UCLA Digital Library*

- Garment Workers of Los Angeles Photograph Collection
- Nancy Tovar Murals of East L.A. Collection

#### *Additions to Existing Archival Collections*

- |                                |                |
|--------------------------------|----------------|
| • Homeboy Industries Papers    | 12 linear feet |
| • Edward Roybal Papers         | 38 linear feet |
| • David Damian Figueroa Papers | 2 linear feet  |
| • Tatiana de la Tierra Papers  | 2 linear feet  |

- Dionicio Morales Papers 8 linear feet
- Lupe Anguiano Papers 0.5 linear foot

#### *New Archival Collections*

- MABA (Mexican American Bar Association) Papers 10 linear feet
- Esteban Torres Papers 140 linear feet
- Maria Acosta Duran Papers 4 linear feet
- James and Margarita Mendez Papers 4 linear feet
- Artes de Mexico Festival Committee Papers 10 linear feet
- Larry Rafferty Papers 1 linear foot
- Elsa Ulloa Papers 1 linear foot
- Jesus Trevino Papers 1 linear foot

#### *Archival Collections Fully Processed*

- American GI Forum of CA Papers 29 linear feet
- The Laura Aguilar Photography Collection 40 linear feet
- Adobe LA Archive 5 linear feet
- Cyclona II Papers integrated into Cyclona I 15 linear feet
- Tatiana de la Tierra Papers 16 linear feet

#### *New Digital Collections*

- Ricardo Valverde Digital Photograph Collection
- Ruben Salazar Collection of L.A. County Sheriff Homicide Files

### **Library Services**

In 2010-11, over 1,100 people visited the CSRC Library: 501 in the fall, 75 in the winter and 568 in the spring/early summer. The drop in number of visitors during Winter Quarter can be attributed to the closing of the library for remodeling. Despite the construction, reference services were provided throughout the year to research fellows, students, and faculty representing a range of departments, including Information Studies, Art History, Film & TV, Chicana/o Studies, Women's Studies, Social Welfare, Public Health, History, Education, Ethnomusicology, Law and LGBT studies. There were over 190 reference service requests accommodated during the year.

#### *Information Access*

The Library offers reference services to the UCLA community and to outside researchers. Patrons requested on-site, email, and telephone assistance; the amount of time expended on each person ranged from fifteen minutes to several hours. Students received assistance with papers, projects, theses, and dissertations in the humanities, social sciences, health and medicine, and the arts. Personalized information assistance was offered electronically and on a walk-in or appointment basis. Reference services were also provided to all CSRC fellows, grantees, and visiting scholars as well as faculty and students from other colleges and universities.

### *Bibliographic Assistance*

To facilitate access to students unfamiliar with online and print resources, in 2010-11 the CSRC library staff created an online training sheet with direct links to online catalogs and databases (<http://www.chicano.ucla.edu/library/training.html>). The staff also developed an information-seeking sequence for students who need to build their research skills. First they are directed to a subject encyclopedia to gain a basic knowledge of the subject. After they photocopy and read the encyclopedia article they move to other resources in the following order: vertical files; the Chicano Database and other relevant databases (where they also learn to differentiate between a book, an essay in an anthology, and a journal article); and the UCLA catalog (Voyager), where they locate materials they have identified while following the sequence. When appropriate, students are taught how to use Google to locate material that may not yet be in print (for example, debates on current legislative propositions). The staff thoroughly explains criteria to assess the validity of any website.

### *IS Program*

The library continues with its collaboration with the IS program to provide learning opportunities to UCLA Information Studies (IS) students. In 2010-11, one IS graduate student volunteered to work on special projects, process collections, and create archival finding aids. This year's graduate student (Albert Lowe) worked on the processing of the Tatiana de la Tierra Papers. (**See also ACADEMIC AND COMMUNITY RELATIONS > Students**)

### **Library Outreach**

#### *Classes*

The CSRC librarian continued with the tradition of doing presentations to Chicano Studies and/or Information Studies classes:

#### Spring 2011

Chicana/o Studies 100SL "Barrio Service Learning." Professor: Alejandro Covarrubias. Guest Lecture by CSRC Librarian, March 2, 2011.

#### *Class Visits*

##### Fall 2010

- Information Studies 289 "Community Based Archiving." Professor: Anne Gilliland. Library visit, Oct. 27, 2010.

##### Winter 2011

- None (Library closed for renovation)

##### Spring 2011

- Chicana/o Studies 188 "Historical Journalism" Professor: Gustavo Arellano. Library visit, April 7, 2011.
- Cinema and Media Studies Student Recruitment Day. Library visit, April 27, 2011.
- MALDEF Youth Leadership Program. Library visit, April 16, 2011.

- Chicana/o Studies M175 “Chicana Art and Artists.” Professor: Armando Duron. Library visit, April 20, 2011.
- Social Work 285G “Research in Mental Health.” Library visit, April 21, 2011.
- Puente Learning Program Cypress College. Library visit, April 28, 2011.
- UCLA Center for Community College Partnerships / Buddy Day. Library visit, April 29, 2011.
- UCLA Center for Community College Partnerships / Buddy Day. Library visit, May 20, 2011.
- UCLA Center for Community College Partnerships / Buddy Day. Library visit, May 27, 2011.
- Chicana/o Studies 188 “Historical Journalism” Professor: Gustavo Arrellano. Final Student Project Presentations, June 2, 2011.

### *Conferences*

- SACNAS 2010  
CSRC Director Chon A. Noriega and CSRC Librarian Lizette Guerra gave presentations at the SACNAS annual national conference, “Science, Technology, and Diversity for a Sustainable Future,” which was held at the Anaheim Convention Center on September 30-October 3. SACNAS (Society for Advancement of Chicanos and Native Americans in Science) is a national organization of professional scientists, science educators, policymakers, and students. An important part of its mission is to encourage Chicano, Latino, and Native American students to pursue graduate education and obtain the advanced degrees necessary for scientific research, leadership positions, and teaching careers at all levels. The CSRC Library serves as the archival repository for the SACNAS papers. Conference sessions explored the multifaceted world of sustainability research from interdisciplinary and subject-specific perspectives.
- MALCS Summer Institute  
This year the MALCS Summer Institute was held at the California State University Los Angeles (CSULA) August 3-7, 2011. Lizette Guerra, CSRC Librarian, participated in a panel titled “Chicanas and Latinas in Archives” with Romelia Salinas, CSULA Librarian. The panel was moderated by UCLA retired librarian Norma Corral.
- Third annual ALMS conference  
The International LGBT Archives, Libraries, Museums and Special Collections (ALMS) conference was held May 12-15, 2011 in West Hollywood. Events focused on the public, private, academic, and grassroots archives that collect and preserve materials from LGBT communities. The LGBT and Mujeres Initiatives, a CSRC project established to increase LGBT and women’s archival collections, was among the archives featured. Sponsors included the CSRC, UCLA Library, UCLA Center for the Study of Women, ONE Archives, and the City of West Hollywood.

- National Association of Chicana and Chicano Studies (NACCS) Annual Conference

This conference was held March 30-April 2, 2011 was held in Pasadena. Lizette Guerra, CSRC Librarian, was an invited panelist on “*Chicana/o Archives and the Chicano Movement: A Discussion.*” Other panelists included Richard Griswold del Castillo, professor at San Diego State University (SDSU) and chair of the SDSU Chicana/o Archives project; Rita Sanchez, professor at San Diego Mesa College and co-chair of the Chicana/o Archives project; and Romelia Salinas, librarian at California State University, Los Angeles

### **Library Exhibitions**

The CSRC library hosts events such as art exhibitions, forums, lectures, film showings, and meetings as a method of outreach to the UCLA community and to highlight various aspects of Chicana/o history and culture. **(For library events other than 2010-11 exhibitions, see ACADEMIC AND COMMUNITY RELATIONS > Public Programs)**

- “CSRC Collection Highlights,” included CSRC Videos, Monographs, Serials, and Edward R. Roybal Papers, Grace Montanez Davis Papers, American GI Forum of CA Papers, Dionicio Morales Papers, Homeboy Industries Papers (March 1-30, 2011)
- “Cesar E. Chavez,” included archival materials from Roybal Papers, Dan Guerrero Research Collection, and GI Forum of CA Papers, El Malcriado, and monographs (March 31-May 1, 2011)
- “LGBT and Mujeres Initiative,” included archival materials from Laura Aguilar, Tatiana de la Tierra, Dan Guerrero, Queer Nation, VIVA, Gronk, and Cyclona as well as monographs (May 2-31, 2011)

## **V. PRESS**

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The UCLA Chicano Studies Research Center Press continues to lead in production of scholarship on the Chicano and Latino populations in the United States. Since 1970, our publications have reached a state, national, and international audience, helping shape opinion, policy, and research.

In the last fourteen years, with Chon A. Noriega as Editor and then CSRC Director, press earnings grew from about \$100 a year to around \$100,000 a year. Under this leadership, the press launched a number of new series and products. The new series were: Chicano Cinema and Media Arts Series, The Chicano Archives, A Ver: Revisioning Art History, and Aztlán Anthology. Since 2002, the press has received over \$1,045,000 in grants. The CSRC Press is now one of the most active presses in the University of California system. In the 2010-11 fiscal year, the CSRC Press produced two issues of *Aztlán: A Journal of Chicano Studies*, one *Latino Policy & Issues* brief, four books, and nine newsletters, all described below.

### **Staff**

Chon A. Noriega, CSRC Director, became the editor of *Aztlán, A Journal of Chicano Studies* in July 1996 and the CSRC Press director in July 2002. Rebecca Frazier has been the senior editor of the CSRC Press since 2008. Doctoral student David O'Grady is the assistant editor of *Aztlán* and also oversees the production of the *CSRC Press Policy & Issues Brief* series. William Morosi has been the freelance typesetter and designer since March 1998 and Cathy Sunshine has been the freelance copyeditor since September 2000. With the exception of the senior editor, all CSRC Press employees serve part-time.

The press has an excellent record of involving faculty and students, both from UCLA and across the country. The largest participation of faculty and student involvement is through *Aztlán: A Journal of Chicano Studies*: faculty serve on the editorial board and as peer reviewers, and faculty and students publish their work in the journal. While some journals remain fairly insular, *Aztlán* involves more people outside of UCLA than within: in the 2010-11 fiscal year, more than two-thirds of board members, over 90 percent of reviewers and authors were from outside UCLA.

In 2010-11, the press earned a total of \$89,740 and spent a total of \$75,198, resulting in a surplus of \$14,542. When adding the surplus of the previous year, the press had a total surplus of \$42,993 going into 2011-12. To simplify its accounting, the press has combined all three of its sales and service accounts into one. It will be less easy to track earnings for any one product this way, but the financials will now be managed with greater efficiency.

### **Online Store**

The CSRC Press's online store was launched in Fall 2006. All CSRC Press products, including subscriptions for *Aztlán*, remained available through the store.

### **Aztlán**

*Aztlán: A Journal of Chicano Studies* continues to be the leading journal in the field. The plan for taking the journal online was realized in the fall of 2006 and became available online through MetaPress, an online hosting site. Subscribers now have full access to all issues, either by issue or through the MetaPress search function. Nonsubscribers may also purchase single articles. We did, however, substantially increase the price of the journal to pay for the cost of digitizing and the potential loss of income from individual subscribers who will as a result now be able to get the journal through their own institutions.

In 2010-11, the *Aztlán* account—which includes earnings from the journal itself and anthologies of journal articles—increased earnings to \$89,740 and expenditures to \$75,198. When adding the surplus of the previous year, the surplus at the end of 2010-11 totaled \$42,993. This was the seventh year in a row that the *Aztlán* account ended in the black, compared to FY 2002-03, which ended in deficit.

The CSRC Press is successful in distributing *Aztlán* beyond the campus and California. In 2010-11 we had 304 institutional subscribers and over 123 individual subscribers. Some institutional subscribers stopped subscribing, while there was an increase in individual subscribers. This may be the result of decreased institutional budgets across the board in this era of budget cuts. In addition, since we increased the subscription in the preceding fiscal years the price for institutional subscribers, the small drop has not affected earnings, which have increased substantially.

In 2010-11, the Press published *Aztlán* volumes 35.2 and 36.1 (**for Tables of Contents, see Appendix II**).

#### *Earnings*

In 2010-11, the *Aztlán* account earned approximately \$89,740.09. This does not include earnings from MetaPress for the online version of *Aztlán* (about \$965). The *Aztlán* account, once again, ended the year in the black.

#### *Aztlán Submissions*

Essay submissions have increased when compared to last year's level (i.e., 52 to 41). We have seen an increase in overall submissions, from seventy-five last year to seventy-nine this year (see table 1), an increase pattern observable across several years. We attribute this increase to *Aztlán* now being online and the recently instituted online submission process.

Our current rejection rate for peer-reviewed academic essays is 68 percent, which is an appropriate percentage. Since the reviews, dossier pieces, and communiqués are generally solicited, we do not include them in our official rejection rate statistics. These figures are slightly off, however, as many of the essays are still in process. The journal is getting more selective: *Aztlán*'s long-term peer-reviewed rejection rate is somewhere between 45 and 66 percent (see Table 2).

**Table 1. 2010-2011 Submissions to *Aztlán: A Journal of Chicano Studies***

	Essays	Dossiers	Reviews	Communiqués	Others	Total
1. Received	48*	26	13	2	0	74
2. Rejected	18	0	2	0	0	13
3. Published	9	10	11	2	0	32
4. Accepted	10	10	11	2	0	33
5. Pending	15*	16	0	0	0	18
Rejection Rate RP	55%					23%
Rejection Rate NPP	73%					29%

Note: Does not include Editor's Commentaries

\* 11 essays were resubmissions.

**Table 2. 1997-2010 Submissions to *Aztlán: A Journal of Chicano Studies***

1997-2009	Essays	Dossiers	Reviews	Communiqués	Others	Total
1. Received	465	154	142	31	19	648
2. Rejected	178	6	7	0	12	170
3. Published	118	105	125	29	6	311
4. Accepted	64	78	93	13	7	255
5. Pending	99	33	3	0	0	86
6. Withdrawn	5	0	0	1	0	4
Rejection Rate RP	49%					30%
Rejection Rate NPP	68%					45%

Note: Does not include Editor's Commentaries.

Rejection Rate RP is calculated by dividing rejected submissions by received minus pending submissions: line 2 / (line 1 minus line 5) [ratio of rejected to processed]

Rejection Rate NPP is calculated by dividing published submissions by received minus pending submissions and subtracting that from one: 1 minus [line 3 / (line 1 minus line 5)] [ratio of not published to processed]

### **New Publications**

A Ver Series, vol. 6

*Malaquías Montoya*

By Terezita Romo



A Ver Series, vol. 5  
*Carmen Lomas Garza*  
By Constance Cortez

Chicano Archives Series, vol. 4  
*The Latino Theatre Initiative/Center Theatre Group Papers, 1980-1996*  
Essay by Chantal Rodriguez

Chicano Archives Series, vol. 3  
*The Mexican Museum of San Francisco Papers, 1971-2006*  
Edited by Karen Mary Davalos

*Aztlán: A Journal of Chicano Studies*, volumes 35.2 and 36.1

All CSRC Press books in print, except for those in the A Ver series, are now distributed by the University of Washington Press. The A Ver series is distributed by the University of Minnesota Press.

### **Ongoing Publication Projects**

Editorial work continues on a number of upcoming books, including two books pertaining to *L.A. Xicano* exhibitions opening in Fall 2011: *L.A. Xicano* (exhibition catalog), and *The Pocho Research Society Guide to L.A.: Monuments and Murals of Erased and Invisible Histories* (companion volume). Also in progress is a reprint of *Floricanto*, the fifth volume in the Chicano Archives series (*The Oscar Castillo Papers, 1995–2002*), one edited work (*Oral History and Communities of Color*), and a collection of interviews (*The Latino Art Survey*). The sixth volume in the A Ver series (*Malaquías Montoya*) was released in July 2011, after fiscal closing.

### *In-Print Books*

- ***The Latino Theatre Initiative/Center Theatre Group Papers, 1980-1996*** (The Chicano Archives, volume 4)  
Chantal Rodríguez draws on the extensive Latino Theatre Initiative/Center Theatre Group Papers, 1980–2005, housed at the UCLA Chicano Studies Research Center, in this first extended historical account of the program. Rodríguez evaluates the Initiative’s successes—and shortcomings—and examines the roles played by its leaders and its significant roster of artists. A finding aid for the collection and a selected bibliography round out the volume.
- ***Carmen Lomas Garza*** (A Ver: Revisioning Art History, volume 5)  
Widely known for works that celebrate the traditions of her family and her South Texas Latino community, Carmen Lomas Garza has been active as a painter, printmaker, muralist, and children’s book illustrator since the 1970s. Born in Kingsville, Texas, she experienced institutionalized racism in a segregated school system that punished Mexican American students for speaking Spanish. Through

her art, which draws on her childhood memories and depicts the relationship between family and community, Garza challenges the legacy of repression while establishing the folk art idiom, as employed by nonwhite and immigrant artists, as a vital element of American modernism.

