

Chicano Studies Research Center

Annual Report 2011-12

Submitted by Director Chon A. Noriega

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I. DIRECTOR'S MESSAGE

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-five 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 several gift funds. The CSRC also maintains strategic research partnerships with UCLA professional schools, departments and research centers. 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 Chicana/o Studies across UCLA.

Highlights for 2011-12

- The CSRC continued to play a crucial role in establishing and maintaining intra-campus partnerships to pursue projects dealing with access to health care, media research, and clinical and translational research, securing formal collaborations with the Schools of Medicine, Dentistry, Public Health, GSEIS, and other campus entities, including being part of the UCLA-wide Clinical and Translational Sciences Institute (CTSI).
- The CSRC organized and/or co-sponsored diverse public programs and special events reaching over 145,000 people.
- The CSRC received 102 individual gifts and four new external grants totaling \$314,123 in support of research and archival projects. Funding from continuing grants totaled \$1,121,903.
- The CSRC awarded a total of \$39,905 in grant support to faculty and student research projects originating in six departments (\$33,500 from IAC funds, and \$6,400 from other CSRC fund sources). In addition, CSRC awarded \$34,000 in IAC funds in support of a post-doctoral appointment. The CSRC also hosted ten postdoctoral visiting scholars from the United States and abroad.
- The CSRC involved twenty-seven graduate and undergraduate students representing fifteen departments in its activities through paid, volunteer, and internship opportunities, as well as through research grants, enabling them to experience all aspects of CSRC operations and programs.
- The CSRC Press continued to be one of the most active and dynamic in all the UC system, releasing five books, two issues of *Aztlán: A Journal of Chicano Studies*, two *Latino Policy & Issues* brief, one CSRC Research Report, one CSRC Working Paper, and ten newsletters. The Press won three international book awards, including a gold medal from the 2012 Independent Publisher Book Awards.

- The holdings of the CSRC Library continued to increase, surpassing 65,000 items and over about 145 special collections. The CSRC added eight finding aids to the Online Archive of California (OAC). The CSRC increased special collections by 134 linear feet, including three new archival collections and additional materials for nine existing collections. One new digital collection was made public on the UCLA Digital Library.
- In Fall 2011, the CSRC launched its unprecedented L.A. Xicano project, consisting of four art exhibitions at three major museums: Autry National Center, Fowler Museum at UCLA, and Los Angeles County Museum of Art. Related activities included three book publications, extensive public programs, mural and painting conservation, loans to three other museum exhibitions, new archival and oral history collections, and additions to permanent collections at the Smithsonian American Art Museum. L.A. Xicano was part of the Getty Foundation's *Pacific Standard Time*, a citywide initiative involving over sixty cultural institutions across Southern California to examine the birth of the L.A. art scene between 1945 and 1980.
- In November 2011, the CSRC, in collaboration with the National Hispanic Media Coalition, released the results from the first of its three pilot projects on hate speech in the media. In this first study, CSRC developed a methodology to quantify hate speech occurrence in commercial talk radio.
- In January 2012, the CSRC participated in the launch of a new digital archive of documents related to 20th century Latin American and Latino art created by the Museum of Fine Arts, Houston. From 2005 to 2011, the CSRC organized the identification and digitization of Latino art documents for this project.
- In May 2012, the CSRC was awarded a grant of \$185,000 from the National Endowment for the Humanities to support a three-year archival project focused on the post-World War II generation of Mexican American civic leaders. The project will focus on five collections: Edward R. Roybal Papers, Grace Montañez Davis Papers, Julian Nava Papers, Dionicio Morales Papers, and Ricardo F. Muñoz Papers.
- In June 2012, the Society of American Archivists (SAA) announced that the Chicano Studies Research Center would be the first recipient of its new Diversity Award. According to the SAA, "The Center and its staff carry out the kinds of activities that are so important to diversifying the archival record and the profession."

Development Report

Development is crucial to sustain CSRC activities and operations. The CSRC has been especially successful in its efforts with the Director's Advisory Board, which first met in May 2009 and continues to meet several times per year. Board members have pledged their financial support, either through personal contributions or by leveraging other support. Board members have been directly responsible for raising more than \$435,000 in gifts and grants. Board members have also leveraged significant non-financial support, enabling new partnerships with community organizations.

External Gifts and Grants Received (2011-12)

New Grants and Gifts	Projects Supported	Funding from New Grants and Gifts	Funding from Continuing Grants and Gifts	Total External Funding for 2010-11
4 grants; 102 individual gifts	8	\$314,123	\$1,121,903	\$1,233,957

New Project Gifts and Grants (2011-12)

- Getty Foundation
“Getty Multicultural Summer Internship Program,” Summer 2012, \$8,000
- Joan Mitchell Foundation
“A Ver: Revisioning Art History,” 2012, \$20,000
- Haynes Foundation
“The Photographic Legacy of the Post-World War II Mexican American Generation in Los Angeles,” 2012-13, \$27,500
- AltaMed Health Services Corporation
The Birth of Our Art Mural Conservation Project, 2011, \$5,000
- Entravision Communications Corporation
The Birth of Our Art Mural Conservation Project, 2011, \$5,000
- National Endowment for the Humanities
“Documenting and Preserving the Post–World War II Generation of Mexican Americans in Los Angeles,” 2012-15, \$185,000

Individual Donors

Various CSRC projects and initiatives, 2011-2012, \$62,623

II. 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 Durón
Mike Flores
Linda Griego
Stanley Grinstein
Javier Jimenez
Nicandro Juarez
Cynthia Telles
David Valdés

Administrative Staff

Financial Officer, MSO (100%, CS)	Connie Garcia Heskett
Development Director (50%, SS)	Christopher Best
Front Office Assistant (100%, CS)	Crystal Perez (until 8/31/2011)
Communications and Events Coordinator (100%,CS)	Rebecca Epstein (since 1/1/2012)
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
Library Assistant (40%, TS)	Christopher Velasco

Research Staff

Art Project Coordinator (40%, TS)	Pilar Tompkins Rivas
Project Research Assistant (40%, TS)	Ana Guajardo
Project Research Assistant (20%, TS)	Ross Lenihan

Student Work-Study, Research Assistants, and Interns

Angelica Becerra, Getty Multicultural Undergraduate Intern-Chicana/o Studies (Press)
David O'Grady, Graduate Student-Film & Television (Press)
Craig Lap-Fai Yu, Graduate Student-Computer Science (IT Support)
Prescilla Arellano, Undergraduate Student-Political Science (Library)
Melissa Camaio, Graduate Student-Information Studies (Library)
Sarai Carrillo, Undergraduate Student-Philosophy (Library)
Carlos Contreras, Undergraduate Student-Nursing & Chicana/o Studies (IAC Research Support)
Angel Diaz, Graduate Student-Information Studies (Library)
Fabian Duran, Undergraduate Student-Psychology (Administrative Support)
Veronika Ferdman, Graduate Student-Film & Television (Press)
Rebecca Glaser, Graduate Student-Education, (IAC Research Support)
Mildred Gonzalez-Lima, Undergraduate Student-English (IAC Research Support)
Diana Grijalva, Undergraduate Student-Anthropology (Library)
Michael Kmet, Graduate Student-Film & Television (Library)
Niki la Teer, Graduate Student-Information Studies (Library)
Hannah Lee, Graduate Student-Information Studies (Library)
Karla Lopez, Undergraduate Student-Neuroscience (Administrative Support)
Star Montana, Getty Multicultural Undergraduate Intern-Photography at NYU (Library)
Maria Murillo, Undergraduate Student-Spanish & Chicana/o Studies (Library)
Josue Reynaga, Undergraduate Student-Biology (Administrative Support)
Michelle Rojas, Graduate Student-Information Studies (Library)
Helga Salinas, Undergraduate Student-Chicana/o Studies (Library)
Monica Taher, Graduate Student-Film & Television (Library)
Irene Truong, Graduate Student-Information Studies (Library)
Patricia Valdovinos, Undergraduate Student-Chicana/o Studies (Library)
Vesta Winston, Graduate Student-Information Studies (Library)
Michael Witte, Graduate Student-Film & Television (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 2011-12 were:

Associate Professor Charlene Villaseñor Black (Art History) **Chair**
Associate Professor Eric Avila (Cesar Chavez)
Professor Rosina Becerra (Social Welfare)
Assistant Professor Maylei Blackwell (Cesar Chavez)
Professor Ines Boechat (Radiological Sciences)
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 Laura Gomez (Law)
Professor Carlos Grijalva (Psychology)
Professor David Hayes-Bautista (Medicine)
Professor Sylvia Hurtado (Education)
Associate Professor Kelly Lytle Hernandez (History)
Professor Steven Loza (Ethnomusicology)
Assistant Professor Marissa Lopez (English)
Professor Reynaldo Macias (Cesar Chavez)
Assistant Professor Gustavo Miranda-Carboni (Obstetrics/Gynecology)
Professor Vilma Ortiz (Sociology)
Librarian Jennifer Osorio (Young Research Library)
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. (Cesar Chavez)
Professor Edit Villarreal (Theater)
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, *ex officio*

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 2011-12 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 2011-12, there were fifty-two faculty identified on CSRC committees and editorial boards.

College Departments:

Art History

Charlene Villaseñor-Black

Biostatistics

Christina M. Ramirez Kitchen

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

Evelyn Boria-Rivera
Marissa Lopez
Rafael Perez-Torres
Juan Sanchez

History

Juan Gómez-Quiñones
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

Ethnomusicology

Steven Loza

Family Medicine

Michael Rodriguez

Film & Television

Chon A. Noriega

A.P. Gonzalez

General Internal Medicine and Health Services

David Hayes-Bautista

Health Services

Alex Ortega

Arturo Vargas-Bustamante

Human Resources and Organizational Behavior

Miguel Unzueta

Nursing

Maria Elena Ruiz

Urban Planning

Leobardo Estrada

Social Welfare

Rosina Becerra

Diana de Anda (emerita)

Fernando Torres-Gil

Theater

José Luis Valenzuela

Edit Villarreal

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 as well as community access to the university.

The CSRC organized and/or co-sponsored multiple and diverse public programs and special events reaching over 145,000 people; these included conferences, faculty lectures, panels, courses, and major cultural and artistic events. Close to 1,000 people attended CSRC-sponsored conferences, symposia and workshops; over 1,200 attended CSRC sponsored lectures, press conferences and panels (including events co-sponsored by the CSRC); over 140,000 attended CSRC-sponsored open houses, special events and film screenings.

PUBLIC PROGRAMS

Conferences, Symposia, and Workshops

	2011-12
Conferences, Symposia, Workshops	10
Presenters	34
Attendees	942

L.A. Xicano: A Symposium on Art and Place. November 6, 2011. Presenters: 12. Attendance: 102. Co-sponsor: Fowler Museum at UCLA.

Gerontological Society of America (GSA) Conference: "Latinos Aging in Skid Row: Bridging Nursing Science and Social Justice." November 18–22, 2011. Presenters: 1. Attendance: 25. Host: GSA.

Western Institute of Nursing (WIN) Conference: "Latinos Aging in Skid Row: The Path to Homelessness." November 2011. Presenters: 2. Attendance: 25. Host: WIN.

Symposium: Doss v. Bernal: Mexican Apartheid in Orange County, 1900–1943. November 21, 2011. Presenters: 4. Attendance: 90. Co-sponsors: César E. Chávez Department of Chicana/o Studies, UCLA Vice Provost of Diversity and Faculty Development, and the UCLA Law School Critical Race Program.

Dreams Deterred: Education Rights and the Movement for Undocumented Migrants. February 29, 2012. Presenters: 3. Attendance: 105. Co-sponsors: Office of Diversity and Faculty

Development, UCLA Asian American Studies Center, the Department of Asian American Studies Asian Pacific Coalition, Samahang Pilipino, IDEAS at UCLA, the UCLA Labor Center, and the Undocumented Student Program at the Bruin Resource Center.