- ***The Mexican Museum of San Francisco Papers, 1971–2006*** (The Chicano Archives, volume 3)  
This volume explores the influences that guided the museum’s development—the vision of its founder, the desires of curators and patrons, the energy of the Chicano movement—and analyzes its influential exhibition program and nationally recognized education program. In a separate section she offers a series of topics for further research. The volume concludes with a guide to the collection and a selected bibliography
- ***María Brito*** (A Ver: Revisioning Art History, volume 4)  
A painter, sculptor, and installation artist, María Brito is best known for intricate mixed-media constructions that embody narratives of displacement and loss. A member of the Miami Generation, a group of Cuban-born Americans artists who emerged in the late 1970s, Brito employs a personal iconography inspired by her identity as a woman, a mother, a Cuban exile, a naturalized American, and a Catholic. Her works include large complex installations, self-portraits dense with symbolism, and clay sculptures that combine allegory and caricature in a wry critique of art, politics, and everyday life. Each is an autobiographical statement situated within the artist’s profound fluency in the history of Western art. Juan A. Martínez, who focuses on Brito’s unique interplay of the personal and the universal, highlights her as an artist who challenges cultural, social, and artistic barriers
- ***Celia Alvarez Muñoz*** (A Ver: Revisioning Art History, volume 3)  
Born in El Paso in 1937, Celia Alvarez Muñoz grew up amid competing cultures, languages, and value systems along the U.S.-Mexico border. In this in-depth study, Roberto Tejada gives an account of the artist through biography and cultural history, in conjunction with more traditional art history and close visual analysis. As both poet and photography historian, Tejada offers a critical corollary to Alvarez Muñoz’s artistic practice: while the poet engages the arbitrariness of language, the photography historian engages the indexical nature of the image. In straddling these modes, Celia Alvarez Muñoz introduces us to an image-text artist whose art explores the first glances and misread signs where cultures meet and the stories that they tell about the history of American society, culture, and modern art
- ***The Chicano Studies Reader: An Anthology of Aztlán, 1960–2010 (second edition)***  
The second edition of the Chicano Studies Reader brings this best-selling anthology up to date. Five additional essays address topics that have drawn increasing attention in the journal over the past decade, including cross-

disciplinary studies, investigations of mass media and public culture, and explorations of the intersection of race, sexuality, and citizenship. These essays correspond to the themes that organize the original set of twenty-essays and introductions: Decolonizing the Territory, Performing Politics, Configuring Identities, and Remapping the World. The revised edition documents the foundation of Chicano studies, testifies to its broad disciplinary range, and explores its continuing development.

- ***Yolanda M. Lopez*** (*A Ver: Revisioning Art History*, volume 2)  
In this groundbreaking overview of Yolanda M. López's life and career, Karen Mary Davalos traces the artist's participation in Bay Area activism in the late 1960s and her subsequent training in conceptual practices. Davalos explores how López's experiences informed her art, which ranges from posters to portraiture and the highly influential Guadalupe Series to later installations. López has consistently challenged predominant modes of Latino and Latina representation, proposing new models of gender, racial, and cultural identity. Yolanda M. López reveals the complexity of the artist's work over time and illuminates the importance of her contributions to Chicana/o art, Chicana feminism, conceptual art, and the politics of representation. This is the second book published in the A Ver series.
- ***The Fire of Life: The Robert Legorreta-Cyclona Collection*** (*The Chicano Archives*, volume 2)  
Robb Hernandez explores Legorreta's career as the performance artist Cyclona and his influence on the generation of East L.A. artists who emerged during the tumultuous years of the Chicano movement, then assesses the CSRC's collection in terms of its value to researchers. Correspondence, artwork, photographs, and other collection materials document Legorreta's artistic career and trace the development of the East L.A. arts scene in the late 1960s and early 1970s. Another part of the collection contains more than a thousand LPs, recordings gathered primarily for the Latino imagery on their covers. The balance comprises materials—toys, coupons, ads, and the like—that show how Latino themes have been used to promote consumer products.
- ***Con Safo: The Chicano Art Group and the Politics of South Texas***  
Ruben C. Cordova traces the history of Con Safo, one of the earliest and most significant of the Chicano art groups, from 1968, when it formed as El Grupo, to the mid-1970s, when Con Safo gradually disbanded. Founded by Felipe Reyes, the original group was made up of six San Antonio artists. The membership of the group evolved over the course of the decade that it was active, with some artists leaving while others joined. Among the members were Mel Casas, Jose Esquivel, Rudy Treviño, and Roberto Ríos. Although the structure of the original group changed, its mission did not: Con Safo was at the forefront of efforts to define possibilities for Chicano art at a time when Chicano culture was largely invisible.

- ***Gronk*** (A Ver: Revisioning Art History, volume 1)  
 The first book in the A Ver: Revisioning Art History series, *Gronk*, written by Max Benevidez, was published in the 2006–07 fiscal year. The A Ver series is a long-term, groundbreaking monograph series on the cultural, aesthetic, and historical contributions of Chicano, Puerto Rican, Cuban, and other U.S. Latino artists. Funders include the Ford Foundation, the Rockefeller Foundation, UC Mexus, and the UCLA Academic Senate. Each book will be devoted to forwarding and preserving the work of Latino/a artists by focusing on one overlooked Latino artist and is distributed by the University of Minnesota Press.
- ***The Art of Healing Latinos: Firsthand Accounts from Physicians and Other Health Advocates***  
 Edited by Professor David Hayes-Bautista and Roberto Chiprut, MD, and first published in 1999, the second edition of this book was produced in 2008. This book is an invaluable resource to those in the healthcare field serving Latinos. It provides an account of the wisdom and experience from health care professionals serving the Chicano/Latino community, including the fields of geriatrics, oncology and psychology. This book bridges the gap between contemporary American medicine and the ancient traditions of Latino culture.
- ***Paths to Discovery: Autobiographies from Chicanas with Careers in Science, Mathematics, and Engineering***  
 Edited by Norma Cantu and published by the CSRC during last fiscal year, this is an exciting new book with great potential for inspiring and guiding Latina/o college students to excel in the sciences. This book consists of autobiographies of Chicanas in successful science career. Today these Chicanas are teaching at major universities, setting public and institutional policy, and pursuing groundbreaking research. Their experiences will encourage young Chicanas/os to study these subjects and to create futures in classrooms, boardrooms, and laboratories across the nation. Sarita E. Brown, President of *Excelencia* in Education says, “This remarkable collection allows us to follow the career paths of a group of trailblazing Chicanas. Their personal stories become even more important when we consider the need for greater participation of Chicanas in science, technology, engineering, and mathematics (STEM).” This book offers moving, compelling, and ultimately inspiring personal stories that illustrate how Chicanas have succeeded despite the considerable challenges facing them and how they are making important contributions to society and their communities.
- ***Self-Help Graphics & Art: Art in the Heart of Los Angeles*** (The Chicano Archives, volume 1)  
 The author draws on archival sources and on interviews with artists to compose a historical essay that tells the story of this remarkable organization. The guide to the archives was created and contributed by the California Ethnic and Multicultural Archives (CEMA) at the University of California, Santa Barbara, which houses the Self Help Graphics archives. Part of the "UCLA in LA" initiative, this book comes out of a partnership between the CSRC and CEMA.

- ***Las Obreras: Chicana Politics of Work and Family***  
This edited volume, building upon the best-selling volume 20 of *Aztlán: A Journal of Chicano Studies*, provides works of seminal importance to understand Chicano politics, feminism, labor, and family.
- ***I Am Aztlán: The Personal Essay in Chicano Studies***  
This anthology of essays from *Aztlán* collects author reflections on their experiences as researchers or activists. It is co-edited by Chon A. Noriega and Wendy Belcher and was launched in November 2004. A reprint of this book was done in 2009.

*Chicano Cinema and Media Art Series (DVDs)*

We started this series in early 2004. Seven DVDs have been released as of the end of the 2010-11 fiscal year. Most of these works—the originals are archived in the CSRC Library and Archive—were restored and are publically available for the first time through this series.

DVD 1 Los Four and Murals of Aztlán (2004)

DVD 2 Harry Gamboa 1980s Videos (2004)

DVD 3 Harry Gamboa 1990s Videos (2004)

DVD 4 Frontierland/Frontierlandia (2005)

DVD 5 Gronk (2007)

DVD 6 Please, Don't Bury Me Alive! (2007)

DVD 7 Casa Libre/Freedom House (2008)

DVD 8 Laura Aguilar: Life, the Body, Her Perspective (2009)

*Latino Policy & Issues Brief*

The *Latino Policy & Issues Brief* is an occasional publication that highlights policy-related research on Latinos in the United States. The series was launched in 2002. One brief was published in 2010-11: *An Assets View of Language and Culture for Latino Students* by Patricia Gándara, Megan Hopkins, and Danny C. Martínez

*CSRC Research Report*

This occasional series, available only in electronic format, was launched in March 2003. No reports were published in 2010-11.

*Latinos and Social Security Policy Brief*

The Latinos and Social Security Policy Brief is an occasional series of research summaries designed for policymakers and the press. This series focuses on the impact of Social Security on the Latino community. The series is a collaborative effort of the CSRC, the UCLA Center for Policy Research on Aging, and the USC Ethel Percy Andrus Gerontology Center. No briefs were published during 2010-11.

#### *Latinos and Social Security Research Report*

The Latinos and Social Security Policy Research Report is an occasional series of in-depth research reports that focus on the impact of Social Security on the Latino community. The series is a collaborative effort of the CSRC, the UCLA Center for Policy Research on Aging, and the USC Ethel Percy Andrus Gerontology Center. No reports were published in 2010-11.

#### *CSRC Newsletter*

The press continued to assist with the editing and dissemination of the CSRC monthly electronic newsletter, which remains very popular with a subscription of about 6,485 people. It is by far the largest listserv at UCLA. Listing the newsletter on the main page seemed to increase subscriptions, as did sending an email to all entering graduate students who indicated that they were Latinos. The electronic list continues to be guarded for use only by the center. Announcements for other groups are not sent to the list.

#### **Copyright**

Every issue of *Aztlán* has been formally registered and accepted by the Library of Congress, except for the most recent, which is in process. Every book has been formally registered as well. At the end of the fiscal year 2010-11, three books and one issue of *Aztlán* had been copyrighted.

#### **Editorial Board**

For 2010-2011, the editorial board for *Aztlán* was Eric Avila, University of California, Los Angeles; Maylei Blackwell, University of California, Los Angeles; Héctor Calderón, University of California, Los Angeles; Alicia Schmidt Camacho, Yale University; Dolores Inés Casillas, University of California, Santa Barbara; María Eugenia Coterá, University of Michigan; Leo Estrada, University of California, Los Angeles; Elma L. González, University of California, Los Angeles; Michael Hames-García, University of Oregon; Lázaro Lima, Bryn Mawr College; Steven Loza, University of California, Los Angeles; Gerald P. López, University of California, Los Angeles; Marissa López, University of California, Los Angeles; Steven R. López, University of Southern California; A. Gabriel Meléndez, University of New Mexico; Alex Ortega, University of California, Los Angeles; Eduardo Obregón Pagán, Arizona State University; Catherine S. Ramirez, University of California, Santa Cruz; Victor M. Rios, University of California, Santa Barbara; Andrea Romero, University of Arizona; Roberto Tejada, University of Texas, Austin; Edward Telles, Princeton University; Edén E. Torres, University of Minnesota; Rafael Pérez Torres, University of California, Los Angeles; Miguel M. Unzueta, University of California, Los Angeles; Concepción Valadez, University of California, Los Angeles; Charlene Villaseñor Black, University of California, Los Angeles; and Yvonne Yarbro-Bejarano, Stanford University.

## VI. RESEARCH

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Research is the heart of the CSRC. Support for research comes from external gifts and grants, university programs, and direct CSRC funding. The CSRC initiates in-house research projects and provides grant support for faculty and graduate students from a range of departments across the campus. A number of the in-house projects have broken new ground in their respective fields: sociology, education, media studies, art history, immigration rights, border issues, and women's rights.

Important ongoing CSRC research projects include *A Ver: Revisioning Art History*, which is documenting and preserving the work of individual Latina/o artists, the *Strachwitz Frontera Collection of Mexican and Mexican American Recordings Digitization Project*, and the *Hate Speech in the Media Project*. Additional research projects concern health care entitlements for Spanish-speaking Latinos; Latinos and social security/economic security; and *L.A. Xicano*, a series of art exhibitions opening in Fall 2011. The CSRC also plays a key role in sub-grant collaborations with other UCLA units, such as the UCLA School of Public Affairs, the Center for Community Health, the Department of Information Studies, the schools of Medicine, Dentistry, Nursing and Public Health, and the Latinos and the Clinical and Translational Science Institute.

Notable research projects, new and continuing, for 2010-11 were:

- *A New Latino Agenda: Realities on Aging, Diversity, and Latino Financial Security*
- *A Ver: Revisioning Art History*
- Collaborating with the Clinical and Translational Science Institute (CTSI) toward furthering Latino public health in Los Angeles
- *The Strachwitz Frontera Collection of Mexican and Mexican American Recordings Digitization Project*
- *Hate Speech in the Media Project: Quantification, social networks and biomarkers*
- *L.A. Xicano* (formerly known as *Los Angeles: The Mexican Presence in L.A. Art, 1945-1980*)
- *The Latino Arts Survey of Los Angeles*
- *The Latino Documents Project* (national)
- *LGBT/Mujeres Initiative Archival Project*
- *Mexican-American Civic Participation Initiative*
- *Title VI of the Civil Rights Act: Issues of Health Care Access Affecting Non-English Speaking Latinos*
- Preservation of Los Angeles Chicano/Latino Photographic Collections
- Research on Chicano education and curriculum

The CSRC provides research grants and fellowship support for postdoctoral scholars and graduate students, as well as training opportunities for students through the following:

- IAC-CSRC Research Grant Program
- IAC-CSRC Postdoctoral and CSRC Visiting Scholars Program
- IAC Graduate and Predoctoral Fellows Program and CSRC Graduate Internships
- Tamar Diana Wilson Fund
- Carlos Haro Education Fund
- Magdalena Morales Education Fund
- Getty Multicultural Summer Internship Program
- Inter University Program for Latino Research (IUPLR) Summer Institute for Latino Public Policy (SILPP)

## **CSRC Ongoing Research Projects**

- ***Hate Speech in the Media Project***

Principal Investigators: Chon A. Noriega, Professor, Film & Television, and Francisco Javier Iribarren, CSRC Assistant Director

Description: This project represents a strategic partnership between the CSRC and the National Hispanic Media Coalition (NHMC). During 2010-11, the NHMC, with funds from the Kellogg Foundation, awarded the CSRC a \$75,000 grant to develop two projects: one dealing with the networks of hate speech that develop around known commercial talk radio figures, thereby exploring the interface between talk radio and new medias, and the other integrating salivary biomarkers in the study of how exposure to hate speech from commercial talk radio may affect the psychological, physiological, and attitudinal state of the listeners. Hermes Garban, Associate Professor at the UCLA School Medicine from the Molecular Immunology and Immunotherapy Development Research Group at the UCLA Jonsson Comprehensive Cancer Center, is implementing the immunological component of this project.

- ***A New Latino Agenda: Realities on Aging, Diversity, and Latino Financial Security***

Principal Investigator: Fernando Torres-Gil, Professor and Associate Dean, UCLA School of Public Affairs

Description: As part of a longstanding collaborative relationship between the CSRC and the UCLA School of Public Affairs, the CSRC obtained a subgrant to develop and conduct a survey of key groups and organizations that serve Latinos. The goal is to assess how these groups and organizations are preparing to serve the growing population of Latino baby boomers. Results will help these groups and organizations determine best practices and areas for improvement. In 2010-11, the CSRC received a third subgrant for \$30,000 to help develop an intergenerational agenda for Latino baby boomers and Latino workers.

- ***A Ver: Revisioning Art History***

Principal Investigator: Chon A. Noriega, Professor, Film & Television



Graduate Participants: Ana Guajardo, World Arts and Cultures; Mirasol Riojas, Film & Television

Description: This long-term research project and monograph series focuses on the cultural, aesthetic, and historical contributions of Chicano, Cuban American, Puerto Rican, and other U.S.-based Latino artists. The project has commissioned writers for the first 15 books on the following artists: Judith Baca, María Brito, María Magdalena Campos Pons, Rafael Ferrer, Carmen Lomas Garza, Gronk, Yolanda López, Amalia Mesa-Bains, Jose Montoya, Malaquías Montoya, Celia Alvarez Muñoz, Raphael Montañez Ortiz, Pepón Osorio, Freddy Rodríguez, and Juan Sánchez. The *A Ver* monographs are structured to have a broad impact within the humanities. The CSRC develops teachers' guides that complement each *A Ver* volume and are keyed to national assessment standards in visual arts, language arts, and history and the social sciences. Each *A Ver* volume covers three registers: biography, historical context, and visual analysis of works that are representative of the artist's career. In addition to the scholarly text, each book has color illustrations, a comprehensive bibliography, an exhibition history, and an index. The overall goal is to establish the fundamental scholarly building blocks for this emerging area of study.

*A Ver* faculty and curator participants are: Alejandro Anreus, Professor, Art History, William Patterson University; Gil Cardenas, Professor, Notre Dame University; Karen Mary Davalos, Professor, Chicana/o Studies, Loyola Marymount University; Henry Estrada, Senior Manager, Public Art San Antonio; Jennifer Gonzalez, Associate Professor, Art History, UC Santa Cruz; Kellie Jones, Assistant Professor, History of Art and African American Studies, Yale University; Mari Carmen Ramirez, Curator, Latin American Art, Museum of Fine Arts, Houston; Yazmin Ramirez, Research Fellow City University of New York; and Terezita Romo, Independent Researcher and Curator.

*A Ver* publications:

*Malaquías Montoya*, by Terezita Romo will be released in July 2011, after fiscal closing for 2010-11.