College Art Association (CAA) Conference: “Pacific Standard Time and Chicano Art: A New Los Angeles Art History” and “Tactics Are the New Strategy.” February 22–25, 2012. Presenters: 7. Attendance: 158. Host: CAA.

National Association for Chicana and Chicano Studies (NACCS) Conference: “Building Transformative Collections: Chicana and Chicano Representation within Libraries, Archives, and Museums” and “Uncovering the Chicana Archive: Problems, Challenges, and Possibilities.” **March 14–17, 2012.** Presenters: 2. Attendance: 25. Host: NACCS.

Orange County Chapter REFORMA Conference: “Emerging Models for Sharing Digital Collections: Latino Digital Content.” **March 30–31, 2012.** Presenters: 1. Attendance: 50. Host: OC REFORMA.

Los Angeles Chapter–National Association for Hispanic Nurses (LANAHN) Conference: “Latinos and the Essential Health Benefits Package-A Call to Action for Latino Communities.” **April 26–28, 2012.** Presenters: 1. Attendance: 300. Host: LANAHN.

Community Based Participatory Research with Latino Communities-Moving from Research to Action (focus on farm workers & homeless aging Latinos). Invited presentation, N249 course on Vulnerable Populations, UCLA-School of Nursing. **May 8, 2012.** Presenters: 1. Attendance: 50.

American Library Association (ALA) Conference: “Who is Preserving Chicano Archives for the Future?” **June 21–24, 2012.** Presenters: 1. Attendance: 12. Host: ALA.

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

	2006-07	2007-08	2008-09	2009-10	2010-11	2011-12
Lectures, Panels, and Press Conferences	21	25	31	16	18	27
Presenters	34	40	70	36	44	45
Attendees	729	1,181	1,000	725	1,832	1,240

Oscar Castillo in conversation with Harry Gamboa Jr. **September 25, 2011.** Presenters: 2. Attendance: 86. Host: Fowler Museum at UCLA.

Marcos Sanchez-Tranquilino: Alchemi-que? Forging Wholeness in Early Chicano Art and Identity. **October 2, 2011.** Presenters: 1. Attendance: 47. Host: Avenue 50 Studio.

Becoming Mexican American and Beyond. **Sunday, October 9, 2011.** Presenters: 4. Attendance: 120. Host: Autry National Center

Breaks in the Chain: What Immigrant Workers Can Teach America about Democracy. **November 3, 2011.** Presenters: 2. Attendance: 15. Co-sponsors: Department of Political Science and Institute for Research on Labor and Employment.

Press Conference: Release of Study “*Quantifying Hate Speech on Commercial Talk Radio.*” **November 8, 2011.** Presenters: 4. Attendance: 35. Co-sponsor: MALDEF.

Maylei Blackwell: [¡Chicana Power! Contested Histories of Feminism in the Chicano Movement.](#) **November 17, 2011.** Presenters: 4. Attendance: 84. Co-sponsored by UCLA Center for Oral History Research, UCLA Library, and UCLA Center for the Study of Women.

David Botello: Forgotten Artists of the Chicano Art Movement. **November 9, 2011.** Presenters: 1. Attendance: 33. Host: Fowler Museum at UCLA.

Discussion: Chicanos and Counter-Culture. **November 13, 2011.** Presenters: 3. Attendance: 164. Host: Los Angeles County Museum of Art.

Gallery Talk: Political Graphics and the Chicano Art Movement. **November 13, 2011.** Presenters: 4. Attendance: 33. Host: Fowler Museum at UCLA.

Luis Garza: David Alfaro Siqueiros. **December 7, 2011.** Presenters: 1. Attendance: 30. Host: Fowler Museum at UCLA.

Terezita Romo: Malaquias Montoya. **January 21, 2012.** Presenters: 2. Attendance: 20. Host: Galería de la Raza, San Francisco.

Judithe Hernández: The Role of Women in the Chicano Art Movement. **January 25, 2012.** Presenters: 1. Attendance: 35. Host: Fowler Museum at UCLA.

John Tutino: Hispanic Capitalism and the Mexican Imprint on U.S. History. **January 31, 2012.** Presenters: 1. Attendance: 28. Co-sponsor: Center for Mexican Studies at the UCLA Latin American Institute.

John Valadez: The Chicano Art Movement Outside East L.A. **February 8, 2012.** Presenters: 1. Attendance: 28. Host: Fowler Museum at UCLA.

Ramón A. Gutiérrez: Utopian and Dystopian Narratives of the Chicana/o Past, Present and Future. February 8, 2012. Presenters: 2. Attendance: 12. Co-sponsored by the Office of the Vice Provost, Diversity and Faculty Development.

Daniel A. Olivas: [The Book of Want: A Novel](#). February 9, 2012. Presenters: 1. Attendance: 18.

Sergio Troncoso: [From This Wicked Patch of Dust](#) and [Crossing Borders: Personal Essays](#). February 10, 2012. Presenters: 1. Attendance: 15. Co-sponsored by UCLA César E. Chávez Department of Chicana/o Studies.

John Sullivan: The Nahuatl Language Project. February 15, 2012. Presenters: 1. Attendance: 10.

Tamara Kay: [NAFTA and the Politics of Labor Transnationalism](#). February 22, 2012. Presenters: 2. Attendance: 30. Co-sponsors: the UCLA Center for Mexican Studies, the UCLA Department of Sociology, and the UCLA Institute for Research on Labor and Employment.

Ernesto B. Vigil: Radical Politics in the Chicano Movement: Denver as a Case Study. February 28, 2012. Presenters: 1. Attendance: 36.

Lars Ove Trans: New Sites of Government: Voices, Silences, Exits and Re-entries in Oaxacalifornia. March 5, 2012. Presenters: 1. Attendance: 10. Co-sponsor: UCLA Center for Mexican Studies.

Miguel Chavez: Las Cuatro Esquinas (The Four Corners): The Chicana and Chicano Movement in the West Side of Los Angeles, 1963–1979. March 7, 2012. Presenters: 1. Attendance: 91. Co-sponsor: UCLA César E. Chávez Department of Chicana/o Studies.

Gustavo Arellano: Taco USA: How Mexican Food Conquered America. April 10, 2012. Presenters: 1. Attendance: 48.

Joseph Torres, journalist and co-author of News for All the People: The Epic Story of Race and the American Media. Invited by CSRC to speak in FTV 110A: The History of American Television. April 16, 2012. Attendance: 180.

Alurista: Floricanto en Aztlán. May 9, 2012. Presenters: 1. Attendance: 25.

Allison Hedge Coke: Sing: Indigenous Poetry of the Americas. May 15, 2012. Presenters: 1. Attendance: 20. Co-sponsors: the UCLA American Indian Studies Center, and the UCLA Latin American Institute

Gloria González-López: Transnational Incest: Mexican Families, Sexual Violence, and Migration. May 25, 2012. Presenters: 1. Attendance: 15. Co-sponsors: UCLA Program on International Migration at the UCLA International Institute, UCLA Latin American Institute, UCLA Center for Mexican Studies, and the Gender Working Group in the UCLA Department of Sociology.

CSRC Open House and Special Events Attendance

	2006-07	2007-08	2008-09	2009-10	2010-11	2011-12
Open Houses and Special Events	23,768	96,680	1,000	2,356	2,882	140,217
Film and Video Screenings	139	531	1,000	246	110	384
Other	407	59	120		1,384	2,543
Total Attendance	24,314	97,270	2,120	2,602	4,376	143,144

CSRC Annual Open House 2011. October 24, 2012. Presenters: 6. Attendance: 80.

Special Events

[Art Along the Hyphen: The Mexican American Generation](#). **October 14, 2011 – January 8, 2012.** Autry National Center. Attendance: 28,295.

[Mural Remix: Sandra de la Loza](#), **October 15, 2011 – January 22, 2012.** Los Angeles County Museum of Art. Attendance: 83,990.

[Mapping Another L.A.: The Chicano Art Movement](#), October 16, 2011 – **February 26, 2012.** Attendance: 12,429

Icons of the Invisible: Oscar Castillo, **September 25, 2011 – February 26, 2012.** Fowler Museum at UCLA. Attendance: 12,429.

Reception for Mapping Another L.A.: The Chicano Art Movement and [Icons of the Invisible: Oscar Castillo](#), **October 15, 2011.** Performers: Raul Pacheco and the Immaculate Conception. Attendance: 1600. Co-host: Fowler Museum at UCLA. Co-sponsors: Beck's and Tequila Corralejo, the Walt Disney Company, Los Tigres del Norte Fund, and Hotel Angeleno.

Reception for Chican@s Collect, October 18, 2011. Presenters: 3. Attendance: 39.
Evangeline, the Queen of Make-Believe, **October 19-21, 2011.** Presenters: 1. Attendance: 145.
Host: Autry National Center

Music of a Generation: The emerging musical identity of the Los Angeles community from 1945 to 1965, **October 23, November 13, December 11, 2011.** Presenters: 3. Attendance: 235. Host: Autry National Center

Art Along the Valley: The Home Savings Bank Art Project Tour. October 23, 2011. Presenters: 1. Attendance: 41. Host: Autry National Center

Reception for Mural Remix. October 26, 2011. Presenters: 3. Attendance: 200. Host: Los Angeles County Museum of Art.

Diga Me! L.A.'s Chicano Literary Movement. October 29, 2011. Presenters: 7. Attendance: 35. Host: Fowler Museum at UCLA

Academic Advancement Program 40th Anniversary Presentation. David Hayes-Bautista, professor of medicine and director of the Center for the Study of Latino Health and Culture at UCLA's School of Medicine. **November 2, 2011.** Presenters: 1. Attendance: 83. Co-sponsors: UCLA Academic Advancement Program and César E. Chávez Department of Chicana/o Studies.

Latina/o Student Welcome Reception. November 8, 2011. Presenters: 2. Attendance: 20. Co-sponsors: UCLA César E. Chávez Department of Chicana/o Studies, UCLA Academic Advancement Program, and Latino Staff and Faculty Association at UCLA.

Friends of the Library: Launch and Holiday Party. December, 13, 2011. Presenters: 2. Attendance: 35.

Closing reception ("A Toast and a Slice") for Mapping Another L.A. and Icons of the Invisible exhibitions. February 26, 2012. Presenters: 2. Attendance: 30.

Mural Remix Tour I. November 19, 2011. Presenters: 4. Attendance: 55. Host: Los Angeles County Museum of Art and the Fowler Museum at UCLA.

Undocumented Event #1: Mobile Mural Lab at Mariachi Plaza, Boyle Heights. December 2, 2011. Presenters: 3. Attendance: 55.

ArtTalk for Teachers: 'Mapping Another L.A.' in Your Classroom. January 12, 2012. Presenters: 3. Attendance: 6. Host: Fowler Museum at UCLA.

Mural Remix Tour II. January 21, 2011. Presenters: 4. Attendance: 55. Host: Los Angeles County Museum of Art and Fowler Museum at UCLA.

Undocumented Event #2 and #3: Mobile Mural Lab and José Luis Gonzalez at El Mercado. February 2, 2012. Presenters: 3. Attendance: 80.

Paper Fashion Workshop for LACHSA Students. February 2, 2012. Presenters: 1. Attendance: 22. Host: Fowler Museum at UCLA.

La Santa Cecilia and Undocumented Event #4: Paper Fashion with Patssi Valdez. February 4, 2012. Presenters: 3. Attendance: 300. Host: Fowler Museum at UCLA and GRAMMY Museum.

PST Secret Menu Inspired by L.A. Xicano and other PST Exhibitions. **February 15-March 31, 2012.** Host: Playa and Rivera restaurants.

Tour of Fowler Museum L.A. Xicano Exhibitions: Fine Arts Council from the American Jewish University. **February, 26, 2012.** Presenters: 1. Attendance: 12.

Tour of Fowler Museum L.A. Xicano Exhibitions: CAA Women's Caucus for Art. **February 26, 2012.** Presenters: 1. Attendance: 45.