*Carmen Lomas Garza*, by Constance Cortez (2010)

*María Brito*, by Juan A. Martínez (2009)

*Celia Alvarez Muñoz*, by Roberto Tejada (2009)

*Yolanda M. López*, by Karen Mary Davalos (2008)

*Gronk*, by Max Benavidez (2007)

- ***Strachwitz Frontera Collection Digitization Project***

Principal Investigators: Chon A. Noriega, Professor, Film & Television

Description: In October 2001 the CSRC initiated the digital preservation of the Arhoolie Foundation's Strachwitz Frontera Collection, the largest repository of Mexican and Mexican American popular and vernacular recordings in existence; many of the recordings are one of a kind. The website was launched in 2004, and in

2005, the contents of the Frontera Collection became available for listening via the UCLA domain.

This effort continues to be managed at the Arhoolie Foundation's facilities in El Cerrito, California. The production team is under the direction of foundation board members Tom Diamant and Chris Strachwitz. They have now cataloged the entire collection of over 100,000 individual recordings on cassettes and 78 rpm, 45 rpm, and 33 1/3 rpm long-playing (LP) records. The CSRC has digitized the first section of the collection, consisting of 41,000 78 rpm recordings, and is now digitizing 45 rpm phonograph recordings. This digitization will be an ongoing process. During 2009-10 the online archive was publicly launched and is hosted by the UCLA Music Library in partnership with the UCLA Digital Library Program. In 2010-11 digitization of 45 rpm recordings continued.

- ***Chicano Education Research Project***

Principal Investigator: Carlos Manual Haro, CSRC

Graduate Research Assistant: Nadine Bermudez, PhD Student, Education

Undergraduate Research Assistants: Crystal Perez, Melissa Vasquez

Description:

This ongoing research project on Chicano education and history, with a focus on California, covers the 1930s to the present. The historical research includes accessing archives at UCLA libraries, including special collections in the CSRC Library and Archive, surveying monographs, academic journals, and newspapers, and searching the Internet. A series of coordinated research reports have been released as part of the Chicano education conferences sponsored by the CSRC. This ongoing project also involves compiling a database on Chicana/o studies curriculum and instruction.

- ***Preservation of Los Angeles Chicano/Latino Photographic Collections***

Principal Investigator: Chon A. Noriega, Professor, Film & Television

Description: This project involves a major archival effort to digitally preserve and provide access to photographs that depict the lives and careers of Mexican Americans in Los Angeles during the twentieth century, including civic leaders and everyday citizens. Seminal collections of civic leaders, such as those belonging to Dionicio Morales, Grace Montanez Davis, and Edward Roybal, have been obtained and processed in 2010-11.

- ***Mexican American Civic Participation Initiative***

Principal Investigators: Chon A. Noriega, Professor, Film & Television, and Lizette Guerra, CSRC Librarian

This project involves the collection and preservation of archives pertaining to Mexican American civic leaders and organizations, particularly concentrating on the so-called "Greatest Generation." This generation came of age during and after War World II and some of its Mexican American civic leaders are regarded as trailblazers, figures that achieved prominence in the civic and political realm, effectively paving

the way for Latino engagement in public and political engagement. Besides individuals, this project is pursuing the collection and preservation of documents pertaining to organizations.

- ***LGBT/Mujeres Initiative***

Principal Investigator: Chon A. Noriega, Professor, Film & Television

Description: Through this project the CSRC Library and Archive is increasing its LGBT and mujeres collections. As of 2010-11, the center has acquired and is processing six collections. The CSRC has developed guidelines for community-based organizations interested in archiving materials pertaining to these communities. The CSRC has also organized several conferences in different geographic locations to disseminate the guidelines and consult with intended audiences.

- ***Title VI of the Civil Rights Act: Issues of Equity Related to Access to Health Care Affecting Non-English Speaking Latinos***

Principal Investigators: Francisco Javier Iribarren, CSRC Assistant Director, and Chon A. Noriega, Professor, Film & Television

With this project, the CSRC's goal is to explore all facets of the issue of health care access for Latinos, including Title VI compliance, with an eye toward having a concrete impact on public policy and public opinion. In 2010-11, the CSRC obtained funding from the California Endowment to conduct a half-day Health Care Summit on Friday, November 12, 2010. This closed-door session focused on the critical issue of health care access for Latinos with limited English-language proficiency, and brought together 10-12 experts and leaders in legal rights, direct service delivery, epidemiology, demographics and public health policy for a frank and goal-oriented discussion. The summit was held at the CSRC comprising of key stakeholders from the UCLA Schools of Medicine, Dentistry, Public Health, Nursing, as well as the Mexican American Legal Defense and Educational Fund (MALDEF). The summit put forth a set of recommendations, including conducting focus groups in the community, which will take place during the next fiscal year (2011-12).

- ***UCLA Clinical and Translational Sciences Institute's (CTSI) Community Engagement and Research Program (CERP)***

Principal Investigator: Steven M. Dubinett, MD, CTSI Program Director, Associate Vice Chancellor for Translational Science, Chief of the Division of Pulmonary and Critical Care Medicine and Director of the Jonsson Comprehensive Cancer Center (JCCC) Lung Cancer Research Program

Co-Investigator: Francisco Javier Iribarren, MSW, Psy.D.

The CSRC is a member of the Community Engagement and Research Program (CERP), one of the cores of the UCLA Clinical and Translational Sciences Institute (CTSI). Francisco Javier Iribarren, CSRC Assistant Director, is a co-investigator in the CERP. The CTSI's mission is to create a borderless institute that brings combined innovations and resources to bear on the most pressing health needs of the

diverse Los Angeles Latino community. CERP will play a critical role in this partnership between UCLA and the Los Angeles Latino community by promoting and facilitating meaningful dialogue between the community and scientific researchers. This groundbreaking enterprise is facilitated by a consortium that includes UCLA, Cedars-Sinai Medical Center, Charles R. Drew University of Medicine and Science, and the Los Angeles Biomedical Research Institute at County Harbor-UCLA Medical Center, and a myriad of community partners.

- ***L.A. Xicano (curated for Pacific Standard Time: Art in Los Angeles 1945–1980)***

Principal Investigator: Chon Noriega, Professor, Film & Television

As part of the major six-month cultural event *Pacific Standard Time: Art in Los Angeles 1945-1980* initiated by the Getty Foundation, the CSRC has organized five exhibitions to go on view beginning in Fall 2011 exploring the diverse contributions of Mexican American and Chicano artists to American art and Los Angeles's artistic development. In collaboration with the Autry National Center, the Fowler Museum at UCLA, and the Los Angeles County Museum of Art (LACMA), four of the five exhibitions are being curated by Chon A. Noriega, Terezita Romo, and Pilar Tompkins Rivas, and one by art collector Armando Duron in partnership with Lizette Guerra, CSRC Librarian. With more than 80 artists' works represented, these five exhibitions will build upon a decade-long effort by the CSRC to establish archival and oral history collections on Latino art and music in Los Angeles. The exhibitions will be supplemented by one artist's book and one 240-page color catalogue organized and edited by the CSRC Press, as well as a series of free public programs that will span the exhibitions' duration.

### **Research Supported through CSRC Grant Programs**

The CSRC administers four grant programs that support faculty and student research projects: The Institute of American Cultures (IAC) fellowships and grants program (established in 1986), the Los Tigres del Norte Fund (established in 2001), the Tamar Diana Wilson Fund, and the Carlos M. Haro Education Fund (est. 2008). These programs have awarded over \$1.5 million since they were established, mostly through competitive grants and fellowships. They provide research opportunities for students and collaborating faculty.

#### *Institute of American Cultures (IAC)*

As one of the members of the Institute of American Cultures (IAC), an administrative body composed of UCLA's four ethnic studies research centers, the CSRC participates in the annual cooperative IAC-CSRC research grant and fellowship program for UCLA faculty, research staff, and students. The CSRC offers graduate and postdoctoral fellowships as well as graduate student and faculty research grants. These are awarded on a competitive basis each year. Since the inception of the research grants program in 1976 and the fellowship program in 1978, about 180 grants and over 40 fellowships have been awarded by the ethnic studies ORUs to faculty and graduate students, who represent over

thirty departments and disciplines across campus. The IAC is responsible for strengthening and coordinating interdisciplinary research and instruction in ethnic studies with special attention to the four UCLA ethnic studies research centers, including the CSRC.

The deadline for grant applications is normally the end of April each year. Detailed information on the IAC Grants Program is posted at [www.gdnet.ucla.edu/iacweb/iachome.htm](http://www.gdnet.ucla.edu/iacweb/iachome.htm)

Since 2001, the CSRC has awarded 61 IAC grants, 36 to faculty and 44 to students, totaling \$268,902. The grant recipients represent over twenty departments.

#### IAC Grants since 2001

	2001–04	2004–05	2005–06	2006–07	2007–08	2008–09	2009–10	2010–11	Total
Faculty Grants	10	4	3	5	4	4	3	3	36
Faculty Departments	5	3	3	4	4	3	2	3	9
Student Grants	10	7	3	6	4	2	5	7	44
Student Departments	10	7	3	4	3	2	3	7	14
Total Funds Awarded	\$76,692	\$28,649	\$25,053	\$33,023	\$26,700	\$25,000	\$20,000	\$33,785	\$268,902

*Departments (faculty and student) represented: American Studies, Applied Linguistics, Chicana/o Studies, Clinical Psychology, Comparative Literature, Education, Information Studies, Ethnomusicology, Film & Television, History, Indo-European Studies, Information Studies, Law, Linguistics, Nursing, Political Science, Public Health Psychology, Sociology, Spanish, Theater, Urban Planning, and Women's Studies*

During 2010-11 the CSRC funded three faculty and seven graduate student researchers representing 10 different departments and/or professional schools through IAC Grants. These projects will be conducted during the 2011-12 fiscal cycle. A total of \$33,785 was awarded in research grants in 2010-11.

#### IAC Faculty and Graduate Student Grants (2010-11)

	IAC Grants
Faculty Grants	3

Faculty Departments	3
Graduate Student Grants	7
Graduate Student Departments	7
Total Funds Awarded	\$33,785

*Departments represented: Public Health, History, Political Science, Urban Planning, Sociology, Psychology, Women Studies, American Studies, Ethnic Studies and Chicano Studies.*

#### *Awarded IAC Grants*

There were twelve proposals submitted to the CSRC for 2010-11: three from faculty, and nine from graduate students. These twelve applications requested a total of \$68,826. The overall demand for research support underscores the continuing and developing interest in Chicano Studies research, and the need for research grant support from the Institute of American Cultures Research Grant Program.

IAC Faculty Grantees (awarded in 2010-11 for next year)

Maylei Blackwell      UCLA César Chávez Department of Chicana and Chicano Studies  
Jennifer Rose Najera   UC Riverside Department of Ethnic Studies  
Abigail Rosas          USC Department of American Studies and Ethnicity

IAC Graduate Student Grantees (awarded in 2010-11 for next year)

Bert Maria Cueva      UCLA Women's Studies Department  
Liana Epstein          UCLA Department of Psychology  
Sarah Morando        UCLA Department of Sociology  
Maureen Purtill        UCLA Department of Urban Planning  
Gilda Rodriguez        UCLA Department of Political Science  
Jose Serrano Najera    UCLA Department of History  
Joelle Wolstein        UCLA School of Public Health

#### Faculty Grants:

- Maylei Blackwell  
UCLA César Chávez Department of Chicana and Chicano Studies  
Project: *New Transnational Hubs-Rewriting Race, Gender and Indigeneity in Los Angeles*

\$5,000 from IAC funds

This project documented transnational community building and political involvement of migrant indigenous women active on the Indigenous Front of Bi-national Organizations, and Maya Vision. Its goal was to illuminate how these women advocate for themselves within an indigenous rights framework by using a critical intersectional perspective approach, combining oral histories, community ethnography, and digital storytelling.

- Jennifer Rose Najera

UC Riverside Department of Ethnic Studies

Project: *Segregation in a South Texas Community from 1915 through the Late 1970s.*

\$2,227 from IAC funds

This small grant supported a student researcher as Dr. Najera finalized her manuscript. Najera was the 2010-11 IAC postdoctoral visiting scholar at the CSRC. Her book will present an historical ethnography about the culture of segregation in a South Texas community from 1915 through the late 1970s, examining the various stages of segregation, from its early establishment in the first part of the twentieth century, to its accommodated form in the 1940s, to its gradual unraveling after the Civil Rights and Chicano movements. This work promises to make significant contributions to the fields of Chicano Studies, Ethnic Studies, and Anthropology.

- Abigail Rosas

Department of American Studies and Ethnicity

University of Southern California

Project: *On the Move and in the Moment: Community Formation, Identity, Politics, and Opportunity in South Central Los Angeles, 1945-Present.*

\$2,000 from IAC funds

This grant supported a student researcher at the CSRC to assist Rosas, an IAC postdoctoral visiting scholar. The applicant's dissertation, *On the Move and in the Moment: Community Formation, Identity, Politics, and Opportunity in South Central Los Angeles, 1945-Present*, examines the community formation of Latina/o and African American residents in South Central Los Angeles from the post World War II period to the present. Using archival research and oral life history, Rosas historicized the complexity of South Central Los Angeles' African American and Latina/o residents' racial attitudes, activism, and cooperation, as their lives have been constantly challenged by diminishing government services, economic disinvestment, and immigration reform.

#### Student Grants:

- Bert Maria Cueva

Doctoral Student

UCLA Women's Studies Department

Project: *"Theorizing the Impacts of Race-Based Trauma to Chicanas and Native Women in Academy..."*

\$3,073 from IAC funds

This study examined a marginalized area in ethnic studies from a multidisciplinary "critical race theory" point of view: the gendered impacts of race-based trauma to Native women and Chicanas in the advanced stages of the educational pipeline. Cueva showed the effects of racial/gender micro aggressions associated to race-based trauma within UC, and used testimonios as a methodology to facilitate the study's participants and to name institutional social-political-discursive assaults on their paths towards academic careers.

- Liana Epstein

Doctoral Student

UCLA Department of Psychology

Project: *Deputizing Disrespect: How Policy Poisons Intergroup Interactions*

\$3,000 from IAC funds

This project addressed the potential impact of a current trends in immigration policy in the US deputizing police officers to enforce immigration ordinances (e.g., SB 1070 in Arizona), a trend, however, not seen among Los Angeles-based law enforcement agencies. With this grant, Epstein conducted an experiment with LASD officers probing the negative impact that policy can have on attitudes and behaviors. The pertinent policy point that this research project investigated is that of cross-deputization: an optional federal training program that deputizes law enforcement officers to search for undocumented immigrants, and to charge them for their presence in the U.S. This project then assessed the attitudes of 200 Los Angeles Sheriff officers by using self-report measurements, as well as behavioral outcomes through behavioral coding of videotaped interactions of the participants with a film of an argumentative Latino man.

- Sarah Morando

Doctoral Student

UCLA Department of Sociology

Project: *Immigrant Victims and their Attorneys before the Law: The Process of Acquiring Safety and Freedom through Legal Status in the United States*

\$4,000 from IAC funds

This study focused on the issue of legal status acquisition process for unauthorized immigrant crime victims residing in the United States. It is based on the applicant's dissertation, which involved a three-year period of ethnographic participant observation research within a non-profit immigration legal aid organization in Los Angeles (Equal Justice of Los Angeles). In this project, based on ethnographic notions, the applicant plans to continue collecting in-depth interviews of clients and legal advocates, as well as taped micro-conversations.

- Maureen Purtill

Doctoral Student

UCLA Department of Urban Planning

Project: *Bushing the Boundaries of Citizenship from the Intersections of Race, Gender, and Immigration Statutes*

\$4,000 from IAC funds

This project utilized ethnographic methodologies and is part of the applicant's dissertation plan. The project is based on critical race theory and transformative community development with the aim of understanding how organizing efforts of unauthorized immigrants may push the boundaries of the notion of what constitutes to be a citizen of the US. The applicant used a single holistic case study in order to explore how the organizing efforts of a collective of domestic workers are pushing such boundaries, including questions about formal, substantive, racial and economic citizenship. Participant observation, in-depth interviews, and archival research were a part of this research project.



- Gilda Rodriguez

UCLA Department of Political Science

Project: *Translocal Citizenship: The Political Subjectivity of Indigenous Mexican Migrants*

\$2,485 from IAC funds

The applicant conducted interviews on the political practices of indigenous Mexican migrants in the Los Angeles area. This project supported Rodriguez's dissertation work on how these migrants stay active in the governance of their communities of origin, including holding office. This exploratory project fills a gap in migrant literature in so far as migrant political involvement remains understudied as a subject. Rodriguez conducted semi-structured interviews with 75 to 100 migrants of Zapotec and Mixtec origin in the Los Angeles area.

- Jose Serrano Najera

UCLA Department of History

Project: *Indigenous Philosophical and Social Influence on Chicana/o Ideology in the Twentieth Century*

\$4,000 from IAC funds

This project utilized an oral history methodology to portray the social context of Chicana/o indigeneity. Najera's goal was to demonstrate how Chicana/o indigeneity, based on oral tradition, has a disruptive effect on hegemonic understandings of indigeneity in Chicano Studies, the movement, or Mexican nationalist projects. Najera conducted oral interviews to answer this project's questions and conducted archival research.

- Joelle Wolstein

Doctoral Student

UCLA School of Public Health

Project: *Obesity, Dietary Behaviors, Acculturation among Latinos in California*

\$4,000 from IAC funds

This project highlighted the critical issue of obesity among Latinos in the U.S. Employing data from the 2009 California Health Interview Survey, Wolstein, via regression analysis, researched whether certain dietary behaviors and obesity are dependant on levels of acculturation.

- Special Course by IAC-Funded Scholar

Najera, Jennifer Rose. Co-instruction with Professor Abel Valenzuela in Special Course in Chicano Studies (188-3): "Race and Segregation on Texas-Mexico Border," Fall 2010.