Artists David Botello and Wayne Healy, plus Whittier College students tour CSRC Library and Fowler Museum exhibitions. **January 11, 2012.** Presenters: 1. Attendance: 40.

Artist Sandra de la Loza and Claremont College students tour CSRC Library and Fowler Museum exhibitions. **February 10, 2012.** Presenters: 2. Attendance: 10.

Cypress College students in the Puente Program tour the CSRC Library. **February 23, 2012.** Presenters: 1. Attendance: 40.

SACNAS at UCLA End of Year Banquet. **June 8, 2012.** Presenters: 1. Attendance: 40. Host: SACNAS at UCLA.

Friends of the Library Event: "Preserving Family Photographs." **June 13, 2012.** Presenters: 1. Attendance: 12.

Film Screenings

The Longoria Affair. **October 4, 2011.** Presenters: 1. Attendance: 10.

Under the Bridge. **October 5, 2011.** Presenters: 1. Attendance: 11.

Lalo Guerrero: The Original Chicano. **November 3, 2011.** Presenters: 1. Attendance: 20.

The Exiles. **November 19, 2011.** Presenters: 1. Attendance: 15. Host: Autry National Center. Film courtesy of UCLA Film and Television Archive.

[*Miss Bala.*](#) **January 10, 2012.** Presenters: 1. Attendance: 278. Host: Melnitz Movies.

Mur Murs. **January 19, 2012.** Presenters: 1. Attendance: 22. Host: Fowler Museum at UCLA.

Tierra Brillante. **May 24, 2012.** Presenters: 2. Attendance: 21.

Monsters (with talk by CSRC visiting scholar Celestino Deleyto). **June 7, 2012.** Presenters: 1. Attendance: 7.

Other

a. Library Exhibitions

Chican@s Collect: The Durón Family Collection. September 22-December 9, 2011. Attendance: 482.

Gronk: Paper Napkins. January 5- March 23, 2012. Attendance: 203.

Mural Remix: Sandra de la Loza (lightboxes). February 6-June 1, 2012. Attendance: 715.

La Cocina. April 2-August 15, 2012. Attendance: 644.

b. Festivals and Community Events

La Causa Buddy Day. May 18, 2012. Presenters: 1. Attendance: 19.

6th Annual Los Angeles Archives Bazaar. October 22, 2011. Attendance at booth: 100.

Los Angeles Times Festival of Books. April 21-22, 2012. Attendance at booth: 350.

UCLA Alumni Day. May 5, 2012. Attendance at booth: 30.

IV. LIBRARY AND ARCHIVE

The UCLA Chicano Studies Research Center Library is a resource that serves the needs of students, faculty, and researchers worldwide who are seeking information on Chicana/o history and culture.

Since 1969, the CSRC Library 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 1,450 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.

Vertical file content at the CSRC Library 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, and research websites.

The CSRC Library also serves as a crucial cultural and community 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. 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.

2011-12 CSRC Library Metrics

Patronage

- Fall 482
- Winter 203
- Spring 512
- Summer 132

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

- Fall 52 interviews
- Winter 75 interviews
- Spring 112 interviews
- Summer 22 interviews

Total Holdings

- Monographs: 17,181
- Serials: 1,500
- Microfilm: 2,503
- Audio / Video: 1,042
- Digital Objects: 41,303
- Prints / Posters 1,009
- Vertical Files 1,500
- Special Collections 146

Monograph Donations

- Irma Zuñiga
- Concepcion Valadez, PhD

Part-Time Staff

- Jennifer Walters
- Christopher Velasco

Work Study Students

- Sarai Carillo
- Diana Grijalva
- Maria Murillo
- Prescilla Arellano
- Patricia Valdovinos

Graduate Student Researchers

- *Monica Taher*
- *Michael Kmet*
- *Michael Witte*

Service Learning

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 are exposed to the complexities of working in an ethnic studies library and archive.

Students: Hannah Lee, Angel Diaz, Irene Truong, Melissa Camaioire, Vesta Winston and Niki la Teer.

Projects: Completion of container list for Mexican Museum of San Francisco Papers' finding aid; inventory and process Guillermo Hernandez Collection of Oral History Interviews, and Yolanda Retter Vargas Collection of Oral History Interviews; processing of the Norma Corral Papers, and transfer from pdf to tiff file format the digitized files of *La Gente* magazine spanning 38 years.

Training and Mentorship Programs

Each year, in addition to sponsoring courses, guest speakers, and workshops, the CSRC participates in extracurricular training and internship programs. In 2011-12, the CSRC participated in the Getty Multicultural Summer Internship Program (Star Montana and Angelica Becerra) and the UCLA Department of Information Studies Internship (Michelle Rojas).

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 individuals and 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

In 2011-12, three new special collections were donated, increasing the number to 146. The CSRC Library actively processes and creates finding aids for its collections. The CSRC is a contributor to the Online Archive of California (OAC) and added or updated eight finding aids during 2011-12. The OAC is part of the California Digital Library and provides a searchable database of finding aids to primary sources and digital facsimiles. In addition to the three new archival collections (totaling 34 linear feet), CSRC Library acquired over 100 linear feet in new materials for nine existing archival collections. Finally, one digital collection was made public on UCLA Digital Library, and eight collections, with their corresponding finding aids, were fully processed.

New or Updated Finding Aids/Archival Collections Fully Processed

- | | |
|---|------------------|
| • Tatiana de la Tierra Papers | 18 linear feet |
| • Queer Nation Records | 3.5 linear feet |
| • SACNAS Records | 14.5 linear feet |
| • Mexican American Bar Association (MABA) of L.A. Records | 21 linear feet |
| • Guillermo Hernandez Student Oral History Collection | 5 linear feet |
| • Norma Corral Papers | 2.5 linear feet |
| • ADOBE LA Records | 5 linear feet |
| • Patricia Correia Gallery Archive | 32 linear feet |

Digital Collections made public on UCLA Digital Library

- Los Angeles Latino Family Photo Project

Additions to Existing Archival Collections

• Tatiana de la Tierra Papers	39 linear feet
• David Damian Figueroa Papers	4 linear feet
• MABA (Mexican American Bar Association) Papers	8.5 linear feet
• Edward R. Roybal Papers	38 linear feet
• Robert Legorreta, the Fire of Life Collection	10 linear feet
• Alex Donis Papers	2 linear feet
• Tomas Benitez Collection	2 linear feet
• Joan Moore Papers	2 linear feet
• Mexican Museum of San Francisco papers	3 linear feet

New Archival Collections

• David Morin Collection of Visual Images	1.5 linear foot
• Patricia Correia Gallery Papers	31 linear feet
• Ramiro Gomez Collection of Visual Images	1.5 linear foot

Library Services

In 2011-12, over 1,300 people visited the CSRC Library: 482 in the fall, 203 in the winter, and 644 in the spring/early summer. This represents an increase in number of visitors this year when compared to the preceding academic year. 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.

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. There were over 260 reference service requests accommodated during the year, also a considerable increase from last year's: 52 in the Fall, 75 in the Winter, and 134 in the Spring/early Summer.

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. These protocols continued to be successfully employed during the 2011-12 academic year.

IS Program

The library continues with its collaboration with the UCLA Department of Information Studies (IS) to provide learning opportunities for its students. In 2011-12, six IS graduate student volunteered to work on special projects, process collections, and create archival finding aids. This year's graduate students (Hannah Lee, Angel Diaz, Irene Truong, Melissa Camaione, Vesta Winston and Niki la Teer) Completed the following projects: a container list for Mexican Museum of San Francisco Papers' finding aid; inventoried and processed the Guillermo Hernandez Collection of Oral History Interviews, and Yolanda Retter Vargas Collection of Oral History Interviews; processed the Norma Corral Papers, and transferred from pdf to tiff file format the digitized files of *La Gente* student newspaper spanning 38 years.

Library Outreach

GUEST LECTURES

Spring Quarter

- Chicano Studies M105A "Early Chicana/o Literature"
Marissa Lopez
Guest lecture by CSRC Librarian "Investigating the Homicide of Ruben Salazar: the L.A. County Sheriff Dept. Investigative files into the homicide of Ruben Salazar"
June 4

CLASS VISITS

Fall Quarter

- Asian American Studies 187B "The Asian American Movement Then and Now"
Professor: David Yoo
Library visit October 18
- Information Studies 289-Sem 2 "Community Based Archiving"
Professor: Anne Gilliland
Library visit October 20

Winter Quarter

- Chicana/o Studies 10B "Introduction to Chicano Studies: Social Structure & Contemporary Conditions" (Honors Section)
Professor: David Hernandez
Library visit January 31
- Information Studies 431 "American Archives & Manuscripts"

Professor: Anne Gilliland

Library visit to discuss archival plan for Cesar Chavez Foundation – National Chavez Center in La Paz, CA.

February 1

- Puente Program
Cypress Community College
Library visit February 23

Spring Quarter

- Chicana/o Studies Department Recruitment Day for Prospective Incoming PhD students
Library visit April 5
- La Causa Youth Build Charter High School
Recruitment visit organized by the UCLA Center for Community College Partnerships
Library visit May 8

MAJOR INITIATIVES

- | | |
|-------------------------------------|---------------------------------------|
| • Los Angeles Latino Art Survey: | Getty Foundation |
| • LGBT and Mujeres Initiatives: | Ford Foundation |
| • Photograph Documentation Project: | Haynes Foundation |
| • Mexican American Generation: | National Endowment for the Humanities |

CSRC ITEMS ON LOAN

Exhibited at the following institutions (L.A.-based unless otherwise noted):

- Mexican Cultural Institute
“El Movimiento en Los Angeles: Origins and Legacy”
August 13, 2011 – September 11, 2011
- Plaza de la Raza
“Feliz Cumpleaños! Ruben Salazar: The Life and Legacy of the Chicano Journalism Maestro”
March 3, 2012
- Plaza de Cultura y Artes
“Transforming Public Art: Chicanos in the ‘80s”
March 10, 2012 – April 16, 2012
- Los Angeles County Museum of Art (LACMA)
Asco: Elite of the Obscure, A Retrospective, 1972–1987
September 4, 2011 – December 4, 2011
- Williams College Museum of Art (WCMA, Williamstown, MA)
Asco: Elite of the Obscure, A Retrospective, 1972–1987
February 4, 2012 – July 29, 2012
- Museo Universitario Arte Contemporáneo (MUAC, Mexico City)
Asco: Elite of the Obscure, A Retrospective, 1972–1987
March 21, 2013 – September 1, 2013
- Museum of Latin American Art (MOLAA)
MEX/LA: Mexican Modernism(s) in Los Angeles 1930-1985
September 18, 2011 – February 5, 2012

- Museum of Contemporary Art (MoCA)
Under The Big Black Sun: California Art 1974-1981
October 1, 2011 – February 13, 2012

COLLABORATIVE PROJECTS

As an extension of the CSRC Library's LGBT initiative, Guerra is currently serving as project archivist for a collaborative project that includes the UCLA Center for the Study of Women, the UCLA Library, and the June L. Mazer Lesbian Archive: "Making Invisible Histories Visible: Preserving the Legacy of Lesbian/Feminist Activism and Writing in Los Angeles." This three-year project (2011-2014) is funded by the National Endowment for the Humanities and documents lesbian history in Los Angeles since the 1930s. It includes the preservation of eighty archival collections totaling 365 linear feet of materials and 700 hours of recorded sound and moving images that will be digitized and made accessible on the UCLA Digital Library.

Graduate Student Researchers:

Year 1:

Molly Jacobs (Sociology)

Stacy Woods (Information Studies)

Alice Royer (Film & Television)

Year 2:

Stacy Woods (Information Studies)

Kimberlee Granholm (Film & Television)

Angel Diaz (Information Studies)

OUTREACH

MALCS Summer Institute

August 2011

The MALCS Summer Institute was held at California State University–Los Angeles on August 3–7. CSRC Librarian Guerra participated in a panel titled "Chicanas and Latinas in Archives" along with CSULA librarian Romelia Salinas and UCLA retired librarian Norma Corral. The purpose of this panel was to provide an overview of community archives, specifically those that collect women's stories, as well as to introduce attendees to the value of archival research.