## Other CSRC Grant Programs

### *Los Tigres del Norte Fund*

In 2000, the CSRC received a commitment for a \$500,000 gift from Los Tigres del Norte Foundation to establish a fund for the preservation of Spanish-language music in the

United States. Current projects include the digital preservation of the Arhoolie Foundation's Strachwitz Frontera Collection, the largest repository of Mexican and Mexican American popular and vernacular recordings in existence (see archival projects). Other projects include a regular course on Spanish-language songwriting, an oral history initiative, and development of other collections related to the history of Latin music in Los Angeles.

#### *Tamar Diana Wilson Fund*

The Tamar Diana Wilson Fund was established to support student research and scholarship conducted in the United States, Mexico, and Central America that promotes the study of urban poverty and poverty alleviation as they relate to Latinos and Mexican and Central American indigenous populations. The fund, worth \$240,000, supports the collaborative efforts of the Center for the Study of Urban Poverty (CSUP) and the Chicano Studies Research Center (CSRC). In 2010-11, the fund supported two projects: "Prevention of Marital Distress in Low-Income Couples Transitioning to Parenthood" (Kathryn William, Psychology) and "Hidden Economics in Public Spaces: A Study of Fruit Vendors in Los Angeles" (Rocio Rosales, Sociology).

#### **Postdoctoral Fellows, Visiting Scholars, and Graduate Associates**

Since 2001, the CSRC has vastly increased the number of postdoctoral researchers and visiting scholars residing at the CSRC, hosting sixty postdoctoral researchers and visiting scholars in a variety of disciplines and from a diverse group of universities across the United States and the world.

Under the auspices of the Institute of American Cultures (IAC), an administrative body comprised of UCLA's four ethnic studies research centers, CSRC offers pre- and post-doctoral fellowships as well as graduate student and faculty research grants. These are awarded on a competitive basis each year. Since the program's inception in 1978, one postdoctoral fellowship per year has been awarded through the CSRC. The IAC Postdoctoral Fellowship is available to applicants who have completed their doctorates and are interested in spending one year at the CSRC to conduct further research in ethnic studies with an emphasis in Chicano studies.

Postdoctoral fellowships and visiting scholar appointments are available to applicants from outside of UCLA who have completed their doctorates and are interested in spending up to one year at the CSRC to conduct further research in Chicana/o studies. Graduate and pre-doctoral fellowships and appointments as graduate associates are available to UCLA graduate students.

*Postdoctoral Fellowships and Visiting Scholar Appointments since 2001*

	2001-04	2004-05	2005-06	2006-07	2007-08	2008-09	2009-10	2010-11
Fellows and Visiting Scholars	9	7	5	5	7	9	9	9
Institutions	9	7	5	5	7	9	9	8
Departments	7	5	4	4	6	8	8	6

Home Departments: Anthropology, Art and Art History, Chicana/o Studies, Communication, Comparative Cultures, Comparative Ethnic Studies, Education, English, Ethnomusicology, Film & Television, Fine Arts, Gender Studies, History, Latina/o Studies, Linguistics, Mathematics and Computer Science, New Media and Art, Political Science, Sociology, Urban Planning, Women's Studies, and City and Regional Planning,

Home Institutions: UCLA, CSU Long Beach, Indiana University, Loyola-Marymount University, Occidental College, UC Berkeley, UC Irvine, UC Riverside, UC Santa Barbara, UC Santa Cruz, USC, University of Delaware, University of Wisconsin, CSU Dominguez Hills, Williams College, University of Illinois at Urbana-Champaign, Chapman University, Rensselaer Polytechnic Institute, El Colegio de Michoacan, Centro de Investigaciones y Estudios Superiores en Antropologia Social (CIESAS), El Colegio de La Frontera (Mexico), Universitat Zurich (Switzerland), Universita Degli Studi Roma Tre (Italy), and Universita Ca Foscari (Italy), University of Zaragoza (Spain), Bielefeld University (Germany), University of Kansas, and Florida State University.

*Institute of American Cultures Postdoctoral Fellow*

Jennifer Rose Najera is the IAC Post-Doctoral Visiting Scholar; she has been an assistant professor in ethnic studies at the University of California, Riverside, since 2006. Dr. Najera is a cultural anthropologist whose research focuses on the contradiction between immigration acculturation and racial marginalization among Mexican Americans in southern Texas. At the CSRC she is completing revisions on a book manuscript titled "The Borderlands of Race: Mexican Segregation in a South Texas Town," which presents a uniquely complex rendering, and analysis, of segregation processes that affect people of Mexican origin in a South Texas community during the first half of the 20th century.

*Visiting Scholars and Researchers*

- **Carlos Manuel Haro**, CSRC Assistant Director Emeritus, has a BA, MA, and Ph.D. from UCLA. His research interests include Chicano education and the history of Chicanos and the schools, oral history research, and comparative and international education. From 1983 through 2001 Dr. Haro served as the assistant to the director and then as assistant dean of UCLA's International Studies and Overseas Programs. He also served as the program director of the CSRC from 1975 through 1983 and then as assistant director from 2002 through 2007. Dr. Haro is responsible for the CSRC's annual Latina/o Education Summit series at

- UCLA, which assesses the critical issues facing Latina/os in the educational pipeline from kindergarten through graduate studies.
- **Alvaro Huerta** is a doctoral student in the Department of City and Regional Planning at the University of California, Berkeley. His research interests include immigrant workers and their social networks. At the CSRC, Mr. Alvaro is completing his dissertation, which focuses on the negative and positive aspects of social networks among immigrants, with a special emphasis on the informal labor market. He is examining immigrants' strong ties (within cohesive groups) and weak ties (outside cohesive groups). The objective of his research is to better understand how marginalized immigrant workers, who lack human capital and financial resources, utilize their social networks to navigate this country's informal economy. Mr. Alvaro Huerta has been a research associate at the UCLA Center for the Study of Urban Poverty and a community scholar at the UCLA Program in Urban Planning. He has received numerous awards and fellowships, including a 2007-08 Chancellor's Award for Public Service in the civic engagement (graduate student category). He has published as a scholar and as a creative writer.
  - **Sandra de la Loza** is a member of the research team for *L.A. Xicano*. De la Loza is the artist and curator of the exhibition "Mural Remix: Sandra de la Loza," opening at the Los Angeles County Museum of Art (LACMA) in Fall 2011. For this exhibition, De la Loza will present a visual "mashup" by sampling incidental and overlooked details in murals produced during the 1970s. Taking the role of a performative archivist, she extracts, slices, and blows up archival material to create a multi-media light and sound installation that provides a constantly shifting glance of Chicano muralism. Drawing upon archival and interview sources, the installation investigates L.A. urbanism, the Light and Space artistic movement, and countercultural aesthetics. In addition to the exhibition, viewers will have access to an online digital archive of over 500 mural images from the 1970s at the CSRC Library that informed Ms. De la Loza's work, as well as the artist's field guide to Chicano L.A. to be published by the CSRC Press in September 2011. Ms. De la Loza received her MFA from California State University, Long Beach.
  - **Alvaro Ochoa-Serrano** is a professor of history at El Colegio de Michoacan. During his stay as a visiting scholar in 2010-11, Dr. Ochoa-Serrano expanded work on his project, titled *A Mexican Tradition in the United States: Mariache Music and Musicians 1910-1960*. The central focus of the research is Mexican popular music and the first mariachi recordings. Dr. Ochoa-Serrano has published the findings of his survey of musical ensembles from 1906 to 1960 (*orquestas típicas*, duos, and *mariacheros*) in *Mitote, Fandango y Mariacheros* (2005, 3rd ed.); "El Mariache resuena: Tradición e identidad del occidente mexicano en California," in *Aztlan: A Journal of Chicano Studies* 27, no. 2 (2002); and "María cumbe che: Mestizo charros, and Mariacheros," in *Musical Cultures of Latin America: Global Effects, Past and Present*, edited by Steven Loza (Selected Reports in Ethnomusicology, vol. 11, 2003). Dr. Ochoa-Serrano received his Ph.D. from UCLA.

- **Annette Rukwied** is a doctoral student at Bielefeld University, North Rhine-Westphalia, Germany; Dept. of History, Philosophy, and Theology. Her project, *Identitarian Agency, Festivalization, Performativity, and Community-building in Selected Californian Latino/a Film Festivals* investigates how selected contemporary Latino/a film festivals provide spaces for artistic expression, self-examination, and cultural agency for communities that are by and large still under-represented. The regional focus is on three festivals in the Bay Area, Los Angeles, and San Diego. This project is connected to her dissertation: *Forging New Identities & Identity Politics-Ethnic Agents, Media Participation & the US-Mexican Borderlands*.
- **Deborah Vargas** was the CSRC Los Tigres del Norte Post-Doctoral Visiting Scholar in 2010-11. She is an assistant professor in Chicano and Latino studies at the University of California, Irvine. She received her PhD in Sociology, with an emphasis in feminist studies, from the University of California, Santa Cruz. Dr. Vargas's research focuses on Chicana/o identity, particularly the intersection of gender, ethnicity, sexuality, and region (predominantly South Texas) and how these are expressed through popular culture. Her dissertation, *Las Tracaleras: Texas-Mexican Women, Music, and Place*, examined the lives of Texas-Mexican women who made important yet unrecognized contributions through the public culture of music. While a visiting scholar at the CSRC, Dr. Vargas worked on *Dissonant Divas: Mejicanas, Music, Nation*, the first interdisciplinary scholarly analysis of Chicana/Mexican-American women singers to pay critical attention to the ways in which popular music stages discourses of citizenship, nationalism, and family through non-normative constructions of sexual agency, gender, and desire. The manuscript is being reviewed for publication. Dr. Vargas is also working on a project titled *Geography, Gender, and Genre: Gloria Rios Reina del Rocanrol*. In this project Dr. Vargas draws on the music archives of the CSRC to explore understudied women in rock music from the 1950s to early 1960s.
- **Karen Mary Davalos**, associate professor and chair of Chicana/o studies at Loyola Marymount University, is pursuing two important projects in conjunction with *L.A. Xicano*, which explores the diverse artistic contributions of Mexican American and Chicano artists to contemporary art and to Los Angeles's artistic development since 1945. Dr. Davalos is working on an essay that documents Goetz Art Studios and Gallery for the *L.A. Xicano* catalogue. She is also working on a book manuscript titled *Chicana/o Art: Improbable Subjects and Political Gestures*. Both projects draw from the Latino Art Survey, which comprises more than 125 hours of oral history interviews with L.A. artists. Dr. Davalos is a researcher and co-coordinator for this Getty-funded project; she is also a member of the L.A. Xicano Advisory Council.
- **Ramon Garcia** is a professor in the Department of Chicana/o Studies at California State University, Northridge. He is conducting research on the documentary photographer Ricardo Valverde (1946-1998) for a monograph that will be published by the CSRC Press as a volume in the *A Ver* series. Professor Garcia is making use of the archives of the Chicana/o Studies Research Center and other relevant archival materials at UCLA.

## **VII. CHICANO STUDIES RESEARCH CENTER FACILITIES**

### **Haines Hall**

Twenty-three rooms have been assigned to the CSRC (5,524 sq. ft.). Of the twenty-three rooms, sixteen are offices (3,106 sq. ft.), which were shared by forty-nine staff members and student assistants.

Room	Sq. Feet	Staff	Purpose
126	241	Rebecca Frazier	Senior Editor
130	393	Terezita Romo Ana Guajardo David O'Grady Raul Pacheco Allyson Unzicker Mirasol Riojas Pilar Tompkins Rivas	Arts Project Coordinator Graduate Assistant Graduate Assistant Visiting Scholar Graduate Assistant Graduate Associate Graduate Assistant
132	225	Jenny Walters	Digital/Photographer Support
144	1590	Lizette Guerra Christopher Anthony Velasco Sarai Carrillo Edward Cruz Diana A. Grijalva Maria Murillo Khanh Tran Le Nguyen Connie Yee M Tong Veronica Talisa White	<b><i>Non-Circulating Library</i></b> Librarian Getty Intern Undergraduate Assistant Undergraduate Assistant Undergraduate Assistant Undergraduate Assistant Undergraduate Assistant Undergraduate Assistant Undergraduate Assistant
179A	160	<i>Not applicable</i>	Archival Storage
179	312	<i>Not applicable</i>	General Conference Area
180	154	Mike Stone	Collections Processing
181	151		Publications Fulfillment

183	147	Luz Orozco/Connie Garcia Darling Sianez Josue Reynaga	MSO/Financial Analyst Press Support Undergraduate Assistant
184	40	<i>Not applicable</i>	Storage
185	159		Computing Support
		Monica Cheng Jhao-Ling Chen Eric Chang Edward Cheng Lap Fai Yu Sylvia Zamora	Undergraduate Assistant Undergraduate Assistant Graduate Assistant Graduate Assistant Graduate Assistant Graduate Assistant
186	151	Ross Patrick Lenihan Clifford Hilo Hector Pena	Graduate Assistant Graduate Assistant Graduate Assistant
188	147	Andrew Young	Graduate Assistant
190	44		Computer Tech Services
192	176	Carlos Haro Alvaro Huerta Alvaro Ochoa Serrano	Postdoctoral Fellow Ph.D. Candidate/Visiting Scholar Visiting Scholar
193	381	Crystal Perez Fabian Duran Wendy F. Figueroa Alex Slevcove	Administrative Assistant Undergraduate Assistant Undergraduate Assistant Undergraduate Assistant
193A	119	Christopher Best	Development Director
193B	175	Francisco J. Iribarren	Assistant Director
194	156	Jennifer Rose Najera Annette Rukwied Deborah Vargas	Visiting Scholar/Fellow Visiting Researcher Visiting Scholar
196	75	<i>Not applicable</i>	Copier/Supplies

198	149	Maria-Elena Ruiz Sandra de la Loza Rebecca Epstein Karen Mary Davalos	Associate Director Visiting Scholar Editor Visiting Scholar
199	182	Chon Noriega	Director
B02	197	<i>Not applicable</i>	Publications Storage
Totals			
23	5,524 sf		
Office Space (excluding Library, conference room, and storage space)			
16	3,106 sf		



**VIII. 2010-11 ANNUAL REPORT**  
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- I. CSRC Accounts, 2010-11
- II. Press *Aztlán* Tables of Contents (Two Issues), 2010-11
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3. 09522 Institute of American Cultures
4. 19933 UC General Fund/Federal Overhead
5. 19939 General FDS Grants
6. 61047 Press
7. Consolidated Gift Fund—Combined
8. Consolidated Gift Fund—Regental
9. Consolidated Gift Fund—Endowment Foundation
10. Consolidate Gift Fund—Foundation
11. UCLA Accounting Report—Budget to Actual (CSRC)

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## Appendix III: Media Coverage 2010-11

### A. CSRC Press Coverage

In chronological order July 2, 2010 through June 20, 2011

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## Dora: The pint-sized superstar

**The fearless Latina character has helped transform children's TV into a bilingual, multicultural world, spawning a lucrative franchise along the way.**

By Yvonne Villarreal, Los Angeles Times

3:54 PM PDT, August 7, 2010

The girl who helped change children's TV wasn't originally conceived as a fearless bilingual character. In fact, she wasn't always a girl. In the original concept, she was a rabbit ... a male rabbit.

But the creators finally fixed on doe-eyed Dora Marquez, who kicked off the first show with three simple words: "Hi, I'm Dora." Dora began traveling through the jungle — speaking bits of Spanish along the way — and onto the nation's television screens in August 2000. Now, in what seems like a blink of her big eyes, the eternal 7-year-old is preparing to celebrate 10 (*¡diez!*) years on the air.

Every morning brings a new adventure. At the beginning of each episode of "Dora the Explorer," which airs weekdays at 8 a.m. on Nickelodeon, the Latina heroine and her best friend, Boots the monkey, are presented a problem. The adventurous duo, with the help of dependable Map, embark on a fun-filled journey where they solve simple math and word problems, meet friends and overcome various obstacles. All that shouting kids are doing at their TV screens? That comes when Dora asks her pint-sized viewers to help figure out the solutions with them. Dora also teaches viewers a few new Spanish words or phrases that are used throughout the episode.

The idea was to foster pride among Latino children and familiarity with Latino culture among English speakers, but only indirectly as part of an entertainment show.

"It was just about creating a show we thought kids would love," said Chris Gifford, who created the series along with Valerie Walsh Valdes and Eric Weiner. "We didn't begin to think how long it might go for."

"She doesn't just talk to kids," Walsh Valdes said. "She engages them. She makes them part of her adventure. She's their friend." (Gifford had produced "Clarissa Explains it All," on Nickelodeon and Weiner

advertisement



wrote for Canadian TV before the team came together on "Dora.")

Amid these warm-hearted adventures, Dora became a pop-culture superstar, a lucrative franchise and a force that helped shift the globalized juvenile television landscape that has become increasingly multicultural and bilingual. Dora, in some eyes, also became a poster child for immigration and the target of anti-immigrant sentiment.

The animated series is now broadcast in more than 100 countries — it's the No. 1-rated preschool show in many of them, including France — and dubbed in 30 languages, such as Russian, Mandarin and German, with Dora mostly teaching English (in some cases Spanish).

"What's been innovative about the show is it wasn't conceptualized or presented as a Latino-themed show," said Chon Noriega, director of UCLA's Chicano Studies Research Center. "It was an educational series for kids that happened to have a Latino girl as the lead character. And it didn't shy away from having a character that spoke Spanish. That allowed it to do something that was very unique."

"She's not the first or the only Latina character on TV," said Carlos Cortés, professor emeritus in history at UC Riverside and a consultant on the series. "But she's probably the only one to be embraced by the world.... She came at the right time."