Guerra also held a workshop titled "The ABCs of Archiving Latinas," which introduced attendees to the basics of archival practice. She not only discussed the importance of community archiving but also went over basic professional practices that should be applied when documenting and preserving personal and organizational materials: archival appraisal, acquisition, preservation, description, storage, and access.

Online exhibition

CSRC Librarian Guerra was co-curator of "[Mexico y Aztlán: Culturas e identidades de la frontera](#)," an online bibliographic exhibition organized and hosted by the Casa de las Americas en Cuba. It documents the Latino and Chicano presence in the United States from shortly before the signing of the Treaty of Guadalupe Hidalgo in 1848 to the present. Materials reflect

discourses about the border, mestizaje, and the notion of Aztlán. The exhibition included a selection of scholarly books and journals as well as artistic and literary works.

L.A. as Subject Archives Bazaar

October 2011

The CSRC Library participated in the sixth annual Los Angeles Archives Bazaar on **Saturday, October 22**, 9:00 a.m.–5:00 p.m., at the USC Doheny Memorial Library. This event is presented by L.A. as Subject, an association of research archives, libraries, and historical societies dedicated to preserving the history of Los Angeles as reflected in the archival record. This event featured educational programs, author book signings, and film screenings on the history of diverse Los Angeles neighborhoods.

LAUC Statewide Diversity Committee

CSRC Librarian Guerra was named by the executive board of the Librarians Association of the University of California, Los Angeles (LAUC-LA) to its statewide committee on diversity. She will serve on the committee until 2013.

Feria Internacional del Libro

November – December 2011

CSRC Librarian Guerra was selected as a recipient of the ALA-FIL Free Pass Program to be one of the U.S. librarians who will be attending this year's [Guadalajara International Book Fair](#). The Spanish-language book fair, the largest in the western hemisphere, provides an unparalleled opportunity for librarians to evaluate books, reference materials, videos, CDs, and more that will benefit their students and users. The fair ran from November 26 to December 4.

Conferences

NACCS

March 2012

CSRC Librarian Guerra participated in two roundtables at this year's National Association for Chicana and Chicano Studies (NACCS) conference, March 14–17, in Chicago. For the first roundtable, "Building Transformative Collections: Chicana and Chicano Representation within Libraries, Archives, and Museums," Guerra presented with librarians and archivists Lillian Castillo-Speed (UC Berkeley) and Romelia Salinas (Cal State L.A.) and undergraduate Helga Salinas (UCLA) on current library-based initiatives that advocate for community-oriented collecting practices. Guerra's second roundtable, "Uncovering the Chicana Archive: Problems, Challenges, and Possibilities," included historians, archivists, media producers, and activists from California schools as well as the University of Michigan. They discussed new work that is beginning the process of recovering the important contributions of Chicanas to political thought and praxis. In addition, the panelists addressed the politics of archival recovery and the challenge of creating a more inclusive history of the civil rights era through archival research.

OC REFORMA

March 2012

CSRC Librarian Guerra participated in the "Open Hearts Open Minds: Libraries Serving Latino Communities" conference organized by the Orange County chapter of [REFORMA](#). The conference took place March 30–31 at the Orange Public Library in Orange, California. Guerra,

along with Lillian Castillo-Speed from UC Berkeley, Richard Chabran from the University of Arizona, and Norma Corral, retired UCLA librarian, organized a panel titled “Emerging Models for Sharing Digital Collections: Latino Digital Content.” The panelists, all members of the Latino Digital Content Working Group, discussed various models of creating, sharing, packaging, and marketing Latino digital products and the need for creating and preserving Latino digital content that is freely available and not sequestered by the costly subscription fees demanded by information vendors. The Latino Digital Content Working Group addresses issues related to the preservation of historical materials, including costs, administrative structures, technology, physical preservation of non-digital items, and copyright.

American Library Association

June 2012

CSRC Librarian Guerra, along with members of the Latino Digital Content Working Group, held a focus group at this year’s American Library Association (ALA) annual meeting. Titled “Who is Preserving Chicano Archives for the Future?” the focus group discussion took place on Saturday, June 23, at the Anaheim Hilton. In addition to discussing the need for creating, preserving, and providing free access to Latino digital content, the panel sought various models for creating, sharing, packaging, and marketing Latino digital products and current pioneering projects dedicated to making Latino digital content widely accessible.

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 2011-12 exhibitions, see ACADEMIC AND COMMUNITY RELATIONS > Public Programs)**

V. PRESS

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. The CSRC Press is now one of the most active presses in the University of California system. In the 2011-12 fiscal year, the CSRC Press produced five books, two issues of *Aztlán: A Journal of Chicano Studies*, two *Latino Policy & Issues* brief, one CSRC Research Report, one CSRC Working Paper, and ten newsletters, all described below.

CSRC Press publications continue to win awards. *L.A. Xicano*, the catalog for the CSRC's L.A. Xicano exhibitions, received two important awards this year: Gold Medal, Best Regional Nonfiction, West-Pacific, 2012 Independent Publisher Book Awards; and First Place, Arts Book in English, 2012 International Latino Book Awards. *Malaquias Montoya* took Second Place, Arts Book in English, 2012 International Latino Book Awards; and *The Oscar Castillo Papers, 1995–2002*, received Honorable Mention for Reference Book in English, 2012 International Latino Book Awards. The CSRC Press has been awarded first place for its publication each year since 2009.

Staff

Chon A. Noriega 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 candidate 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 1998 and Cathy Sunshine has been the freelance copyeditor since 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 2011-12 fiscal year, more than two-thirds of board members, over 90 percent of reviewers and authors were from outside UCLA.

Earnings

In 2011-12, the press earned \$92,539.62 and spent \$71,502.58

Aztlán

Aztlán: A Journal of Chicano Studies continues to be the leading journal in the field. It appears in print and is 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.

The CSRC Press is successful in distributing *Aztlán* beyond the campus and California. In 2011-12, the journal had 568 institutional subscribers and over fifty individual subscribers. There was a considerable increase in institutional subscribers while there was a decrease in individual subscribers. These figures represent a reversal from the preceding year, which saw a decrease in institutional subscribers.

In 2011-12, the Press published *Aztlán* volumes 36.2 and 37.1 (for Tables of Contents, see Appendix II).

Aztlán Submissions

Essay submissions have decreased when compared to last year's level (45 to 52). We have seen a small decrease in overall submissions, from 79 last year to 74 this year (see table 1).

Our current rejection rate for peer-reviewed academic essays is between 50 and 80 percent (depending on the ratio used), 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 49 and 69 percent (see Table 2).

Table 1. 2011-2012 Submissions to *Aztlán: A Journal of Chicano Studies*

	Essays	Dossiers	Reviews	Communiqués	Others	Total
1. Received	45*	24	18	2	0	74
2. Rejected	20	0	2	0	0	22
3. Published	8	13	9	2	0	32
4. Accepted	9	16	16	2	0	43
5. Pending	5*	8	0	0	0	13
Rejection Rate RP	50%					36%
Rejection Rate NPP	80%					48%

Note: Does not include Editor's Commentaries

* 10 essays were resubmissions.

Table 2. 1997-2012 Submissions to *Aztlán: A Journal of Chicano Studies*

1997-2012	Essays	Dossiers	Reviews	Communiqués	Others	Total
1. Received	510	178	160	33	19	900
2. Rejected	198	6	9	0	12	225

3. Published	126	118	134	31	6	415
4. Accepted	73	94	109	15	7	299
5. Pending	104	41	3	0	0	148
6. Withdrawn	5	0	0	1	0	6
Rejection Rate RP	49%					30%
Rejection Rate NPP	69%					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

L.A. Xicano (exhibition catalog)

Edited by Chon A. Noriega, Terezita Romo, and Pilar Tompkins Rivas

The Pocho Research Society Guide to L.A.: Monuments and Murals of Erased and Invisible Histories (exhibition companion volume)

By Sandra de la Loza

Chicano Archives series, vol. 5

The Oscar Castillo Papers, 1995–2002

Edited by Colin Gunckel

Chicano Archives series, vol. 6

The Arhoolie Foundation's Strachwitz Frontera Collection of Mexican and Mexican American Recordings

By Agustín Gurza, with Jonathan Clark and Chris Strachwitz

Floricanto en Aztlán (second edition)

By Alurista, with illustrations by Judithe Hernandez

CSRC Latino Policy and Issues Brief, no. 26

Undergraduate Student Responses to Arizona's "Anti-Ethnic Studies" Bill: Implications for Mental Health

By Andrea J. Romero and Anna Ochoa O'Leary

CSRC Latino Policy and Issues Brief, no. 27

Not Quite a Breakthrough: The Oscars and Actors of Color, 2002–2012

By Russell K. Robinson, Su Li, Angela Makabali, and Kaitlyn Murphy

CSRC Research Report, no. 14

Doss v. Bernal: Ending Mexican Apartheid in Orange County

By Robert Chao Romero and Luis Fernando Fernandez

CSRC Working Paper, no. 1

Quantifying Hate Speech on Commercial Talk Radio: A Pilot Study

By Chon A. Noriega and Javier Iribarren

Aztlán: A Journal of Chicano Studies, volumes 36.2 and 37.1

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

The seventh volume in the A Ver series, *Rafael Ferrer*, is in press and will be released in October 2012. Manuscript development is nearly complete on two new volumes in the A Ver: Revisioning Art History series: *Pepón Osorio* and *Ricardo Valverde*. Both are scheduled for release in spring 2013. Production on a third, *Raphael Montañez Ortiz*, will begin in winter 2013. Also in progress is the seventh volume in the Chicano Archives series, *The VIVA Papers*. Editorial work on the Latino Art Survey will be completed in fall 2012, and manuscript development continues on *Oral History and Communities of Color*, an edited work.

In-Print Books

L.A. Xicano

This catalog, edited by Chon A. Noriega, Terezita Romo, and Pilar Tompkins Rivas, documents L.A. Xicano, four interrelated exhibitions that explored the diverse artistic contributions of Mexican American and Chicano artists to American art and to Los Angeles's artistic development since 1945. The volume's six illustrated essays examine the life and works of the dozens of artists and photographers whose works are displayed and document the important role of artists' groups. The authors consider these artists and their work in the context of the turbulent history of the time, particularly the development of the Chicano Movement. A plate section features works from each of the four exhibitions.

- ***The Pocho Research Society Guide to L.A.: Monuments and Murals of Erased and Invisible Histories***

In this companion volume for the L.A. Xicano exhibitions, Sandra de la Loza presents a wry commentary on the Chicano history of Los Angeles. Using the format of the photographic essay, she documents the exploits of the Pocho Research Society, an organization dedicated to commemorating sites in Los Angeles that are of importance to the Chicano community but that have been erased by urban development or neglect.