As if the sports-loving gal couldn't get any bigger, a Dora balloon debuted in the Macy's Thanksgiving Day Parade in 2005. She has also been featured in a number of YouTube parodies, cranking it out to rapper Soulja Boy's song "Crank That" and subbing as Alec Baldwin's daughter after his infamous voice-mail leak. And a video began circulating recently showing what Leonardo DiCaprio's sci-thriller "Inception" would have looked like had Dora starred in it.

"I had been hearing how big she was becoming during the third season," Walsh Valdes said. "But, you know, we're writing with our heads down. It wasn't until I drove across country and was in very small towns, and I'd see 'Dora the Explorer' tchotchkes, that it began to hit me. It knocked me over when I was in Guatemala; I went to a place that was 100% Mayan and I saw a Dora piñata. It was a knockoff, but it was still pretty amazing to see the reach of her. It's beyond us."

In its first year, "Dora the Explorer," averaged 1.1 million viewers ages 2 to 5 and 2 million total viewers, according to the Nielsen Co. These days, "Dora" delivers an average of 1.4 million viewers ages 2 to 5 and 2.9 million total viewers, beating out competitors "Curious George" and "Sid the Science Kid" on PBS and Disney's "Mickey Mouse Clubhouse." Over the years, the show has won a Peabody award for excellence, an NAACP Image award and Parents' Choice awards, among others, and has received 16 Daytime Emmy nominations.

Dora's pipsqueak voice and repetition of catchy words might have parents going a little nutty, but not enough to keep them from turning the brand into a cash-generating machine. From global live tours to video games and movies to backpacks and sippy cups, her sizable head and bowl haircut are plastered on every conceivable kind of merchandise. Nickelodeon estimates she's generated more than \$11 billion in retail sales.

"Dora isn't just a show; she's DVDs, clothes, lunchboxes," said Karen Sternheimer, an associate professor of sociology at USC and author of "It's Not the Media: The Truth About Pop Culture's Influence on Children."

"Nickelodeon has been very savvy about getting their characters into kids' lives through a number of different platforms. They've taken branding to another level."

That level was tested last year when Viacom, the parent of Nickelodeon, partnered with Mattel to release the Dora Links doll, an older version of the intrepid girl. A "teaser" silhouette featuring a girl with long, flowing hair and a more angular figure circulated on the Web and had many parents in an uproar over her sexualization — a petition was launched by two child psychologists. "What's next? Dora the fashionista with stylish purse and stilettos?" they wondered. The doll made its way to store shelves anyway.

But it wouldn't be the only controversy the animated youngster would face; next, her life and immigration status would be scrutinized.

Several doctored mug shots — one depicting a battered and bruised Dora accused of illegally crossing the border — began circulating the Web earlier this year after passage of Arizona's controversial immigration law.

"There's a part of me that's almost like her mom," Walsh Valdes said, recalling the moment she saw the image. "I said, 'Why would they drag her into this?' It seemed totally inappropriate.... I feel very territorial about her, so when I see stuff like that, it's hard for me to laugh."

## Dora's origins

She's a global star, but Dora has always been purposely a bit indistinct.

Brown Johnson, the Nickelodeon executive responsible for developing the program, said the thinking was: "If Dora wasn't from a specific country, more people could identify with her. We wanted the broadest possible audience for her, so where she was from was not important."

Even after her transformation from a cottontail to a girl, Dora was not envisioned as being Latina. Her original name was Tess. The idea for an ethnic rebirth sprang after Johnson attended an industry conference during which the underrepresentation of Latinos in media was discussed.

The 2000 census showed that Latino communities were the nation's fastest growing — and the biggest five-year Latino age group is infants to preschoolers. Yet data have long shown that Latinos are underrepresented in prime-time TV: UCLA research found that 4% of prime-time's regular characters in 2004 were Latino, while Latinos make up about 15% of the U.S. population.

For years, the main source for children's multicultural TV was PBS' "Sesame Street." The ensemble show has a melting pot of characters and has featured a Puerto Rican family and a Mexican monster named Rosita. Dora's "success really reflects a change in the media environment for children over the years," Sternheimer said. "It's a great reflection of the shifting multicultural nature of our society."

Since "Dora," the children's TV landscape has embraced diversity. PBS Kids revamped "Dragon Tales" in 2005 to include Enrique, who is Colombian. "Jay Jay the Jet Plane" has added a bilingual plane named Lina. "Dora" also launched a spinoff, "Go Diego Go," starring Dora's 8-year-old cousin, in 2005. It's one of Nickelodeon's top-performing shows.

More than 300 people work to create "Dora the Explorer": More than a dozen in New York work on the writing, research and music; an additional 50 or so are at the Nicktoons animation studio in Burbank; and there's a crew of about 250 in Korea doing the full animation and coloring. Each show takes roughly a year to produce.

Schoolteachers, sociologists and historians are all brought in to advise on "Dora" episodes. More than 20 cultural consultants have worked on the show to make Dora's world reflect a pan-Latino culture that's not just tortillas and mariachi music, Johnson said. "It was important for us that Dora represented the idea that being multicultural was super cool," she said.

Cortés, who's serves as a cultural consultant on the show, said not giving Dora a specific heritage made that idea a reality. "Not knowing where she was from allowed her to be a source of pride for anyone of Latino background," he said. "She's more relatable if you don't peg her down."

But is such ambiguity a good thing?

"The show definitely homogenizes the many different origin groups that are comprised within the Latino ethnicity," said Jody Vallejo, an assistant professor of sociology at USC. "So Latino children are getting a very broad view of who they are. At the same time, it does allow people from those different origins to make her their own character, to take ownership. For non-Latinos who watch the show, it makes Latinos more relatable. It demonstrates that bilingualism is not that bad. But it makes it seem like Latinos come from a monolithic culture."

Such multiculturalism means that the writers need to choose Spanish words carefully: Not only do they have to be preschooler appropriate, but they also have to be universal, like *azul* (blue) or *cuidado* (watch out). "It couldn't be a Spanish word that meant one thing in Mexico and something else in Peru," Cortés said.

However, her influence isn't limited to language empowerment. "Dora is symbolic because she pioneered this sense of embracing someone who is different than you are," Cortés said. "It's the one social message I hope comes across with Dora."

To commemorate 10 years of exploring, a TV movie, "Dora's Big Birthday Adventure," will be shown on the network Aug. 15. Among its guest stars are Rosie Perez, Hector Elizondo and John Leguizamo.

"My kids grew up with that *chica*," said Leguizamo, who also guest-starred in a 2005 episode as Capt. Pirate Piggy. "I'm probably helping my career having my name associated with hers."

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# HOW CHICANO IS IT?

Young artists of Mexican American heritage are gaining visibility for work that often touches on their ethnic identity—along with other themes, from the conceptual to the formal. But they're conflicted about being defined by it

**BY CAROLINA A. MIRANDA**

On a spring night in 1972, a trio of Los Angeles artists—Harry Gamboa Jr., Willie Herrón III, and Glugio Nicandro (who goes by the nickname Gronk)—spray-painted their names at the entrance to the Los Angeles County Museum of Art. It might have seemed a simple act of vandalism. For the artists, however, a collective that operated under the name Asco, it was a defiant, if temporary, work of art.

Earlier in the day, Gamboa had casually encountered a LACMA curator and pressed him about the absence of Chicanos (Americans of Mexican descent) from the displays of contemporary art. As the story goes, the curator dismissively responded that Chicanos didn't produce art; they joined gangs. That night, Gamboa and his colleagues returned to the museum and sprayed their signatures on the institution's Modernist facade. The following morning, they returned with the collective's fourth member, Patssi Valdez, and photographed her standing alongside their handiwork. The piece, dubbed *Spray Paint LACMA*, turned the institution into a giant, conceptual work of Chicano art. The museum painted over the tags within hours, but *Spray Paint LACMA* was set to become a touchstone for generations of Chicano artists.

In the intervening 38 years, the institutional visibility of Chicano artists has improved. Individual works by some of Asco's former members now figure in LACMA's permanent collection, as do pieces by painter Carlos Almaraz and conceptualist Carlee Fernandez. Chicano artists, including Daniel J. Martinez,

COURTESY RENA BRANSTEN GALLERY, SAN FRANCISCO





Ruben Ochoa, and Eduardo Sarabia, have appeared in Whitney Biennials—some more than once. (At the 1993 show, Martinez famously handed out museum-admission badges that read, “I can’t imagine ever wanting to be white.”)

On the commercial front, Chicano artists demonstrate the full range of experiences. While some established figures, such as Gamboa and Gronk, eschew the gallery scene to focus on institutional work, others show with leading American galleries, among them Ochoa, at Susanne Vielmetter in Los Angeles, and Sarabia, at I-20 in New York. Mario Ybarra Jr., also a Whitney Biennial alum, is represented by Michael Janssen in Berlin, Mark Moore in Santa Monica, and Lehmann Maupin in New York.

Moreover, in the coming year, Chicano artists will figure prominently in a variety of programming, including a number of exhibitions tied to Pacific Standard Time, a cluster of California-focused shows supported by the J. Paul Getty Foundation that will open across more than a dozen major Southern California institutions in the fall of 2011. Most significantly, in late 2011, Asco will be the subject of a retrospective at—of all places—LACMA. Although the group received little to no recognition from the gallery circuit or Southern California’s

**OPPOSITE** For a 2003 show, Rupert Garcia revisited iconography he had used decades earlier in political posters, placing, for instance, a stylized dog he borrowed from Aztec imagery in the dreamlike 1973, 2001, 2002.

**ABOVE** Frank Romero’s *MacArthur Park, The Arrest of the Taco Wagon, an Attack on Culture*, 2010.

principal arts institutions during its ‘70s heyday, it had a significant underground following and touched a generation of artists who grew up hearing about the group’s conceptual exploits. “It’s long overdue,” says the exhibition’s cocurator, C. Ondine Chavoya, professor of art history and Latina/o studies at Williams College in Massachusetts. “Their influence and impact over time has been pretty significant.”

Even as a growing number of Chicano artists achieve a higher profile, however, institutional acknowledgment remains spotty, especially from the powerful art centers in New York. The 2010 Whitney Biennial did

not include a single Chicano artist in its survey of American art. (For that matter, it didn’t include a single Latino artist either.) The same goes for the New Museum, which didn’t include any Chicanos or Latinos in its 2009 triennial, “The Generational: Younger Than Jesus.”

“Type in the word ‘Chicano’ on the Web sites of Sotheby’s and Christie’s and you get a big fat zero,” says Gamboa, now a photography and media professor at the California Institute of

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the Arts. “Look at the collections of the major museums. That will also tell you something.”

It’s hard to know exactly how many Chicano artists are represented in museums, since institutions generally don’t categorize their collections by the creators’ ethnicities. But a cursory search for names of some of the most prominent contemporary Chicano artists indicates that they certainly aren’t over-represented. The Whitney can confirm the presence of three Chicano artists—Martinez, Ochoa, and urban-landscape photographer Anthony Hernandez—in its permanent collection, while the Museum of Modern Art and the Guggenheim Museum can each confirm one, the same one: Hernandez. “If you look at the roster of any gallery or group exhibition, there is still not really parity,” says Rita Gonzalez, curator of contemporary art at LACMA, who is working on the Asco retrospective and who cocurated “Phantom Sightings: Art after the Chicano Movement,” a traveling show that started at LACMA.

“If it’s not in the curator’s consciousness to think about these issues—about representing the breadth of the American landscape—then it doesn’t play itself out.”

As Chicano artists seek recognition within this arena, they tread a path fraught with politics. The easiest alternative for many seeking exposure has historically been the regular group shows organized around a narrow gamut of ethnicity-centered works. (“Cinco de Mayo shows” is how one artist describes them, sardonically.) But these can leave many artists feeling boxed in by their identities. “If they get exhibited under

that category and then they don’t get exhibited elsewhere, it becomes the totality of what they are,” says Chon Noriega, director of the Chicano Studies Research Center at UCLA, who cocurated “Phantom Sightings” for LACMA, where he is adjunct curator. “That can be frustrating for artists who are broadly engaged with the world.”

Some are wary about being dubbed a Chicano artist out of concern that their work might be automatically categorized as “Chicano art”—a label often associated with the graphic-heavy, narrative-style imagery that accompanied the Chicano civil-rights movement of the ‘60s and ‘70s. In fact, a number of artists approached for this story declined to be interviewed. And many of those who did speak, especially the younger ones, gave highly nuanced views of how they see themselves. Ybarra is a 36-year-old Southern California-based artist whose pop-infused installations have appeared at Tate Modern in London and the Art Institute of Chicago. “I am a Chicano, but do I make Chicano art?” he asks rhetorically. “I do not.”

**C**hicano art, as a category, emerged during the civil-rights and antiwar movements of the ‘60s, when migrant farm workers were striking for better working conditions

and Mexican American students in Los Angeles were staging walkouts in demand of improved educational services. It was during this time that the word “Chicano,” once used pejoratively to describe Mexican immigrants in the United States, came into broad use as a term of empowerment.

The art that was tied to and emerged from the movements served as both political broadside and cultural affirmation. Poster artists—influenced by turn-of-the-20th-century Mexican printmakers and the stark Cuban revolutionary posters of the ‘60s—created flyers to announce protests. Painters incorporated images from indigenous history and Chicano popular culture (think zoot suits and lowrider cars) in ways that paid tribute to Latin American folk art and the Mexican muralists. A couple of iconic figures to emerge from this period are Frank Romero, who paints vivid scenes of barrio life, and Carmen Lomas Garza, best known for depictions of domestic settings. They, and others working in this vein, were featured in a high-profile traveling show, “Chicano Visions: American Painters on the Verge,” curated by René Yañez from works in the collection of actor Cheech Marin.

For many historians, art writers, and curators, it is this socially minded work that defines the category. But the scene was hardly monolithic. “There were a variety of ideologies,” says Rupert Garcia, a Bay Area artist who will have two decades’ worth of his prints on view in “Rupert Garcia: The Magnolia Editions Projects,” opening at San Francisco’s de Young Museum on February 26. “It wasn’t as black and

white as many would like to say it is. It was fluid and exciting.” Garcia is a case in point: a trained artist, he has crafted well-known political posters, but has also produced lesser-known paintings that reflect his abiding interest in art history. A 1989 pastel in “Phantom Sightings” riffed—in an abstract way—on Gustave Courbet’s troubles following the Paris Commune of 1871.

Other Chicano painters have paid tribute to art-historical figures as diverse as Marcel Duchamp and Leonardo da Vinci. And, of course, there is Asco, the group that explored performance, conceptual photography, and guerrilla theater as early as more prominent ‘70s artists like Chris Burden and Paul McCarthy. In *Walking Mural*, a well-known Happening from 1972, the group dressed up as parodic versions of traditional Chicano mural images—including a Goth-looking Virgin of Guadalupe—and paraded along Whittier Boulevard in East L.A. The piece was a flamboyant deconstruction of the clichéd imagery used by many Chicano muralists.

Ignored (or reviled) by figures within the Chicano movement for not adhering to traditional forms, Asco was also at a remove from art-world power centers. “We fell into a state of not being accepted on either front,” recalls Gronk, one of the



**LEFT** At the 2008 Whitney Biennial, Eduardo Sarabia’s *The Gift* featured a storeroom of ceramics whose decorations referred to the drug trade.

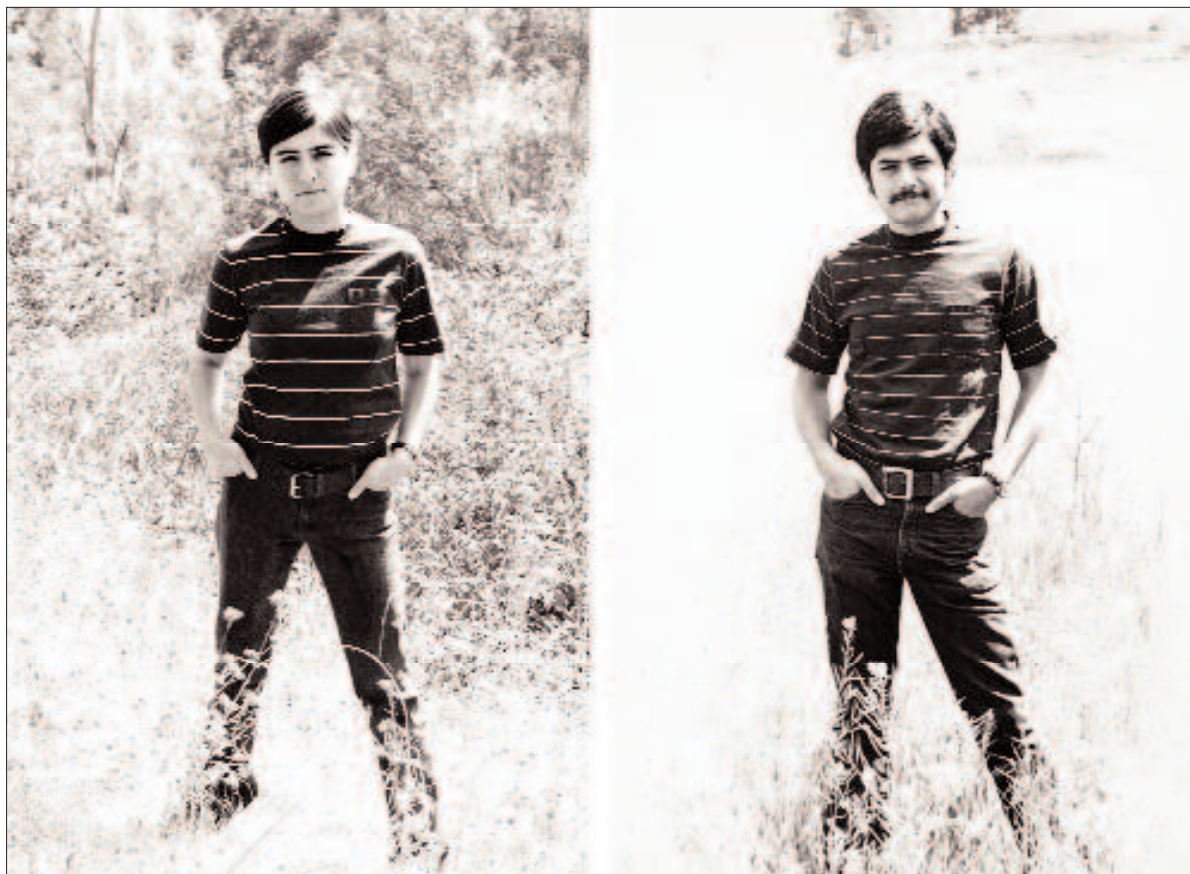
**OPPOSITE** Part of Cruz Ortiz’s installation this past summer at the Contemporary Arts Museum Houston (top). Mario Ybarra Jr. re-created his Los Angeles studio, a former barbershop, for *Sweeney Tate*, 2007, at London’s Tate Modern (bottom).