- ***The Arhoolie Foundation's Strachwitz Frontera Collection of Mexican and Mexican American Recordings*** (Chicano Archives, volume 6)
 The Strachwitz Frontera Collection is the largest repository of commercially produced Mexican and Mexican American vernacular recordings in existence. Agustín Gurza explores the Frontera Collection from different viewpoints, discussing genre, themes, and some of the thousands of performers whose recordings are archived. Essays by Jonathan Clark and Chris Strachwitz round out the volume.
- ***The Oscar Castillo Papers, 1995–2002*** (Chicano Archives series, volume 5)
 Photographer Oscar Castillo has documented the Chicano community in Los Angeles and South Texas since the late 1960s. This set of essays, edited by Colin Gunckel, considers the social, political, historical, and aesthetic dimensions of his body of work. Illustrated with 47 black and white figures and 16 color plates.
- ***Floriscanto en Aztlán*** (2nd edition)
 In this groundbreaking collection, first published in 1971, Alurista presented a new and essentially Chicano poetic language and called on la raza to celebrate their heritage and to find their political voice. This second edition includes a new preface by the poet and reproduces the original illustrations by Judithe Hernández.
- ***Malaquías Montoya*** (A Ver series, volume 6)
 Working in a variety of media—from drawings and paintings to murals and the silkscreen prints for which he is best known—Malaquías Montoya has pursued a singular artistic vision for more than four decades. As a cofounder of the Mexican-American Liberation Art Front in 1968, his work inspired a generation of artists and activists. In this first major book on the artist, Terezita Romo offers a comprehensive exploration of Montoya's work.
- ***Carmen Lomas Garza*** (A Ver series, 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. Constance Cortez shows that through her art 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 Latino Theatre Initiative/Center Theatre Group Papers, 1980-1996*** (Chicano Archives Series, volume 4)
 Established in 1992 by Los Angeles's Center Theatre Group, the Latino Theatre Initiative sought to diversify audiences by diversifying theatrical programming. The program resulted in the production of eleven new main-stage plays at the Mark Taper Forum. Chantal Rodríguez presents the first extended historical account of the program.
- ***The Mexican Museum of San Francisco Papers, 1971-2006*** (Chicano Archives Series, volume 3)

The Mexican Museum of San Francisco was founded in 1975 by artist Peter Rodríguez to “foster the exhibition, conservation, and dissemination of Mexican and Chicano art and culture for all peoples.” Karen Mary Davalos traces the origins of the museum and explore how its mission has been shaped by its visionary artist-founder, local art collectors and patrons, Mexican art and culture, and the Chicano movement.

- ***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 American 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 2011-12 fiscal year. Most of these works—the originals are archived in the CSRC Library—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. Two briefs were published in FY 2011–12: *Undergraduate Student Responses to Arizona's "Anti-Ethnic Studies" Bill: Implications for Mental Health*, by Andrea J. Romero and Anna Ochoa O'Leary; and *Not Quite a Breakthrough: The Oscars and Actors of Color, 2002–2012*, by Russell K. Robinson, Su Li, Angela Makabali, and Kaitlyn Murphy.

CSRC Research Report

This occasional series, available only in electronic format, was launched in March 2003. One report was published in FY 2011–12: *Doss v. Bernal: Ending Mexican Apartheid in Orange County*, by Robert Chao Romero and Luis Fernando Fernandez.

CSRC Working Paper

This occasional series, also available only in electronic format, was launched in November 2011. One report was published in FY 2011–12: *Quantifying Hate Speech on Commercial Talk Radio: A Pilot Study*, by Chon A. Noriega and Francisco Javier Iribarren.

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 2011-12.

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 2011-12, five books and two issues of *Aztlán* had been copyrighted.

Editorial Board

NOTE: The editorial board changed during the fiscal year. Starting with Spring 2012, the editorial board was Rosina M. Becerra, University of California, Los Angeles; Arturo Vargas Bustamante, University of California, Los Angeles; Lisa García Bedolla, University of California, Berkeley; Laura E. Gómez, University of California, Los Angeles; Colin Gunckel, University of Michigan; Paula M. L. Moya, Stanford University; Vilma Ortiz, University of California, Los Angeles; Robert Chao Romero, University of California, Los Angeles; Maria Elena Ruiz, University of California, Los Angeles; María Josefina Saldaña-Portillo, New York University; José David Saldívar, Stanford University; Juan Sanchez, University of California, Los Angeles; John Phillip Santos, University of Texas, San Antonio; Marcelo M. Suárez-Orozco, New York University; Deborah R. Vargas, University of California, Irvine.

VI. RESEARCH

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 access for Spanish-speaking Latinos; Latinos and social security/economic security; and *L.A. Xicano*, a series of art exhibitions that opened in Fall 2011, ending at the end of Winter 2012. 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 Center for the Study of Women, the schools of Medicine, Dentistry, Nursing, and Public Health, and the Clinical and Translational Science Institute (CTSI).

Notable research projects, new and continuing, for 2011-12 were:

- *A New Latino Agenda: Realities on Aging, Diversity, and Latino Financial Security*
- *A Ver: Revisioning Art History*
- The Birth of our Art *Mural Conservation Project*
- *Blum's Initiative for the Study of Poverty and Health in Latin America*
- 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 Documents Project* (international)
- *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 Visiting Scholars Program
- IAC Graduate and Predoctoral Fellows Program and CSRC Graduate Internships

- Tamar Diana Wilson Fund (Urban Powery)
- Carlos Haro Education Fund (Education)
- Magdalena Morales Education Fund
- Guillermo Hernandez Memorial Fund (Spanish-language Culture)
- Los Tigres del Norte Fund (Spanish-language Music)
- 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, implemented the immunological component of this project. In the Fall 2011, the CSRC made public the findings from its first study on hate speech in the media. That project, *Quantifying Hate Speech on Commercial Talk Radio: A Pilot Study*, was funded by a 2008 grant from the Social Science Research Council (SSRC). This pilot generated a methodology to quantify hate speech occurrence in commercial talk radio (<http://www.chicano.ucla.edu/research/documents/WPQuantifyingHateSpeech.pdf>).

- ***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 has contributed to research, analysis, and reports on economic security for the Latino baby boomers. In FY 2011-12, the CSRC received a fourth subgrant for \$25,000 to help enhance previous relations with key advocacy organizations, conduct briefing sessions and a webinar, identify areas in the field that need to be addressed through new research, and develop a series of fact sheets related to research findings.

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

Principal Investigator: Chon A. Noriega, Professor, Film & Television
Graduate Participants: Ana Guajardo, World Arts and Cultures

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 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. In 2011-2012, the Joan Mitchell Foundation awarded \$20,000 dollars in support of the series, and *Malaquías Montoya* (2011) was published, receiving 2nd Place for Arts Book in English at the 2012 International Latino Book Awards.

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 (2011) .
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 2011-12 digitization of 45 rpm recordings continued. ***The Arhoolie Foundation's Strachwitz Frontera Collection of Mexican and Mexican American Recordings*** (Chicano Archives, volume 6), by Agustin Gurza, explores the Frontera Collection from different viewpoints, discussing genre, themes, and some of the thousands of performers whose recordings are archived. Essays by Jonathan Clark and Chris Strachwitz round out the volume.

- ***Chicano Education Research Project***

Principal Investigator: Carlos Manual Haro, CSRC

Graduate Research Assistant: Nadine Bermudez, PhD Student, Education

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, were obtained and continued to be processed in 2011-12 thanks to a grant obtained by the CSRC from the Haynes Foundation: "Documenting & Preserving the Post World War II Generation of Mexican Americans in Los Angeles," 2012-2014,

- ***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. Processing of these collections is done via funding from a grant obtained by the CSRC from the National Endowment for Humanities (NEH): “Documenting & Preserving the Post World War II Generation of Mexican Americans in Los Angeles,” 2012-15.

- ***LGBT/Mujeres Initiative***

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

Description: Through this project concluded in June 2012. Over the course of the grant from the Ford Foundation, the CSRC Library acquired and processed seventeen new LGBT and women’s collections, developed a guide/manual related to LGBT and women’s community archiving, conducted six conference presentations and workshops in six states, published one book and went into production on a second. Materials from other these and related collections were featured in four exhibitions during the Getty’s Pacific Standard Time initiative in Los Angeles -- at LACMA, the Fowler Museum at UCLA, the Museum of Contemporary Art, and the Museum of Latin American Art in Long Beach. The LACMA exhibit is now on display at Williams College Museum of Art. Efforts are underway to extend this project through new funding sources. The CSRC Library is also involved in a related project through the Center for the Study of Women.

- ***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 working session focused on the critical issue of health care access for Latinos with limited English-language proficiency, and brought together ten 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 took place during 2011-12. Currently, data analysis is taking place and a report will be forthcoming in the Fall 2012.

- ***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. Iribarren headed a study: *Community Engagement in Research Program (CERP) Instrument Implementation and Evaluation-A Mapping of the Social Network*. This resulted in a report mapping the social networks and collaborations between UCLA and community based partners collaborating in the CTSI enterprise. In addition, Iribarren is chairing a CTSI sub-committee dealing with the issue of universal consent for the participation in research from a community consultation perspective.

- ***Blum's Initiative for the Study of Poverty and Health in Latin America***

UC Regent Richard Blum provided monies for the creation of a cluster course for UCLA undergraduates dealing with the intersectionality of Latin America, poverty and health. This funding will finance a year-long series of courses targeting over 160 UCLA freshmen. CSRC assistant director Iribarren is one of four key developers and instructors in this cluster course initiative. In addition to the undergraduate students targeted, four graduate students will be playing key roles at both instructional and research levels.

- ***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 organized five exhibitions that were 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 were curated by Chon A. Noriega, Terezita Romo, and Pilar Tompkins Rivas, and one by art collector Armando Duron in partnership with CSRC Librarian Guerra. With more than 80 artists' works represented, these five exhibitions built 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 were complemented by three book publications by the CSRC Press, as well as a series of free public programs that spanned 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 well 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 190 grants and over 40 fellowships have been awarded by the ethnic studies ORUs to faculty and graduate students, representing 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

Since 2001, the CSRC has awarded 85 IAC grants, 41 to faculty and 44 to students, totaling \$268,902. The grant recipients represent over twenty departments.

IAC Grants since 2001

	2001–06	2006–07	2007–08	2008–09	2009–10	2010–11	2011-12	Total
Faculty Grants	17	5	4	4	3	3	5	41
Faculty Departments	11	4	4	3	2	3	4	9
Student Grants	20	6	4	2	5	7	1	44
Student Departments	20	4	3	2	3	7	1	14
Total Funds Awarded	\$130,394	\$33,023	\$26,700	\$25,000	\$20,000	\$33,785	\$31,000	\$299,902

Departments (faculty and student) represented: American Studies, Applied Linguistics, Chicana/o Studies, Clinical Psychology, Comparative Literature, Education, Library & Information Studies, Ethnomusicology, Film & Television, History, Indo-European Studies, , Law, Linguistics, Nursing,

Political Science, Public Health, Public Affairs, Psychology, Sociology, Spanish, Theater, Urban Planning, and Women's Studies

During 2011-12 the CSRC funded supported projects by five faculty and one graduate student representing four departments and/or professional schools. These projects will be conducted during the 2012-13 fiscal cycle. A total of \$31,000 was awarded in IAC research grants in 2011-12.

IAC Faculty and Graduate Student Grants (2011-12)

	IAC Grants
Faculty Grants	5
Faculty Departments	4
Graduate Student Grants	1
Graduate Student Departments	1
Total Funds Awarded	\$31,000*

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

*An additional \$2,500 from IAC funds were put on reserve to fund during the academic year other faculty or student research projects.

Awarded IAC Grants

There were twelve proposals submitted to the CSRC for 2011-12: six from faculty, and six from graduate students. These twelve applications requested a total of \$88,130. 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 2011-12 for next year)

Virginia Espino	UCLA Center for Oral History Research
Cesar Ayala	Sociology
Leo Estrada	Urban Planning
Ruben Hernandez-Leon	Sociology
Kelly Lytle-Hernandez	History

IAC Graduate Student Grantees (awarded in 2011-12 for next year)

Nazgol Ghandnoosh	Sociology
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Faculty Grants:

- Virginia Espino
UCLA Center for Oral History Research
Project: *Madrigal Vs. Quilligan Digital Archive* \$10,000 from IAC funds

This IAC grant provided supported for the creation of a curated digital archive of the Carlos Velez-Ibañez Sterilization Papers housed at the UCLA Chicano Studies Research Center archives. This collection is the only one existing focused on the 1970's sterilization of Mexican women at Los Angeles County-University of Southern California Medical Center and the subsequent lawsuit, Madrigal Vs. Quilligan. This work promises to create a model for other digital repositories holding ethnic studies collections.