TOP: ©RICK GARDNER PHOTOGRAPHY; BOTTOM: COURTESY THE ARTIST AND LEHMANN MAUPIN GALLERY, NEW YORK





TOP: ©CARLEE FERNANDEZ/COURTESY THE ARTIST AND ACUNA-HANSEN GALLERY; LOS ANGELES; BOTTOM: COURTESY ANDREW SMITH GALLERY; SANTA FE

group's founding members, a successful painter and photographer who has shown at international venues, including the Pompidou Center in Paris, and who this past spring created a mural at UCLA's Fowler Museum. He thinks that this lack of critical acceptance "allowed us a lot of creative leeway for exploration. There were no limitations to the possibilities we had with Asco. We could be critical of ourselves."

In recent years, curators have attempted to emphasize the broad range of mediums and subject matters employed by Chicano artists. LACMA's generally well-received "Phantom Sightings"—which took as its lynchpin Asco's early works—was key in this regard. The survey, featuring the work of more than two dozen artists, examined the conceptual, abstract, and art-historical practices of Chicano artists working in the '70s and '80s. There were works that referred to everything from California Minimalism to the environment. The show also extended to another generation, by including artists in their 20s and 30s—some of them biracial, others from the suburbs, few of them with a direct connection to the Chicano civil-rights movement. By and large trained in art schools, this

younger cohort works in the conceptual idioms that for so long have fallen outside of the definition of Chicano art. Much of their work tackles the issue of identity in a diffuse and abstract way.

In the 2006 self-portrait photo series "Man," for example, Los Angeles-based artist Carlee Fernandez, now 37, explores her physical relationship to men whom she considers influential, from her Mexican

**OPPOSITE** Carlee Fernandez's *Self Portrait: Portrait of My Father, Manuel Fernandez, 2006 (top)*. Delilah Montoya's *Audrey Vela Resting in Her Corner, 2006 (bottom)*. **RIGHT** Asco's *Instant Mural, 1974/2007, with Gronk and Patssi Valdez in front of the lens and Harry Gamboa Jr. behind the camera.*

father to Austrian artist Franz West to Megadeth guitarist Dave Mustaine. In the series, she mirrors their looks and poses. It is a subtle exploration of identity by an artist who is biracial and who spent much of her youth living in Europe. "I've always felt as if I've had one foot in and one foot out," she explains, a common sentiment among many of the artists I spoke with. Cruz Ortiz, a 38-year-old San Antonio-based artist who does performances as a post-punk antihero named Spaztek, echoes the idea. "It's difficult for me when people call me up for Chicano shows," says Ortiz, who this past summer had a solo project at the Contemporary Arts Museum Houston. "I'm like, 'Really?' It's much more complex than that."

"Phantom Sightings" explored this complexity—which is now playing itself out among two generations of Chicano artists. Part of the struggle is putting a name to what they are doing: these artists are not working within the established parameters of Chicano art, yet they are Chicano, and in many ways their ethnicity informs their work. But it's not the central aspect of what they do. So what do we call it? Everyone I spoke with seemed to have a different answer. (Variations on "I'm a contemporary artist who happens to be Chicano/a" was a favorite refrain.) Noriega likens it to the condition facing that nebulous grouping known as feminist art. (Is it feminist because it's made by women or because it

displays feminist themes? Discuss.) Interestingly, the "Phantom Sightings" curators chose not to label the work Chicano art, opting for the subtitle "Art after the Chicano Movement."

**D**espite the issues with classification, LACMA's Gonzalez says that broad themes unite these artists. "There's a sense of fluidity and hybridity," she says. "You're talking about artists who, for the most part, are living in an urban environment and who interface with a multiethnic cast." And while the ways in which they express these ideas are varied, there is the shared experience of having to navigate more than a single reality. Ortiz says he is particularly fond of the term "negotiator"—"people who jump back and forth, playing hopscotch, trying to figure what works and what doesn't."

The amorphous and tenuous categories of ethnic identity have led some critics to declare that art should not be presented through that prism. Yet many curators, who say that Chicano artists remain woefully underrepresented, disagree. Pilar Tompkins, an independent curator based in Los Angeles, has organized exhibitions for the city's department of cultural affairs and is at work on three shows related to Pacific Standard Time. "I think more articles have been written about whether Chicano art exists than there have been art exhibits dedicated to exploring the idea," she says. "This has not been fleshed out."

Moreover, in a society obsessed with issues of race, many artists see ethnicity as a potentially interesting organizing principle for a group show—provided it's rigorously and sensitively done. "I'm not boxed in," says New Mexico-based photographer Delilah Montoya, an artist whose border photographs were featured in "Phantom Sightings" and whose images will appear in the group photography show "With Open Eyes" at the Museo de las Americas in Denver next February. "The subject is really deep. I'm digging a well and haven't hit water yet."

As with all things relating to race, it's a tricky balance. The artists I spoke with found that Chicano culture provided them with a rich source of inspiration—but it wasn't the only source. And they are ready to move beyond the notion that they can be identified with only one style of art making. Ybarra provides an interesting personal metaphor to explain the phenomenon. As a child, he used to visit his great-grandmother in her San Francisco apartment. Since she had a lot of grandchildren, those visiting would have to clearly identify themselves before being buzzed in. "You'd ring the bell and then you'd say, 'It's Mario—the son of Mario, the son of Salvador,'" he recalls. "Well, that's what Chicano art is for me. Something that has been passed down, that I feel an affinity for—in the same way I feel an affinity for other artists that came out of L.A.—but it isn't the only thing that defines me."





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# HS News Network

## Hard Work, Tough Lessons

November 6, 2010 | by [HS News Staff](#)
[\(http://www.hispanicallyspeakingnews.com/authors/staff/\)](http://www.hispanicallyspeakingnews.com/authors/staff/)

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Photo Credits: Alvaro Huerta

*Our Guest Blogger today is Alvaro Huerta. Alvaro is a Ph.D Candidate at UC Berkeley, Visiting Scholar at the Chicano Studies Research Center at UCLA and a Visiting Lecturer for the Dept of Urban Planning at UCLA.*

In light of the rampant xenophobia in this country, I reflect on the lessons that I learned as a tween day laborer many years ago. Working alongside Latino immigrant men during a hot summer in Malibu, I learned firsthand the trials and tribulations of manual labor. This grueling experience became the impetus for my academic trajectory, scholarship and lifelong commitment to social justice.

While most of my childhood friends played basketball at East L.A.'s Ramona Gardens housing project, my brother Salomon – now an acclaimed L.A.-based artist – and I performed

landscaping duties as day laborers for the wealthy in the seaside city.

When it came down to manual labor, as a 13-year-old, I represented the typical U.S.-born kid who avoided physical work like the plague. I can still hear the voice of my late mother, Carmen, telling me to clean my room and make my bed. Miraculously, she kept our rooms tidy while toiling as a house cleaner on the Westside. A job she performed for over 40 years.

Despite the fact that I excelled in school, especially in mathematics, my mother – a Mexican immigrant – always encouraged my siblings and I to do well in school. Like most immigrant parents, she implored us to maximize our educational opportunities to avoid the pitfalls of immigrant jobs associated with meager wages, low status and dismal upward mobility options.

Given that she couldn't help me with my algebra, my mother did what any rational woman in her situation would do: She told my late father, Salomon, to take my brother and me to work as day laborers. To borrow from President Obama's lexicon, she created a "teachable moment" for us.

My father originally came to this country as an agricultural guest worker under the Bracero Program during the 1950s. For him, working as a day laborer represented a walk in the park. For my brother and me, however, it was a nightmare.

First, we had to wake up at 5 a.m. Then we took a two-hour bus from the Eastside to the Westside. Thereafter, we joined other day laborers to compete for scarce resources. Never in my life had I witnessed a group of grown men competing for the attention of wealthy whites in their BMWs and Mercedes-Benzes; the drivers sought men to do tasks from digging ditches and clearing brush to painting homes and loading trucks.

I was initially embarrassed to see my father – a proud Mexican immigrant – running toward the

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Estelle Gonzales  
Walgreen

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<http://www.hispanicallyspeakingnews.com/por-que/details/is-it-time-to-be-afraid-of-sarah-palin-2728/2728>

I have long avoided bashing, talking about or even acknowledging Sarah Palin - with so... [continue reading »](#)

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## CALENDAR

SATURDAY, NOVEMBER 6, 2010 :: LATIMES.COM/CALENDAR

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## Exhibits to explore birth of L.A. art scene

Pacific Standard Time will be staged around the Southland starting in October 2011.

JORI FINKEL

The organizers of Pacific Standard Time signaled their intention to start spreading the word about their colossal visual arts collaboration set to start in October 2011 at a media event Thursday at the members-only Soho House on Sunset Boulevard. In attendance were dozens of local museum directors and publicists.

In essence, Pacific Standard Time is a set of museum exhibitions that will each in their own way explore the birth of the L.A. art scene, to be staged by about 50 institutions next fall in Southern California. The Getty Trust has organized and largely funded the event, distributing about \$7.3 million to its institutional partners since 2008.

Now that the exhibitions (currently 47) and accompanying publications (roughly 20) are under way, the publicity and marketing efforts are about to begin. At the Soho House, over cocktails, meatballs and tuna tartare, the Getty announced a new website for the project, [www.pacificstandardtime.org](http://www.pacificstandardtime.org). It also screened a new promotional video by TBWA/Chiat/Day for Pacific Standard Time that uses the slogan: "One era. A million moments of impact."

The glossy four-minute video, found on the website and designed to be used at events, features cameos by some museum directors who are participating in the initiative: Ann Philbin of the Hammer Museum, Charmaine Jefferson of the California African American Museum, Michael Govan of the Los Angeles County Museum of Art, and Jeffrey Deitch of the Museum of Contemporary Art, along with Chon Noriega, director of the UCLA Chicano Studies Research Center, which is organizing four of the shows on tap for 2011. They each take a shot at summing up the difficult-to-summarize event.

In the video Noriega calls it "a surveying, documenting and preserving of the archive, to tell the history of what happened in Los Angeles in the middle of the 20th century." Philbin calls it an "exciting" idea — "turning Southern California into one big extended museum with the freeways functioning as the hallways between the galleries." The video opens with archival shots of pioneering L.A. artists and ends with a montage showcasing the Pacific Standard Time logo — an abstract clock face that resembles a sun — on golden yellow street banners and bus signs.

Several new marketing, communications and outreach sponsors were announced, including Bank of America as the "presentation sponsor." Deborah Marrow, interim president and chief executive of the Getty Trust, declined to disclose the bank's financial contri-

bution (or the project's marketing and advertising budgets) but emphasized that its role "goes well beyond financial sponsorship to include incredibly generous in-kind support — they will be helping us get the word out at ATMs, local branches, wherever they have a presence."

Philbin was the final speaker. "We all have our marching orders," she said. "We need to go home and put the opening of Pacific Standard Time in our calendars and tell our friends and our colleagues." She noted that the event is not just going to be for Californians and to expect "a huge hospitality initiative" that "takes a little page from the book of the art-fair circuit."

Philbin also offered updates on the performing/public arts festival, slated for Jan. 20-29, 2012. Two dozen performances are being developed, including Eleanor Antin's restaging at the Hammer Museum of her 1979 "Before the Revolution," organized by LAX Art, and Suzanne Lacy revisiting her 1977 project about sexual violence against women, "Three Weeks in May," to be called "Three Weeks in January" and organized by LACE.

To get out the word, the Rubell Family Collection in Miami is hosting public talks on the growth of the L.A. art scene during Art Basel Miami Beach this December. Pacific Standard Time also expects to have some kind of presence at the art fair in Basel, Switzerland, and at the Venice Biennale in 2011.

[jori.finkel@latimes.com](mailto:jori.finkel@latimes.com)



# Still the Address Of Down-Home Sounds

By LARRY ROHTER

**T**HE sign on the wall of the building that serves as the home of Arhoolie Records here, just north of Berkeley, promises "down home music," and for 50 years, often operating on a shoestring, and a thin one at that, the label has delivered a rich and quirky mixture of blues, folk, jazz, Cajun, Tex-Mex, country, zydeco and gospel — the full panorama of American roots music — to an equally diverse collection of music fans.

John F. Kennedy had just been elected president when Chris Strachwitz, Arhoolie's founder and still its owner, sat pasting pictures on the cover of the label's first LP, "Mance Lipscomb: Texas Sharecropper and Songster." Driving across the South a few months earlier, Mr. Strachwitz had recorded that blues singer at home, dreaming of giving up his job as a high school teacher but never imagining that his homespun venture would outlive some of the world's largest recording conglomerates.

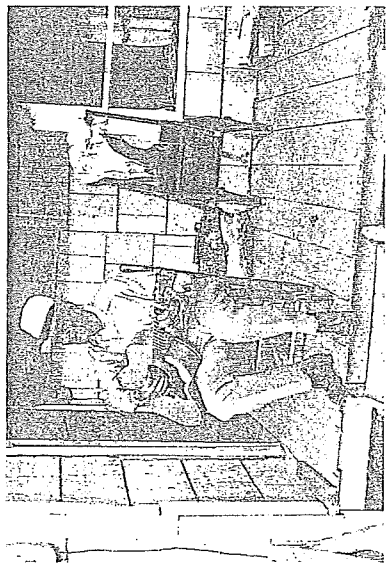
To commemorate its 50th anniversary, Arhoolie is about to release a four-CD collection of songs, ranging in style from the blues of Jesse Fuller to the free jazz of Sonny Simmons, that Mr. Strachwitz recorded between 1954 and 1970 in the San Francisco Bay area. Called "Hear Me Howling: Blues, Ballads & Beyond," the package also includes a 136-page book that tells the history of the label; the set will be available for purchase at the company's Web site, arhoolie.com, beginning next week and from music stores early in 2011.

Most of Mr. Strachwitz's best-known recordings, though, are from the field, especially in Texas, Louisiana and Mississippi. That is where, starting in 1960, he found, recorded or helped revive the careers of seminal bluesmen like Bukka White, Lightnin' Hopkins, Lipscomb, Mississippi Fred McDowell and even Clifton Chenier, the accordion-playing King of Zydeco.

For someone so devoted to American roots music, Mr. Strachwitz has an unusual background. Born in Germany in 1931 into an aristocratic family as Count Christian Alexander Maria Strachwitz, he spent his childhood under Nazi rule and came to the United States after World War II as a high school student living originally in Reno, Nev. From the start, he said, the variety of American music styles, especially their driving beat, enthralled him.

"The rhythms haunted me," he said in an interview in his office, cluttered with records, at Arhoolie's headquarters and warehouse. "I'd hear all this stuff on the radio, and it just knocked me over. I thought this was absolutely the most wonderful thing I had ever heard."

Richard K. Spottswood, a prominent musicologist who edited and annotated the Library of Congress's 15-volume series "Folk Music in America" and is the author of



CHRIS STRACHWITZ



TONY RAY JONES

Chris Strachwitz, right, the founder of Arhoolie Records, at its offices in El Cerrito, Calif., and, left, in his apartment, recording Juke Boy Bonner in the early 1970s. Above, a 1963 photo of Mance Lipscomb, the Texan bluesman who was the focus of Arhoolie's first LP.



JIM WILSON/THE NEW YORK TIMES

the Rolling Stones to Bonnie Raitt and T Bone Burnett, Arhoolie has been a lodestone. In his autobiographical "Chronicles Vol. 1," Mr. Dylan, a member of the advisory board of the nonprofit Arhoolie Foundation, credits the label as being the place "where I first heard Blind Lemon Jefferson, Blind Blake, Charlie Patton and Tommy Johnson."

Ry Cooder, the Grammy Award-winning guitarist and producer, recalled that "I must have been about 13" the day he took a bus to a blues and folk record store in downtown Los Angeles and for the first time heard Big Joe Williams singing ferociously and playing a nine-string guitar, on an album called "Tough Times." That recording, Arhoolie's second release, changed his life, Mr. Cooder said.

"The whole thing started like it was going to blow up, or fly apart at the seams, and it really took hold of me," he recalled. "I said to myself, 'This is what it ought to be like, total physical involvement with the music, going into it so hard that you just about lose control!'"

He added, "It started me on a path of living, the path I am still on."

At a time long before the Internet the extensive liner notes on the back of Arhoolie recordings — many written by Mr. Strachwitz — were a vital source of information about artists considered far outside the mainstream. From recordings put out by Arhoolie, whose name comes from a Southern dialect term for a field holler, budding performers could learn not just about songs, but also the instruments and tunings that performers used.