- Cesar Ayala

UCLA Department of Sociology

Project: *Social, Political, and Legal Dimensions of Current Afro-Puerto Rican Race Formation*

\$3,500 from IAC funds

This IAC funding provided support to examine the interaction between the United States federal legal structures in relation to racial discrimination imposed on Puerto Rico, and Puerto Rican racial culture. A key goal of this project is the gathering of data pertaining to legal cases to illuminate the relative absence of racial discrimination litigation in Puerto Rico. The larger, long term aim of this project is to combine applicants' expertise in Political Science, Sociology, and Law to generate a complex analysis of the interaction of U.S. legal structures and Latin American racial systems.

- Leo Estrada

UCLA School of Urban PlanningProject: *Creating Base Line Data for Latino Majority Cities in California*

\$5,000 from IAC funds

This grant provided support to develop a data base of Latino cities to be used in future research projects. This project highlighted the fact that among sixty-three, 100,000 plus cities in California, ten have Latino majorities. In this demographic context, this project had as goal to develop a data base of these Latino-majority cities, collecting in the process the following information: governance systems, election systems, number of local elected city council members, number of appointed commissioners, budges, population since 1970, and basic information (including that pertaining to vulnerable populations)

- Ruben Hernandez-Leon

UCLA Department of Sociology

Project: *Return Migration, Skills Transfers and Social Mobility in the US-Mexico Migratory System*

\$5,000 from IAC funds

IAC funds provided support for data cleaning, re-coding, and analysis for a book by the PI dealing with return migration to Mexico, transfer of skills as well as social mobility in the context of the U.S.-Mexico migration system. In 2010, the PI and his collaborators conducted 200 interviews (out of or random sample) of non-migrants and return migrants in the large Mexican city of Leon, Guanajuato. They also conducted two case studies and 20

additional interviews with 20 returned migrants in the town of San Miguel de Allende. On the basis of some preliminary findings, this project advanced the concept of total human capital, including formal skills (e.g., education and language capital), combined with on-the-job work experience and non-technical, social, and interpersonal skills and qualities acquired over different stages of the migratory cycle.

- Kelly Lytle-Hernandez
UCLA Department of History
Project: *Jail Town" Los Angeles and the Rise of Mass Incarceration in the American West*
\$5,000 from IAC funds

IAC funds supported the mapping of the untold history of how Los Angeles became the world capital of incarceration, beginning in the U.S.-Mexico War (1846-1848). This aim of this project was to explore how the intersectionality between genocide, conquest, urbanization, immigration control, and the Jim Crow legacy turned black and brown men into the main subjects of mass incarceration in the West during the late-twentieth century. This research looked at the city of Los Angeles' investment in mass incarceration as an illustration of the history of race, migration, labor and citizenship in the West between the U.S.-Mexico War in 1848 and the War on Drugs in the 1980's.

Student Grants:

- Nazgol Ghandnoosh
Doctoral Student
UCLA Department of Sociology
Project: *Challenging Prolonged Punishment: Activism for California's Life-Term Prisoners*
\$2,500 from IAC funds

IAC funding of this project supported the applicant's dissertation efforts. Prior to her application for IAC funding, the applicant had already collected over 500 single-spaced pages of field notes and 40 interviews conducted with a group of low-income Mexican Americans, and African Americans organized against mass incarceration in South Central Los Angeles. Applicant had already conducted participant observation and 40 in-depth interviews. Funding was to support the applicant to conduct 10 additional interviews with prisoners associated with the above mentioned organization.

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 have included courses on Spanish-language songwriting, an oral history initiative, development of other collections

related to the history of Latin music in Los Angeles, a postdoctoral fellowship (with joint support through the IAC), and a book publication.

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 supports the collaborative efforts of the Center for the Study of Urban Poverty (CSUP) and the Chicano Studies Research Center (CSRC). In 2011-12, the fund supported two projects: *Theorizing the Experiences of Chicanas and Native American Women in Higher Education* (Bert Maria Cueva, Education), and *Substance Use in Latino Teens: Neurocognitive & Contextual Explanations of the Immigrant Paradox* (Guadalupe Bacio, Psychology).

Carlos Haro Education Fund

The Carlos Haro Education Fund was established at CSRC to support student research in education. This year, this fund supported one student project – *Theorizing the Experiences of Chicanas and Native American Women in Higher Education* (Bert Maria Cueva, Education) – which also received partial support from the Tamar Diana Wilson Fund.

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), 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– 06	2006– 07	2007– 08	2008– 09	2009– 10	2010– 11	2011-12	Total
Fellows and Visiting Scholars	21	5	7	9	9	9	10	70
Faculty Departments	16	4	6	8	8	6	4	22
Institutions	21	5	7	9	9	8	4	27

Home Departments: Anthropology, Art and Art History, Chicana/o Studies, Communications, 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

Abigail Rosas was CSRC's 2011–12 IAC Post-Doctoral Fellowship recipient. She received her doctorate in American studies and ethnicity from the University of Southern California. During the academic year she conducted archival research and prepared an article and a book for publication. Her research while at the CSRC concentrated on residents of South Central Los Angeles in terms of the "interrelated struggles of Latina/o and African American families constantly adapting to dramatic shifts in the economy, immigration policy, and race relations from the post World War II period to the present." A considerable part of her focus was on entrepreneurship, education, and health in order to illustrate the interconnected quality of Latino and African American families in South Central Los Angeles.

Other Visiting Scholars and Researchers

Julia Echeverría was a doctoral candidate in film studies at the University of Zaragoza in Spain. During her time at CSRC she worked on representations of catastrophes as a film genre, in support of her dissertation efforts.

Celestino Deleyto is as professor of film studies at the University of Zaragoza, Spain. A visiting scholar during the preceding academic cycle, during this year he continued with his research on representations of Latinos in film and other media.

Ramón García, a professor in the Department of Chicana/o Studies at California State University, Northridge, continued his research on the documentary photographer Ricardo Valverde (1946–1998) through the fall 2011. His research resulted in a monograph to be published by CSRC Press as a volume in the A Ver series.

Reynal Guillen holds a doctorate in history from UCLA, where he concentrated on the history of science. This academic year he conducted research, and develop programs that engage Los Angeles Chicana/o communities with science education and public outreach. In addition, Dr. Guillen was engaged in the processing of the SACNAS collection, acquired in the recent past by the CSRC and the American Indian Studies Center.

Carlos Haro, CSRC assistant director emeritus, continued his research into Chicano education and the history of Chicanos and the schools, oral histories, and comparative and international education. Haro is responsible for CSRC's annual Latina/o Education Summit series at UCLA, which assesses the critical issues facing Latina/os in the education pipeline from kindergarten through graduate studies.

Alvaro Huerta, PhD in the Department of City and Regional Planning at the University of California, Berkeley, continued his research on immigrant workers and their social networks during the academic year.

Lindsay Perez Huber, PhD in the UCLA Graduate School of Education and Information Studies, worked this year on a project that examines the perpetuation of nativism in California's education policies.

Sandra de la Loza, who holds a master's in fine art from California State University, Long Beach, continued her work this year as a member of the research team for L.A. Xicano and as featured artists of the exhibition *Mural Remix: Sandra de la Loza*.

Jennifer Rose Nájera, assistant professor in ethnic studies at the University of California, Riverside, was the IAC Post-Doctoral Visiting Scholar during the preceding academic year. During the Fall 2011, she worked on completing her revision of a book manuscript titled "The Borderlands of Race: Mexican Segregation in a South Texas Town."

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	Ana Guajardo David O'Grady Veronika Ferdman Raul Pacheco Pilar Tompkins Rivas	Graduate Assistant Graduate Assistant Graduate Assistant Visiting Scholar Graduate Assistant
132	225	Jenny Walters	Digital/Photographer Support
144	1590	Lizette Guerra Christopher Anthony Velasco Prescilla Arellano Sarai Carrillo Diana A. Grijalva Maria Murillo Patricia Valdovinos	<i>Non-Circulating Library</i> Librarian Getty Intern 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	Library Support	Collections Processing
181	151		Publications Fulfillment
183	147	Connie Garcia Heskett Darling Sianez Josue Reynaga	MSO/Financial Analyst Press Support Undergraduate Assistant
184	40	<i>Not applicable</i>	Storage
185	159		Computing Support

		Lap Fai Yu	Graduate Assistant
186	151	Mike Stone Visiting Scholars	Collection Processing Supervised Archival Research
188	147	Mike Stone	Collection Processing
190	44		Computer Tech Services
192	176	Carlos Haro Alvaro Huerta Alvaro Ochoa Serrano	Postdoctoral Fellow PhD Candidate/Visiting Scholar Visiting Scholar
193	381	Crystal Perez Fabian Duran Karla Lopez	Administrative Assistant Undergraduate Assistant Undergraduate Assistant
193A	119	Christopher Best	Development Director
193B	175	Francisco J. Iribarren	Assistant Director
194	156	Julie Eschevarria Karen Mary Davalos Celestino Deleyto	Visiting Scholar Visiting Scholar Visiting Scholar
196	75	<i>Not applicable</i>	Copier/Supplies
198	149	Maria-Elena Ruiz Rebecca Epstein	Associate Director Communication and Events Coordinator
199	182	Chon Noriega	Director
B02	197	<i>Not applicable</i>	Publications Storage
TOTAL			
23	5,524		
Office Space (excluding Library, conference room, and storage space)			
16	3,106		

VIII. 2011-12 ANNUAL REPORT APPENDICES

- I. Press *Aztlán* Tables of Contents (Two Issues), 2011-12
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Appendix III: Media Coverage 2011-12

2011-12 CSRC Press Coverage

(In reverse chronological order)

PDFs of all media coverage are available on the CSRC website: www.chicano.ucla.edu. Sample media coverage is included at the end of this appendix.

Review of *L.A. Xicano* catalog

Designates the exhibition catalog as “highly recommended” for college classes and general readers.

Choice, June 2012

“Artist Pays Homage to L.A.'s Unseen Workers”

Discusses art of Ramiro Gomez Jr., whose work is being digitally archived by the CSRC.

Los Angeles Times, June 4, 2012

City of Angles (review of *L.A. Xicano* catalog)

Review of five books on art in Los Angeles recommends L.A. Xicano as the “best point of entry”

Jennifer Doyle, *Art Journal*, Spring 2012

“Cardboard Street Art Documents the Undocumented”

Mentions the CSRC, which is archiving digital images of artist Ramiro Gomez Jr.'s art.

Departures (KCET blog), May 10, 2012

“L.A. Artist Plants Cardboard Cutouts of Migrant Workers Around Beverly Hills”

Quotes CSRC librarian Lizette Guerra about the art of Ramiro Gomez Jr.

The Informer (LA Weekly blog), May 10, 2012

“Artist Puts Fake Gardeners Near Clooney's House Before Obama Fundraiser”

The artist, Ramiro Gomez Jr., is donating digital images of his work to the CSRC's archives.

Colorlines, May 10, 2012

“Can Revamped ‘Corner Stores’ Change the Way a Community Eats?”

Discusses a study by a group of researchers that includes Alex Ortega, CSRC associate director.

UCLA Today, May 9, 2012

“Latino Street Artist Sparks Conversation About Labor in Beverly Hills”

Quotes CSRC librarian Lizette Guerra about the art of Ramiro Gomez Jr.

Colorlines, May 9, 2012

“Los Tigres del Norte Llegan a LA con energía renovada”

Discusses the CSRC's Frontera Collection, funded primarily by Los Tigres del Norte Foundation.

La Opinión, May 9, 2012

Review of *Malaquias Montoya*

Recommends *Malaquias Montoya*, volume 6 of the A Ver series, for college and research libraries
Choice, April 2012

“Twilight's Power Has Yet to Dim as Artists Pick Up Its Torch”
Quotes Harry Gamboa Jr. about his film *L.A. Familia*, which is available on the CSRC's DVD series
Los Angeles Times, April 29, 2012

“In East L.A., A Calm”
Article mentions the First Street Store mural, which was featured in *Mapping Another L.A.*
Los Angeles Times, April 28, 2012
Subsequently issued in the online edition as “Channeling a Voice of Eastside L.A.”

“Art and Development on Collision Path in East L.A.”
Article about the fate of the First Street Store mural, which was featured in *Mapping Another L.A.*
Eastern Group Publications, April 26, 2012

“Free to Be Biased”
Op-ed by Russell Robinson refers to his CSRC Policy Brief (2006) on bias in Hollywood casting.
Room for Debate (New York Times blog), April 25, 2012

“Studio Visit with Artist Dora De Larios 2012”
De Larios was featured in *Art Beyond the Hyphen*, one of the CSRC's L.A. Xicano exhibitions.
Chicano Art Movement, April 23, 2012

“Floricanto en Aztlán Reprint”
Announces the release of the CSRC's new edition of Alurista's first collection of poetry.
La Bloga, April 17, 2012

“Mapping Another L.A. - In Southern California, All Freeways Lead to Los Angeles”
An article about *The Goetz Map Guide*, which was featured in *Mapping Another L.A.*
Tidal Shift, April 14, 2012

“East L.A. Residents Claim Hollywood Depicts Latinos Solely in Stereotypes”
Quotes Chon A. Noriega about the movie roles typically offered to Latinos.
Huffington Post, April 11, 2012

“La vieja y la nueva generación”
Article about mural conservation mentions Sandra de la Loza's LA Xicano exhibition.
Notes on Looking, April 9, 2012

“UCLA Alumnus and UC Riverside Professor Juan Felipe Herrera Becomes California Poet Laureate”

Chon Noriega is quoted in this article about California's new poet laureate.
Daily Bruin, April 5, 2012

“First Round of Book Signings Announced for *Taco USA!*”
Gustavo Arellano's *Taco USA* will be launched at the CSRC Library with a book signing April 10.
Stick a Fork in It!, March 21, 2012

“Getty Gets NEH Grant to Organize Huge Contemporary Art Archive”
Mentions CSRC's new NEH grant for archiving materials on Mexican Americans' civic participation.
Culture Monster (*LA Times* blog), March 22, 2012; the posting was listed in “UCLA Headlines,” *UCLA News*, March 26, 2012

“East L.A. Mural 'A Story of Our Struggle' Endangered”
The mural was featured in one of the CSRC's L.A. Xicano exhibition, *Mapping Another L.A. Departures* (KCET blog), March 16, 2012

“PST, A to Z: 'Round the Clock' at Vincent Price Art Museum”
Includes a mention of one of the CSRC's L.A. Xicano exhibitions, *Art Along the Hyphen*.
Culture Monster (*Los Angeles Times* blog), March 16, 2012

“Rescuing the Stories Behind Latino Art”
CSRC contributed to the development of “Documents of 20th-Century Latin American and Latino Art,” the article's subject.
The New York Times, March 14, 2012

“Artists Return to Restore the Faded Glory of Boyle Heights Mural”
The conservators referred to slides from the CSRC's Nancy Tovar Collection of East L.A. Murals.
The Eastsider, March 12, 2012

“L.A. Xicano Exhibits Wrap a Banner Season for Chicano Art”
Notes that the CSRC project was “one of the most engaging aspects” of PST.
Public Spectacle (*LA Weekly* blog), March 7, 2012; the posting was listed in “UCLA Headlines,” *UCLA News*, March 8, 2012

“Latin American Art Springs Forth in California Museums”
Mentions LACMA's *Asco* exhibition for PST, which included materials from CSRC collections.
Los Angeles Times, March 4, 2012

“Jennifer Lopez and Marc Anthony Hope 'Q Viva! The Chosen' Translates”
Chon A. Noriega, CSRC Director, is quoted in this article on a reality show featuring Latino talent.
Los Angeles Times, March 3, 2012

“Don't Think It's Possible to See All of the Pacific Standard Time Shows? Well, It Is!”
Picks *L.A. Xicano* as one of the top Pacific Standard Time catalogs.
My Time (Pacific Standard Time Blog), March 2, 2012

“Unearthing the *Campeño*: Rethinking the Borders of Mexican-American Art in Ricardo Valverde's *Untitled Series*”
The CSRC Library houses the Richard Valverde Digital Image Collection.
Kappie Mintie, *May*, February 2012

“Academy Award Winners Haven't Included Latino Actors, Nonwhite Actresses in 10 Years”
Media coverage of CSRC policy brief on the lack of diversity among Oscar nominees and winners.
The Informer (*LA Weekly* blog), February 26, 2012

Other articles on this CSRC policy brief:

“And the Oscar Winner Is ... White (Mostly)”
Yahoo7 (from AFP), February 26, 2012

“No Acting Oscar in the Last Decade Has Gone to Latino, Asian, or Native American”
Colorlines, February 26, 2012

“Oscars Leaving Black American Blue”
Truth2Power, February 26, 2012

“Oscars 2012: Despite Halle and Denzel, Gold Mostly Eludes Nonwhites”
The Envelope: 24 Frames (*LA Times* blog), February 24, 2012

“National Hispanic Media Coalition to Poll Thousands about Hate Speech in Media”
Cites the CSRC's study on hate speech on commercial talk radio.
LatinHeat, February 22, 2012

“Mapping Another L.A.: The Chicano Art Movement”
Notes that the exhibition reveals how artists “navigated and imagined the social spaces of Los Angeles.”
ArtWeek LA, February 21, 2012

“Asco: Chicano Art Heroes”
Review of the LACMA exhibition, which features works from the CSRC's collections.
CalArts, Winter 2012 ([PDF](#))

“Local Rivera Dishes Art-Inspired Cuisine”
Article about a special menu offered at Playa and Rivera that was inspired by PST, including two works in CSRC's L.A. Xicano exhibitions.
Occidental Weekly, February 21, 2012

Other articles regarding the PST menu:

“Pacific Standard Time Secret Menu”

PST in LA, February 21, 2012

“Where Art Meets Cuisine: Pacific Standard Time's 'Art as an Appetizer' Menu at Playa and Rivera”

Caroline on Crack, February 13, 2012

“Pacific Standard Time at Playa: Food and Drink as Art”

Gourmet Pigs, February 12, 2012

“Art as an Appetizer: Secret Menu at Playa and Rivera Inspired by Pacific Standard Time”

Thirsty in LA, February 10, 2012

“Art as an Appetizer: Secret Menu at John Sedlar's Playa and Rivera”

Taste Terminal, February 9, 2012

“Pacific Standard Time's 'Art as an Appetizer' (aka Secret Menu at Playa and Rivera)”

Gastronomy, February 9, 2012

“Chef John Sedlar's Rivera and Playa Have a Secret ... Menu”

Street Gourmet LA, February 8, 2012

“Pacific Food Time: Art as an Appetizer”

Pacific Standard Time (blog), February 8, 2012

“Food and Drink as Art? Pacific Standard Time”

Bennievazquez177's Blog, February 8, 2012

“John Sedlar Creates Pacific Standard Time Menu at Playa, with Dishes Inspired by L.A. Art”

LA Weekly, February 6, 2012

“The Campaign Against Hate Speech”

Mentions the CSRC's collaboration with the National Hispanic Media Coalition.

Pasadena Sun, February 16, 2012

“Malaquias Montoya”

Review of *Malaquias Montoya* recommends it to “art students, activists, and those interested in popular art.”

Colonial Latin American Historical Review, Spring 2008 [sic]

“From the Ghetto to Graduate Studies”

An article by Alvaro Huerta about his educational journey.

The Daily Californian, February 6, 2012

“Book of Want' at the Chicano Studies Research Center Library”
Event announcement for a book reading and signing by author Daniel Olivas.
La Bloga, February 6, 2012

“Chicano Remix”
Review notes that *Mural Remix: Sandra de La Loza* is “refreshing and energizing.”
Open Space (SFMOMA), February 2, 2012

“Fowler Museum to Celebrate Chicano Culture with La Santa Cecilia and Patssi Valdez”
Announcement for event held in conjunction with *Mapping Another L.A.* and *Oscar Castillo*.
Daily Bruin, February 2, 2012

“Review: Four Los Angeles Exhibits”
Review of *Art Along the Hyphen* lauds its “deep insights ... into the American experience.”
Art For a Change, January 27, 2012

“Guide to the LA-Wide 'Pacific Standard Time' Art Exhibit”
Mapping Another L.A. is featured in this overview of new and continuing exhibits.
Best of LA (CBS Los Angeles), January 25, 2012

“Canon Busting”
Article about PST that focus on marginalized artists reviews *Art Along the Hyphen* and *Mapping Another L.A.*
Michael Duncan, *Art in America*, January 2012

“Pacific Standard Time”
Omnibus review is illustrated with works from *Mapping Another L.A.*
Frieze, January-February 2012

“Charlotte's First Baby of 2012 Sparks Anti-Latino Hate”
Article mentions the CSRC's report on hate speech on commercial talk radio.
Colorlines, January 24, 2012

“Forward Thinkers: Chon Noriega”
Profile of CSRC Director Chon A. Noriega.
California Forward, January 23, 2012

“*Mapping Another L.A.*”
Blog post by artist Ana Serrano.
OK Bye, January 21, 2012

“This Weekend at LACMA”
Last chance notice for *Mural Remix*.
Unframed: The LACMA Blog, January 21, 2012

“PST Review: *Mural Remix: Sandra de la Loza*”

Review of *Mural Remix*.

Leilah Bernstein, *Culture Files* (*Los Angeles Magazine*), January 19, 2012

“*Mural Remix* and the Los Angeles Mural Tradition”

Review of the CSRC's LA Xicano exhibition at LACMA.

Pacific Standard Times Blog, January 6, 2012

“Romney's Immigration Stance Will Hurt Him”

Op-ed piece by Alvaro Huerta, CSRC visiting scholar, notes Romney's statements on immigration.

Bellingham Herald, January 6, 2012

Also published as “Alvaro Huerta: Immigration Will Hurt Romney,” *limaohio.com*, January 6, 2012

“Pacific Standard Time” écrit l'histoire d l'art

The CSRC's exhibitions at the Fowler Museum are mentioned, and a photo from *Mapping Another L.A.* is featured.

Le Monde, January 3, 2012

2011

“Spotlight on Professor Maylei Blackwell”

Article about Blackwell's research; she is on the CSRC's Faculty Advisory Committee.

La Bloga, December 26, 2011

“A Year-End List for Los Angeles Murals”

Mentions *Mapping Another L.A.* and *Mural Remix*.

Departures (KCET blog), December 22, 2011

“Tere Romo and a Seven-Year Quest for *Art Along the Hyphen*”

Discusses the exhibition and its development.

Trading Posts (Autry Museum blog), December 22, 2011

“3 Jolting Pacific Standard Time Installations at LACMA”

Review of *Mural Remix*: *Sandra de la Loza*.

Lyle Zimskind, *LAist*, December 20, 2011

“Pacific Standard Time Week 12”

Includes a review of *Art Along the Hyphen*, illustrated with a work by Chavez.

Bangstyle, December 19, 2011

“Best of 2011 in Art: Christopher Knight”

An early evaluation of Pacific Standard Time's legacy showing *L.A. Xicano* in the illustration.