"I was a big folkie back then, and I would read about the latest releases on Arhoolie in Sing Out magazine," said Ms. Raitt, who is also an advisory board member of the foundation, which is dedicated to documenting, preserving and disseminating "authentic, traditional and vernacular music." "Every one of those records was a treasure. I loved the tasteful artwork on them." She added, "Chris became an important figure, a monumental link really, from whom I learned a lot, especially about Cajun and Tex-Mex and zydeco and Hawaiian music."

But Mr. Strachwitz is above all a collector. Continued on Page 25

# Address of Down-Home Sounds

From Page 22

lector. Even now, what strikes those who have worked with him, like the documentary filmmaker Les Blank, who collaborated with Mr. Strachwitz on films like "Chulas Fronteras," about Tejano music, and "J'Été au Bal," about Cajun music, is "the degree of his extreme enthusiasm" for tracking down and acquiring the recordings that interest him.

"He's like a kid who caught his first fish when he finds one of these groups that he likes, or old 78s he wants to add to his huge collection," Mr. Blank said. "While we were in Texas, he'd hear about a stash, some vendor who once served jukeboxes, his widow and children have a big room full of records, and he's on to it. He won't eat or drink or sleep until he gets his hands on it."

Though he does not speak Spanish, Mr. Strachwitz has built what is believed to be the largest private collection of Mexican-American and Mexican music, from mariachi and norteño accordion groups to corridos, with some recordings from as early as a century ago.

"That music had the same appeal to me that the hillbilly music did, this soulful country sound and a lot of duet singing," he said. "And there was this weird mixture of string music with the trumpet filling in almost like a jazz musician, which I thought was just gorgeous. And the accordions!"

Last year, after the Arhoolie Foundation donated those recordings, the Frontera Collection opened to the public at the University of California, Los Angeles. Recordings are first catalogued and digitized in a small room at the Arhoolie building, then made available through the U.C.L.A. library; scholars have already drawn on them for academic papers, theses and a book.

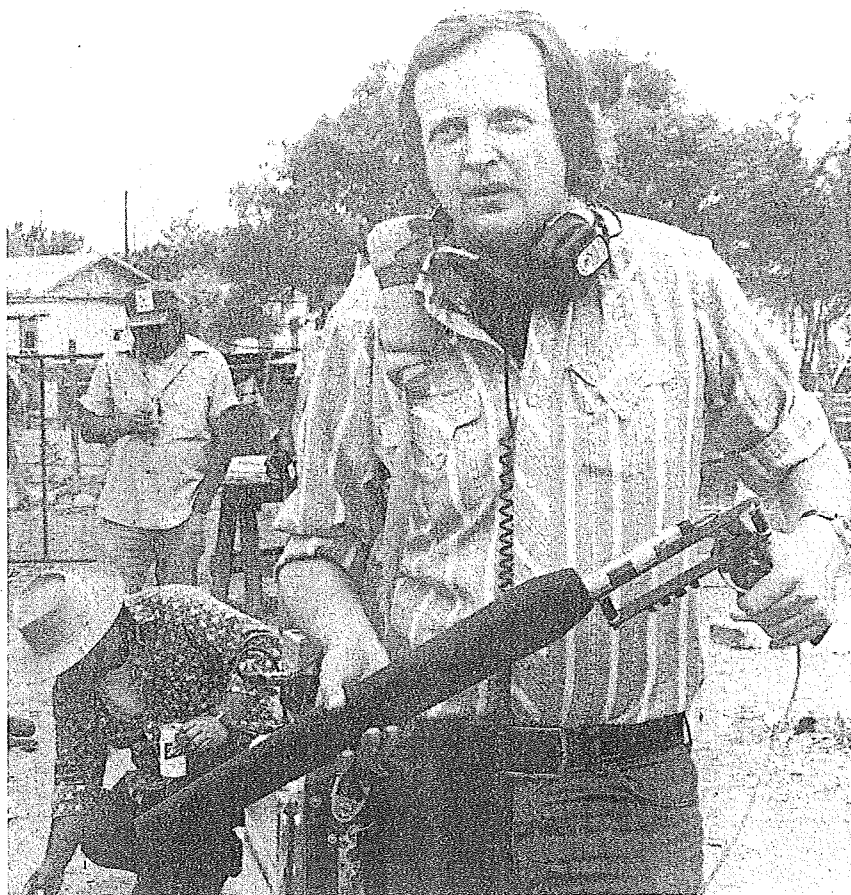
"The range of these nearly 50,000 recordings is amazing, so vast that we don't yet fully have a handle on it," said Chon Noriega, director of the Chicano Studies Research Center at U.C.L.A. "This is our musical heritage in the broadest sense of the word, and it is remarkable that Chris Strachwitz had the foresight and passion to know how important it was to preserve this."

As Mr. Strachwitz is quick to acknowledge, his collecting obsession can be expensive, and there has never been much money to be made in the line of work he has chosen. But every now and then, mainly through pieces of the publishing rights to songs that have become unlikely hits, he has had lucky strikes that have helped keep his business

ONLINE: ARHOOLIE AT 50

Tracks from the label's archive and more images from Chris Strachwitz's collection:

[nytimes.com/music](http://nytimes.com/music)



BRUCE LANE

Chris Strachwitz during the making of "Chulas Fronteras" (1976), a film about Tejano music.

afloat, if not flourishing.

In 1965 a Berkeley folkie named Joe McDonald wanted to record a newly written protest song on short notice and ended up doing so in Mr. Strachwitz's living room with Mr. Strachwitz's equipment. In exchange, he granted Mr. Strachwitz publish-

*Half a century  
collecting and  
presenting blues and  
other musical forms.*

ing rights to the "I-Feel-Like-I'm-Fixin'-to-Die Rag," which four years later became a worldwide sensation when Mr. McDonald, by then the leader of the psychedelic band Country Joe and the Fish, performed it at Woodstock and it was included in the movie of the festival. Mr. Strachwitz's share of the royalties on the song, an anthem of opposition to the war in Vietnam, allowed him to put a down payment on the building that is now Arhoolie's home.

Arhoolie also recorded the bluesman K. C. Douglas, whose "Mercury Boogie" has been a hit numerous times, perhaps most notably in a 1993 country music version by Alan Jackson that be-

came the centerpiece of an ad campaign for the car manufacturer. Mr. Douglas had already died by that time. But Mr. Strachwitz said one of his most gratifying moments in his career was handing over a royalty check to Mississippi Fred McDowell after the Rolling Stones recorded his "You Gotta Move" for their 1971 album "Sticky Fingers."

"I got tangled up being a sort of agent for some of them, for Fred and Mance and Lightnin'," Mr. Strachwitz explained. Originally, he said, when he approached the Stones about royalty payments "their lawyers said 'no, no, no, everything they record is their own stuff.'" But Mr. Strachwitz

persisted. "Fred was already suffering from cancer," he said. "But I was very happy to be able to give him a check before he died."

Those dealings with Mr. McDowell are indicative of another trait associated with Mr. Strachwitz: his reputation for being upright in his business dealings. "Chris does not exploit his artists, he respects them," said Ms. Raitt, who early in her career played on bills with Arhoolie performers. "That shadow, of people trying to make money off the artist at the artist's expense, is not there with Chris. He has so much integrity that he really does his utmost to take care of the person as well as the music."

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# Health For All: L.A. & the U.S.-Mexico Border

By Maria Elena Ruiz, PhD, RN, FNP-BC



The United States-Mexico Border Health Commission (BHC) was established 10 years ago by agreement between the Secretary of Health and Human Services of the U.S. and the Secretary of Health from Mexico. The BHC is comprised of the Secretaries of Health, the chief health officers of the 10 border states, plus prominent community leaders, health professionals and researchers representing both nations.

The BHC annual meeting was most recently convened July 19-21 in El Paso, Texas. I was honored to have been invited to participate in the annual meeting (including the gala dinner hosted by Kathleen Sebelius (U.S. Secretary DHHS) and Dr. Jose Angel Cordova Villalobos (Secretario de Salud de Mexico). Although this was well planned, highly stimulating research based 3-day commission meeting, the daytime meetings were open to the public, establishing a binational community atmosphere.

As nurses and Hispanics closely aligned to our communities, we know that the issues confronting the U.S.-Mexican border region are not constrained by any border. As health professionals and community leaders, we continuously advo-

cate for reducing disparities and the improvement of health for all.

## U.S.-Mexico Border Region

The following provides some helpful information about the U.S.-Mexico border region and the work of the BHC.

### The U.S.-Mexico Border

- 80,000 people cross the border legally each day
- 2,000 miles in length
- 62 miles north and south (of the U.S.-Mexico border)
- Includes 4 U.S. states (48 counties); and 6 Mexican states (80 municipios)
- 

### Healthy Border 2010 Initiative: Overarching Goals

- To improve the quality of life and increase the years of healthy living
- To eliminate health disparities

The Health Border 2010 initiative considers the 25 U.S. Healthy *Gente* objectives and 46 health indicators from Mexico; including 20 common measures. These are grouped into 11 common areas; each noted with general objectives for improving health outcomes.

1. Access to Health Care-including primary care or basic health care services
2. Cancer-focused on reducing breast cancer and cervical cancer mortality
3. Diabetes-reducing hospitalization and mortality rates
4. Environmental Health-improving neighborhood

Continued on Page 4

# Health For All: L.A. & the U.S.-Mexico Border

## Continued from Page 3

- access to sewage disposal and reducing hospital admissions for acute pesticide poisoning
- 5. HIV/AIDS-reducing incidence
- 6. Immunization and Infectious Diseases-expanding childhood immunization rates, and reducing the incidence of hepatitis and TB
- 7. Injury Prevention-reducing childhood injuries and associated mortality rates and mortality from motor vehicle accidents
- 8. Maternal, Infant and Child Health-improving prenatal care access, reducing teen pregnancy rates, and reducing infant mortality due to congenital defects
- 9. Mental Health-reducing suicide associated mortality
- 10. Oral Health Care-Improving access
- 11. Respiratory Diseases-reducing asthma associated hospitalizations

- Immunizations
- Child and adolescent health
- Maternal Infant Health
- Injuries
- Environmental exposures-pesticides

## Concluding Thoughts

### LA NAHN Call to Action

Do you see any differences between the health risks and needs of the border region and the Los Angeles area?

Are the goals of the BHC any different from NAHN's?

Can you name the 10 border states?

How will you be involved?



## Ongoing Research, White Papers and Future Work:

### Focus Areas for 2010

- Obesity and Diabetes
- Continue data gathering, collaborations, and research for improving health outcomes

### Ongoing Work

- TB



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**HOME** | [World \(Click here for more\)](#)**Possible Rise in Anti-Hispanic Hate Crimes a Concern**

By Yasmin Rincon

LOS ANGELES – The president of the National Hispanic Media Coalition sounded the alarm about the social consequences of attempts to deny U.S. citizenship to children of undocumented immigrants.

"The words of our elected representatives are often charged with hate and feelings of xenophobia, especially against Hispanics, which is putting this area of public opinion completely out of touch with reality," Alex Nogales told Efe.

"They blame us for things like unemployment, lack of security and economic problems," the NHMC president said in an interview.

"A lot of very serious studies exist that recount the valuable contributions that immigrants make to the economy, figures that clearly show the benefits of Hispanic labor, Latino businessmen and immigrants who join the army – they give so much to this country – but that information is hidden, ignored or distorted, and recently we have been demonized," he said.

For Nogales, this particular moment is especially worrying because actions are being orchestrated on different fronts to marginalize the undocumented.

He cited the push to modify the 14th Amendment of the Constitution, and the upcoming enactment in six states of anti-immigrant measures inspired by Arizona's SB1070, which seeks to criminalize undocumented immigrants.

"The latest study of hate crimes shows they increased by 40-percent between 2003 and 2007," Nogales said. "These figures are now even higher, and if we don't ease off on these anti-immigrant diatribes, the number of hate crimes will continue to rise."

During his 10 years as leader of the NHMC, the organization has presented more than 50 pleas asking the Federal Communications Commission to revoke the broadcasting licenses of radio and television outlets seen as engaging in hate speech.

Arguing in favor of greater diversity in the news, the NHMC is currently working with A.C. Nielsen Research Company to tackle the inadequate programming devoted to Latino subjects, while continuing to fight for greater diversity at ABC, CBS, FOX and NBC.

The NHMC has also engaged the UCLA Chicano Studies Research Center to carry out four projects related to hate crimes, two of which have already been completed.

"The first determines the language that is used in hate speech, how to describe it, how to define this language, what words are used. The second study establishes the relationship between news anchors and reporters on different radio stations and TV channels, and the guests they have on their programs," Nogales said.

"In the course of the research, it became evident that some friends of these news anchors are members of racist organizations that present themselves as an organization out to protect the rule-of-law image of the United States, but their real



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motivation is basically xenophobic. It's a group led by John Tanton and his American anti-immigrant movement," he said.

Tanton, a Michigan ophthalmologist, founded the Federation for American Immigration Reform, or FAIR, a source frequently cited by anti-immigration firebrands such as former CNN host Lou Dobbs.

"Our fear is that all these restrictive laws against Latino immigrants are adding fuel to the fire of hate speech, which can only lead to more hate crimes," Nogales told Efe.

"How can it be that so many Latinos are dying as a consequence of the attacks and violence against them. For us, all American society contributes to this because no action is being taken to stop such activities," he said. EFE

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# FIU

M A G A Z I N E

SPRING 2011 VOLUME 21

## *A Ver*

**"Miami Generation"  
artist Maria Brito '77  
provokes and inspires**

**Football Powers to the Top  
in One Historic Season**

**What Happens When  
Coral Reefs Get Herpes**

**The Mad Love of  
FIU's Four Horsemen**

**Professor Agarwal's Lab is  
Hotter than the Surface of the Sun**





*A Ver:*

## Maria Brito '77

The FIU alumna  
and celebrated  
“Miami Generation”  
artist brings her  
evocative artwork to the  
Patricia & Phillip Frost  
Art Museum

By Elisa Turner  
Photos by Angel Valentin



# Maria Brito



Your first encounter with Maria Brito's show at the Frost Art Museum could be confusing. You may even wonder why it's there. If so, you'll please Brito, a rebel at heart who is unafraid of controversy.

A celebrated artist of "The Miami Generation," the FIU alumna traces her defiant spirit to the long-ago moment when she concealed gold jewelry in her clothes on a Pedro Pan flight from Havana to Miami. Everyone knew doing this risked terrible consequences, but she couldn't leave the beloved bracelet behind knowing it was a serious financial effort for her parents to buy it for her 12th birthday. Decades later, Brito still cherishes the bracelet.

Her longstanding aversion to doing what's predictable, as well as considerable talent, has led to "As of 24/03/07," Brito's mixed-media installation at the Frost that runs through April 24. A small shrine—dedicated to a mysterious figure and recalling saints' altars—is an ominous part of the work. The shrine recalls the conservative Cuban Catholic upbringing, especially for girls, of the Cuban community transplanted to Miami in the early 1960s.

In her artwork, Brito endows simple, familiar objects with disturbing symbolism. This installation evokes a modest scientific laboratory where human forms are created in a clandestine manner. "It has to do with social, ethical issues related to the manufacturing of human life," said Brito, who is intrigued by

news reports about biological experimentation.

This will be the first solo exhibit at the Frost Art Museum for the FIU graduate, although her art has been in group shows at the previous museum space. The Frost also holds two Brito sculptures in its permanent collection.

Brito's art has been shown in every major exhibition of Cuban-American artists and in venues around the world: the Second Iberoamerican Biennial of Lima, Peru; the Olympic Sculpture Park in Seoul, South Korea; *Cuba Twentieth Century: Modernism and Syncretism* at the Centre d'Art Santa Monica in Barcelona, Spain; and in *The Decade Show: Frameworks of Identity* in the 1980s in New York City at various venues including Studio Museum in Harlem. Her art was part of the traveling exhibit, *Arte Latino: Treasures from the Smithsonian American Art Museum*.

Frost Art Museum director and chief curator Carol Damian has known Brito for more than 20 years. As a professor, Damian includes Brito in her art history courses, especially given her own interest in women artists. Brito is "an artist of great complexity that can be inspirational to my students," said Damian, "especially in South Florida with all her references to growing up here as a child of exile.

"María has long represented herself and her life experiences in multi-media works that combine ceramics, painting, sculpture and installation in constructions that embody

issues of loss, femininity, women's roles and identity," Damian explains. "She has never waived from her commitment to create works that are dense with serious personal symbolism and yet can be quite humorous."

In 2009, FIU art history professor Juan Martínez wrote the book *María Brito*, published by the UCLA Chicano Studies Research Center Press of Los Angeles. A year later, at Book Expo America in New York City, his book was awarded "Best Arts Book – English" by Latino Book Awards.

This exquisitely illustrated volume about Brito belongs to the series "A Ver: Revisioning Art History," which explores contributions Latina and Latino artists have made to American and world art history. It highlights Brito's signature installations – mixed media interior spaces imbued with symbolism and emotion – as well as her paintings and sculptures.

"As Brito and her art have broken cultural, social and artistic barriers," Martinez writes, "they have made a notable contribution to the diversity and dynamism of contemporary art."

His book looks at Brito's artistic career in the context of recent Miami history, touching on how interest in Latin American culture increased significantly in the 1980s in the United States. This cultural shift, along with growing opportunities for women, coincided with her career.

Brito juggled roles of wife, mother of two sons and art teacher as she built her career. "For me getting married and having a family was what I was supposed to do," Brito says.

Still, she says, her father emphasized the importance of being educated so that she could support herself. She eventually earned four

degrees in education and art from FIU and UM.

"I had my children, but I just kept on going to school," she said. "Honestly, I never thought I would be creative enough to become an artist."

Martínez notes how Cuban culture has transformed Miami since the early 1960s,

"I hope to leave them with more questions than answers, which is what I love to do with my work."

when Brito came to the city along with thousands of other Cuban exiles. Miami was much smaller, with fewer opportunities for artists than exist today. Early on, Brito gained attention as a member of "The Miami Generation," several Cuban-American artists featured at the Cuban Museum of Arts and Culture in Miami. She was the only woman included. Brito's breakthrough came in the 1980s, Martinez writes, "in the context of multiculturalism and the growing recognition of women artists."



Brito and some Cuban-American artists of her generation are inspired by Renaissance and Baroque painting, Martinez said. Perhaps this is because Catholic imagery in this art is so familiar to these artists. "They were raised Cuban Catholic in a time that was very intense," he said. "But notice her relationship

to Catholicism is complex. If you look at some of the mixed media that deal with Catholicism, Catholicism is seen as kind of oppressive and overpowering."

These complex themes are present in Brito's installation at the Frost Art Museum. But don't look to Brito for interpretations of her shrine-cum-laboratory. As viewers

enter her single-room installation, she says, "I hope to leave them with more questions than answers, which is what I love to do with my work. I want to get people to think."

Elisa Turner is a freelance art critic and writer in Coral Gables. For many years she wrote about the arts for *The Miami Herald*. She is the Miami correspondent for the magazine *ARTnews* and columnist for Art Circuits, a print and online guide to the visual arts in Miami.





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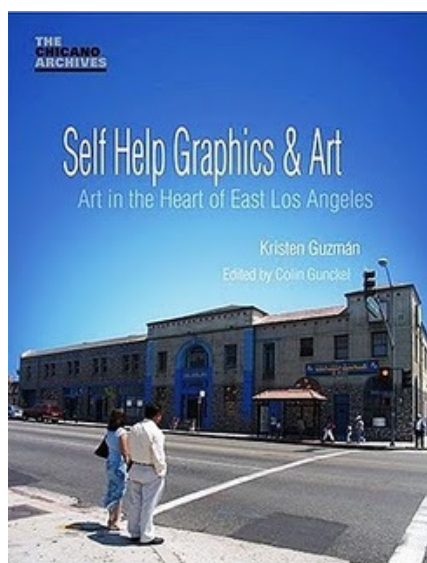
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MONDAY, MARCH 7

## News from the UCLA Chicano Studies Research Center



as the subject of [Self Help Graphics & Art: Art in the Heart of East Los Angeles](#). This award-winning book, edited by Colin Gunckel and featuring an essay by Kristen Guzman, was published by the CSRC Press in 2005. "Self Help Graphics & Art is a movement, not a building," says Executive Director Evonne Gallardo. "While we love and respect the heritage of the César Chávez building, our move is inspired by a legacy of resiliency and independence that started with Sister Karen."

• In a presentation at Los Angeles City Hall on February 25, Councilwoman Jan Perry recognized the CSRC and UCLA's three other ethnic studies centers for their forty-year history and outstanding work. Councilwoman Perry presented each of the ethnic studies centers with proclamations. For a video clip of the event, visit the Los Angeles City Council [website](#).

• Chon A. Noriega is this year's recipient of the [Outstanding Latino/a Cultural Arts, Literary Arts, and Publications Award](#), presented annually by the American Association of Hispanics in Higher Education. Dr. Noriega was honored on March 5 in San Antonio, at the association's annual conference.

• Opening at the Fowler Museum on September 25 is [Oscar Castillo: Icons of the Invisible](#). This exhibition will present the photographs of

So much is happening over at the [UCLA Chicano Studies Research Center \(CSRC\)](#).

Here are but a few news items from the CSRC Director, Chon A. Noriega:

• After nearly forty years at 3802 César E. Chávez Avenue, Self Help Graphics & Art is relocating. On April 2, the organization will move to 1300 1st Street in Boyle Heights, where it will be part of a new arts district. Self Help Graphics is a CSRC community partner, as well

[Kathleen Alcalá](#)  
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[Rolando Hinojosa](#)  
[Ernest Hogan](#)  
[Alvaro Huerta](#)  
[Michael Jaime-Becerra](#)

Oscar Castillo, who has documented L.A.'s Chicano community since the late 1960s. [Mapping Another L.A.: The Chicano Art Movement](#), which opens on October 16, will explore the work of nine groundbreaking L.A. Chicano arts groups and organizations: Asco, Los Four, Self Help Graphics and Art, Mechicano Art Center, Los Dos Streetscapers, SPARC, Centro de Arte Público, Plaza de la Raza, and Goez Art Studio and Gallery. The Fowler Museum's press releases are available on the [CSRC website](#).



- "Ethnic Studies Now! at UCLA and Beyond," a symposium focusing on the importance of ethnic studies, will be held today, 2:30 p.m., in the UCLA Ackerman Grand Ballroom. Participants will discuss the challenges ethnic studies departments face, the movement for diversity in the general education curriculum at UCLA, and local and national actions to support ethnic studies. The symposium will conclude with a screening at 6:30 p.m. of *Mountains That Take Wing: Angela Davis and Yuri Kochiyama—A Conversation on Life, Struggles, and Liberation*, a documentary film by C.A. Griffith and H.L.T. Quan of QUAD Productions. All inquiries about the event may be forwarded to Suza Khy at [suza.khy@gmail.com](mailto:suza.khy@gmail.com).

- The CSRC Library renovation has been completed and reopen its doors on March 9. Until then, the collections continue to be accessible by appointment. For research assistance, or for scheduling an appointment, please contact the CSRC librarian, Lizette Guerra, at [lguerra@chicano.ucla.edu](mailto:lguerra@chicano.ucla.edu).

- The Spring 2011 issue of *Aztlán: A Journal of Chicano Studies* will be mailed to subscribers later this month. In this issue, essays by Anna Ochoa O'Leary and Andrea J. Romero, Theresa Delgadillo, Ralph Armbruster, and Lydia French consider the role of Chicana/os and Latina/os in private, public, and political life. Subscribe to *Aztlán* online, through the CSRC [online store](#).

- To learn more about the CSRC, visit the Center's [website](#), [Wikipedia](#) and [Facebook](#) pages, or [email the CSRC](#). The UCLA Chicano Studies Research Center mailing address is 193 Haines Hall, Box 951544, Los Angeles, CA 90095-1544. Telephone: (310) 825-2363; Facsimile: (310) 206-1784.

posted by Daniel Olivas | 12:01 AM

## 2 Comments:

**J said...**

*This post has been removed by the author.*

March 7, 2011 2:16:00 PM MST

**Michael said...**

Is there a way to contact you via email to send you info.? I'd like to apprise you of a live webcast with Julia Alvarez and Edwidge Danticat, taking place 3/21, 7pm EST: [www.algonquinbookclub.com](http://www.algonquinbookclub.com). Thanks!

March 7, 2011 2:18:00 PM MST

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Links to this post:

# UCLA Chicano Studies Research Library reopens after renovations

By [ELIZABETH CASE](#)

Published March 10, 2011, 3:17 am in [News](#), [Campus](#)

With bright, open floor space and stacking book shelves, the newly renovated Chicano Studies Research Center Library in Haines Hall is a far cry from the disorganized, stuffy space it was just three months ago.

“The computers were hand-me-downs, the tables were stacked with boxes, every corner was crammed,” said Lizette Guerra, the librarian and archivist. “This place needed a face-lift.”

The library houses more than one-third of the Chicano archives in California and remains the only free-standing, independent Chicano Studies library in the United States. The research center and library were founded in 1969 after university-wide protests led to the drafting of El Plan de Santa Barbara, which outlined how universities should support Chicano studies.

Renovations began Dec. 13, and the library celebrated its reopening Tuesday with a ceremony for donors, artists and politicians.

“Our activity was outpacing our space, but it also just looked ugly,” said Chon Noriega, the center’s director, in a speech to about 100 people who attended the ceremony. “One of the things we wanted (it to be) was a space that really breathed ... our culture and history.”

Chicano paintings now line the walls, which are red and beige as a tribute to Mexican-American art. One of the architects who designed the space was a young Chicana, Victoria Padilla-Lima. The library, Noriega said, now truly embodies the spirit of the center.

The redesign was funded entirely by private donations – the library has no budget of its own. It relies on foundations and individuals for collections and new books.

One of the most prominent collections is Edward R. Roybal’s documents and photographs. Roybal was one of California’s first Mexican-American congressmen and was an influential member in the Chicano/a community until his death in 2005.

Lillian Roybal-Rose spoke to the audience about her father and said the preservation of his documents would provide valuable primary sources for future scholars.

Karen Mary Davalos, a professor at Loyola Marymount University, has published two books through the center and is working on a third. She conducted almost all of her research at the library.

“This space allows for a kind of creativity I can’t find anywhere else in the world,” Davalos said. “I could only have written my book here.”

The reopening ceremony ended with a song inspired by the Frontera Collection, an online archive of more than 40,000 Chicano songs from the first half of the twentieth century.

“It’s important that we don’t just talk about art, but that we do it,” Noriega said.

While the library draws scholars from all over the world, Guerra said it has had the most impact on the local community.

“The library is a reflection of the heterogeneity of Los Angeles,” Guerra said.

“We’re a Chicano/a Studies library, but all Latinos are reflected in our collections.”





[Movie Miento](#)

[See](#)

by [Adolfo Guzman-Lopez](#)  
on April 12, 2010 9:46 PM



The first book in the Old Testament of contemporary Southern California art is being written under our noses. That's what 200 people experienced - whether they knew it or not - for nearly three hours on a recent sunny Saturday at "The Raza's Edge: The Chicano Presence in L.A. Art History," organized by UCLA Film and Television professor Chon Noriega. It was a quick-paced panel discussion on April 3 at the Bing Auditorium at the L.A. County Museum of Art. I stayed three hours, until the beginning of the Q&A.

The panel was an introduction to three Chicano-themed exhibits that will be part of Pacific Standard Time, the multi-museum, nine-month, contemporary Southern California art show scheduled in the fall of next year.

The history of Paris as an art capital at the turn of the 20th century is widely accepted: the salon des refuses, the Impressionists, Picasso, etc. New York City's turn as an art capital after World War Two is also well-known: DeKooning, Pollock, Rothko, etc. The 21st century is L.A.'s art century and the clay tablets with the history up to now are far from dry. Sure, there's Ferus Gallery, Ruscha, Hockney, etc. But there's a lot of filling-in to be done. There's the question of L.A. African American and Chicano artists. And what about the Mexican muralists who created works here? Does Kent Twitchell owe them anything? There's a whole creation story of L.A. art that must still be written. That's what Pacific Standard Time appears to be about. The Getty jump started and is providing the seed money for the exhibits and here's their framing of the project.

"Postwar art in Los Angeles has an exciting and dynamic history, distinct from that of New York and other centers of modernism. Yet the region's unique artistic trajectory has not been well known and has rarely been presented to a wide audience. To bring this rich history to light, the Getty launched the initiative in 2002 (then called On the Record: Art in L.A. 1945-1980), to fund surveys of archival holdings at 22 local museums, universities, and libraries, as well as those of key dealers, critics, and other individuals. Based on the findings, the Foundation then provided grants to local institutions to catalogue their historic records and make them accessible to scholars, staff, and the general public."

The participating institutions are led by well-trained and well-meaning professionals, right? Nevertheless, one of my mother's favorite dichos echoes between my ears, "El que parte y reparte, se queda con la mayor parte." He who cuts the slices and hands them out keeps the biggest slice. Artists will fall through the cracks. The institutions will tell the stories closest to them, right? The curators chosen to tell the various stories of L.A. art can't include everything. For example, who's going to tell the story of how Bill Pajaud assembled one of the greatest corporate collections of African American art at L.A.'s Golden State Mutual Life Insurance Company?

After leaving Raza's Edge, I'd thought the panels were a penance of sorts for the criticism Noriega's Phantom Sightings received when it opened in L.A. two years ago. It's currently in New York City after stops in Mexico City and San Antonio, Texas. Several Chicano artists not in the show told me the show's subtitle, "Art After The Chicano Movement," assumed the art of the 40 year-old Chicano Movement was dead. So Raza's Edge, by including the old guard of Chicano political art like Wayne Healy, Frank Romero and Joe Rodriguez seemed to be atoning for the mostly 25 to 35 year old, mostly MFA-trained artists in the Phantom Sightings show.

An email received after the panel from a 50-something painter convinced me otherwise. He told me he cringed at his friends on the panel, "...that read from notes as if reading their life into the official record even if they had to go over the time limits or not." Were these artists' depositions for the art institutions that have largely ignored one of L.A.'s strongest home-grown art movements? Pacific Standard Time is about these institutions setting the record straight about L.A. contemporary art for the rest of the country and the world.

Unlike in Latin America where most artist and writer groups go at each other's throats in magazine essays and newspaper op-ed pages, the artist catfights here happen far from the novice artist and away from the general public. That's too bad because a good showdown forces each side to clearly state their positions. As a brief aside, that's what's so instructive about the DWP-L.A. City Council pedo, the power struggles are out in the open for all to see. Chatting on the phone, one Chicana muralist told me of a member of ASCO that day at the Raza's Edge panel. "There he is 40 years later and he still has nothing to say."

The only anger I heard on stage at LACMA were a few complaints that taggers weren't respecting murals. Nothing like the seething tone I'd heard the week before from graffiti artist Nuke at the unveiling of plans for a Siqueiros "America Tropical" visitor center in Olvera Street. Nuke told me young vatos from the East L.A. neighborhood where he paints murals are hassled by cops for standing and watching him paint. The justification, Nuke said, are the injunctions that prohibit gang members from congregating, in this case - he said - enforced to keep homeboys from seeing art going up in their back yards. Whatever Nuke paints in reaction to that harassment will be Chicano art.

## Tags

- [ASCO](#)
- [Chicano art](#)
- [Chon Noriega](#)
- [LACMA](#)
- [Pacific Standard Time](#)
- [Raza's Edge](#)

<http://www.kcet.org/socal/voices/movie-miento/see.html>

## 11 Comments

From: Chon Noriega  
Subject: Re: MM: Who's Chicano art?  
To: "Adolfo Guzman"  
Date: Tuesday, April 13, 2010, 9:07 AM

Hi Adolfo,

Sorry to miss your call. I was out of town last week, so I just heard your message yesterday afternoon. Thanks for sending your piece. In the interest of dialogue, here's some food for thought.

I remember early on hearing a few people note that they thought the subtitle for Phantom Sightings meant we were saying the Chicano Movement was "dead," but that seemed to be cleared up once they saw the exhibit. Armando Duron spoke to that quite eloquently from the audience during our artist panel after the opening. In any case, one can always find pedo, and I would hardly call the DWP fracas instructive.... What has been written about this early history of Chicano art seems to focus on the conflicts, sometimes in tabloid fashion -- that is, recording the sort of things some people will say privately and without attribution. I think the panel was very successful in having a large number of people speak to this history on stage at LACMA. There were differences, new stories, and some very instructive challenges from the audience. More than anything there was a strong sense of a shared history. That may be low on the pedo-meter, perhaps, but it is significant on all other fronts.

By the way, I've been wondering, what's wrong with Chicanos getting a graduate degree? The press seems to be harping on the fact that Phantom Sighting artists have MFAs. Y que? So do many of the Chicano movement artists, and the ones who came of age before the movement. A lot of artists do. The state budget



and admissions policies are doing a good job of keeping more and more Chicanos out of higher education. I'm not sure the press needs to make it seem like a badge of honor.

Best wishes,  
Chon

[April 13, 2010 3:59 PM](#)

[doreen minor](#) says :

pErhaps tHe sTrOnG "sTuDeNt aRt sHoW" oVeRtOnEs oF pHaNToM sIGhTiNgS iS 2 bLaMe 4 tHe mFa cArD...

[April 13, 2010 8:16 PM](#)

[Judithe Hernandez](#) says :

Adolfo,

It never ceases to amaze me...after twenty-five years away from Los Angeles, Raza's Edge reminded me about the "Chicano factor" in the politics of art. I, like all the panelists, was asked by the CSRC to make some opening remarks on the specific theme assigned to my panel. Some people made notes. So what? As someone who worked in academia for 30 years, I think notes are a good thing. For anyone to suggest that these artists were there to "read their histories in to the record" missed the point, and probably also failed to read the program flyer that explain what would be discussed and by whom. The fact is, based upon our participation in Chicano Art's formative period; we were invited to share our personal recollections of that time. By and large, the panelists were artists whose histories and accomplishments are already part of the historical record; histories that are well documented in books, exhibitions, archives, and websites. Critics are a given. The value of what they say depends upon the objectivity of their analysis and their ability to frame their observations in such a way to foster useful discussion. Anything else is just grinding your ax.

If you are correct, and the "Pacific Standard" exhibitions are intended to fill in the gaps in the official art historical record of Los Angeles, then I for one am excited to see it happen at long last. However, I know that when history is written, there are always those who will feel that it does not reflect the entire story accurately. That may be true. But, until Chicanos prepare themselves to write our own history, we will always be left in the position of waiting for the mainstream to frame the context in which we are permitted to contribute.

By the way I have an MFA; Otis Art Institute class of 1974. One of my classmates, who also earned an MFA, was Carlos Almaraz. I am not so sure that not having an MFA is what separates us from the younger generation.....

Judithe Hernández

[April 13, 2010 10:41 PM](#)

[Adolfo](#) says :

And Chicanos writing their own histories then raises the decades old dilemma, do you create parallel institutions and or do you leave the mainstream institutions unchallenged for not including Chicano art. What's very exciting is seeing the 20-something Chicano/Latino art curators learning the trade in universities and museums in the L.A. area.