Los Angeles Times, December 18, 2011

“PST, A to Z: 'Art Along the Hyphen,' at Fowler Museum, 'Mural Remix' at LACMA”

Review of *Art Along the Hyphen: The Mexican American Generation*.
Culture Monster, December 15, 2011

“PST, A to Z: 'Mapping Another L.A.,' at Fowler Museum, 'Mural Remix' at LACMA”
Another plug for the *Mapping Another L.A.: The Chicano Art Movement* exhibition.
Culture Monster, December 15, 2011; *UCLA News*, December 16, 2011

“A Lot Is Happening at the UCLA Chicano Studies Research Center in December”
News about donations to the CSRC Library by Armando Durón and Patricia Correia.
La Bloga, December 12, 2011

“On View: 'Common Ground' at the American Museum of Ceramic Art”
Dora De Larios, whose work appears in *Art Along the Hyphen*, is featured in this article on a Pacific Standard Time exhibition.
Los Angeles Times, December 11, 2011

“Pacific Standard Time 2: L.A. Xicano”
Video about the CSRC's exhibitions for the Getty initiative.
RTVE.es, December 9, 2011

“Asco: Elite of the Obscure, A Reprospective Book Wins Award”
Chon A. Noriega contributed to this exhibition catalog.
WCMA Blog, December 8, 2011

“Neo-Pachukismo y Funk Tántrico”
Article about Ruben Guevara, whose papers are in the CSRC archive.
Milenio, December 7, 2011

“The MEX/LA Art Show: Five Things to Know”
Ruben Guevara, whose papers are in the CSRC archive, recommends *Mapping Another L.A.*
The Hollywood Reporter, December 4, 2011

“A Look Back at L.A.'s First Mexican American Artists”
Review of *Art Along the Hyphen*.
VCStar.com, December 2, 2011

“UCLA Holds First “Undocumented Event as Part of L.A. Xicano Public Programming Series”
Previews the CSRC's first Undocumented Event, featuring artists and the Mobile Mural Lab.
La Bloga, December 2, 2011

“Pacific Standard Time 2: L.A. Xicano”
Briefly reviews CSRC's exhibitions at the Fowler, the Autry, and LACMA.
RVTE.es, November 25, 2011

“Five Best Thanksgiving Artworks in L.A.”

Article illustrated with Harry Gamboa Jr.'s photo of Asco's *First Supper (After a Major Riot)* from the CSRC Library archive.
LA Weekly, November 24, 2011

“Angeleno Narratives in Autry's 'Hyphen’”
Review of *Art Along the Hyphen* at the Autry National Center.
Occidental Weekly, November 21, 2011

“‘Contested Visions’ Unveils Contrasting Histories of Colonial Latin America”
The LACMA exhibition is curated by Charlene Villaseñor-Black, chair of the CSRC Faculty Advisory Committee.
UCLA Today, November 21, 2011

“Naked Hollywood: Weegee at MOCA”
Article ties *Mural Remix: Sandra de la Loza* to Weegee's L.A. photography.
Artinfo.com, November 21, 2011

“Pacific Standard Time: L.A. Comes Into Its Own”
Overview of PST notes the contribution of the CSRC's Autry and Fowler shows.
Truthdig.com, November 21, 2011

“Pacific Standard Time: Week 8”
Article describes *Mural Remix*, one of the CSRC's LA Xicano exhibitions.
Bangstyle, November 21, 2011

“The UCLA Chicano Studies Research Center Develops Methodology to Measure Hate Speech on Talk Radio”
Comprehensive summary of the CSRC study on hate speech in commercial talk radio.
La Bloga, November 21, 2011 Posted as “Methodology Measures Hate Speech on Talk Radio,”
La Prensa San Diego, November 18, 2011

“A la búsqueda del “discurso del odio” en la radio de Estados Unidos”
Article discusses the CSRC study and efforts by NHMC to limit hate speech against Latinos.
BBC Mundo, November 16, 2011

“Robert Chavez Maintains His Sense of Humor”
Review of the artist's work in *Art Along the Hyphen*.
Trading Posts (Autry blog), November 17, 2011

“Taking the Measure of Talk Radio Racists”
Piece about the CSRC study and the related panel discussion at MALDEF.
La Bloga, November 15, 2011

“At Autry: Musicologists Rock Oldies”
Review of an *Art Along the Hyphen* event celebrating Chicano music.
La Bloga, November 15, 2011

“Taking the Measure of Talk Radio Racists”
La Bloga, November 15, 2011

“Study: Hate Speech on “John and Ken,” Dobbs Talk Radio?”
Reports on the CSRC study.
Orange County Register, November 14, 2011

“Q&A: On Immigrants and Immigration, When Does Talk Go Too Far?”
Alex Nogales of the National Hispanic Media Coalition discusses CSRC study.
Multi-American (NPR Blog), November 14, 2011

“Audience Response Day at the Fowler Museum”
Fowler survey reveals that *Mapping Another L.A.* imparts knowledge and pride.
Engine 29, November 10, 2011

“A New Pin on the Art Map”
Review of PST exhibition lauds *LA Xicano* as “eye-opening.”
Roberta Smith, *The New York Times*, November 10, 2011

“New UCLA Study Cites Anti-Latino/Anti-Undocumented Hate Speech by KFI Radio”
Article about the CSRC's study focuses on the findings for the *John & Ken Show*.
Liberal OC, November 10, 2011

“Report Calls Out Talk-Radio Hate Speech”
Article summarizes the CSRC report.
The Root, November 10, 2011

“UCLA Releases Study on Radio Hate Speech”
Article quotes Javier Iribarren, CSRC assistant director.
New America Media, November 10, 2011

“UCLA Study: John & Ken Radio Show Plagued by Anti-Latino Hate Speech”
Report about the CSRC study focuses on findings from *John & Ken Show*.
MarioWire, November 10, 2011

“Chon Noriega: Questioning the Questions”
Noriega, CSRC director, makes key points about art criticism.
Engine 29, November 9, 2011

“Detectan odio contra latinos en la radio”
Article about the CSRC study quotes Javier Iribarren, CSRC assistant director.
La Opinión, November 9, 2011

“Latin American Art Is Booming, But Museums Struggle to Attract Latino Audiences”
Mentions L.A. Xicano in conjunction with other exhibitions nationally.
Fox News Latino, November 9, 2011

“Methodology Measures Hate Speech on Talk Radio”

Report about the CSRC study quotes Chon A. Noriega, CSRC director.
Latino LA!, November 9, 2011

“Study Finds Hate Speech on Talk Radio”

Summary of the CSRC report; Chon A. Noriega is quoted.
Fox News Latino, November 9, 2011

“UCLA Study Finds KFI Hosts Guilty of Hate Speech”

Summary of the CSRC report on hate speech focuses on findings for the *John & Ken Show*.
Fishbowl LA, November 9, 2011

“UCLA Study Highlights *John & Ken Show*'s Anti-Latino and Anti-Immigrant Hate Speech”

Report about the CSRC study presents findings related to the *John & Ken Show*.
Media Matters for America, November 9, 2011

“Anti-Immigrant Talk Radio Rhetoric Is Analyzed in New UCLA Report”

Summary of the CSRC report on hate speech presents excerpts from the study.
Multi-American (NPR blog), November 8, 2011

“Documentan discursos de odio en la radio”

Article quotes Javier Iribarren about the CSRC report on hate speech.
Impre.com, November 8, 2011

“John & Ken Radio Show Plagued by Anti-Latino Hate Speech, UCLA Study Says”

Summary of the CSRC's report on hate speech focuses on findings for the *John & Ken Show*.
The Informer (*LA Weekly* blog), November 8, 2011

“UCLA and NHMC Release Report: Quantifying Hate Speech on Talk Radio”

Reports on the CSRC study, which it calls “groundbreaking.”
Latinos in the Industry, November 8, 2011

“UCLA Releases Study on Radio Hate Speech”

Article quotes Javier Iribarren about the CSRC report on hate speech.
Latin American Herald Tribune, November 8, 2011

“UCLA Study: Quantifying Hate Speech on Commercial Talk Radio”

Video of panel discussion on the CSRC study.
National Hispanic Media Coalition, November 8, 2011 ([video](#))

“CSUN Professor Paints Her Way Through Male-Dominated Art Industry”

Interview with Yreina Cervantez, whose work is shown in *Mapping Another L.A.*
Daily Sundial, November 7, 2011

“News Flash! Quantifying Hate Speech on Commercial Talk Radio”

Preview of the panel discussion on the CSRC study, to be held on November 8 at MALDEF.

LA Eastside, November 7, 2011

“*Mural Remix: Q&A with Sandra de la Loza*”

Chon A. Noriega speaks with Sandra de la Loza about her installation at LACMA.
The LACMA Blog, November 2, 2011

“Intramural Activity”

Discusses Sandra de la Loza's LA Xicano installation at LACMA, *Mural Remix*.
ARTNews, October 2011

“L.A. Artist Remixes Lost and Iconic Eastside Murals”

Reviews *Mural Remix: Sandra de la Loza*.
Adolfo Guzman-Lopez, *KCET.org*, November 1, 2011

“Review of *María Brito* and *Celia Alvarez Muñoz*”

Highly recommends both books and praises the A Ver series.
Woman's Art Journal, Fall/Winter 2011

“Fowler Event Diga Me! Celebrates Chicano Literature”

Previews an event held in conjunction with *Mapping Another L.A.* that featured Chicano writers.
Daily Bruin, October 26, 2011

“Shows Around the World”

Lists *Mapping Another L.A.* as one of ten weekly art picks.
Artinfo.com, October 25, 2011

“Pilar Tompkins Discusses the Exhibition *Mapping Another L.A.: The Chicano Art Movement* at the Fowler Museum”

Co-curator Pilar Tompkins Rivas discusses artists and works in the exhibition.
For Your Art, October 24, 2011

“A Visual Mash-up of Chicano Muralism at Los Angeles County Museum of Art”

Description of *Mural Remix: Sandra de la Loza*.
Artdaily, October 18, 2011

“L.A. Xicano”

Mentions *Mapping Another L.A.*.
History in the City, October 18, 2011

“*Mapping Another L.A.* Traces City's Chicano Art Movement”

Article focuses on *The Birth of Our Art*, a mural exhibited in *Mapping Another L.A.*.
Daily Bruin, October 17, 2011

“Arte inédito”

Article about *Art Along the Hyphen* quotes Chon Noriega and curator Tere Romo.
La Opinión, October 11, 2011

“L.A. Artists Are from Mars”

The exhibition catalog for L.A. Xicano is recommended as one of five Pacific Standard Time catalogs that “help make sense of our unruly city.”

L.A. Weekly, October 7, 2011

“Calendar listing for *Mapping Another L.A.* features a work by Magu.”

C-Monster, October 13, 2011

“L.A. Xicano Exhibits Open”

Announcement for the CSRC's exhibitions.

Amigo805, October 11, 2011

“L.A. Xicano”

Previews the five L.A. Xicano exhibitions.

La Bloga, October 10, 2011

“Oscar Castillo L.A. Xicano Foto Exhibit: Icons of the Invisible”

Article about the exhibition opening and conversation between Castillo and Harry Gamboa Jr.

La Bloga, October 10, 2011

“Will Pacific Standard Time Rewrite L.A.'s Place in Art History?”

Chon A. Noriega notes that the long-term influence of PST will be on research.

Artinfo, October 7, 2011

Libros Schimbros: L.A.'s Unsung Hometown Oracles

Mentions the CSRC's new Friends of the Library program and the opening of *Chican@s Collect*.

La Bloga, October 3, 2011

“Pacific Standard Time: An L.A. Art Story”

Article discusses work of Dora De Larios, who is featured in CSRC's *Art Along the Hyphen* exhibition.

Edward Lifson, *NPR Weekend Edition*, October 1, 2011

“L.A. Stories”

Chon A. Noriega comments on the importance of the PST exhibitions.

ARTnews, October 2011

“An LA Chicano Artist's Best Friend: Chon Noriega”

Summarizes the support CSRC Director Noriega gives to Chicano artists.

¿*Chicano y que?*, September 30, 2011

“PST, A to Z: Icons of the Invisible: Oscar Castillo, Fowler Museum”

Article about the CSRC exhibition features three photos from the show.

Culture Monster, Los Angeles Times, September 29, 2011

“Public Art on the Rise in Los Angeles”

A mural co-commissioned by the CSRC for PST is mentioned in this article.
The Art Newspaper, September 30, 2011

“The Autry Presents the Mexican American Generation of Artists”
Discusses life and work of each of the six artists in the CSRC exhibition.
Art Knowledge News, September 29, 2011

“The City of Dreams ... and Shoes”
An essay by Chon A. Noriega about Chicano art, Chicano artists, and the L.A. Xicano exhibitions.
Tate Etc., Autumn 2011

“L.A. Chicano Life during the '70s Will Be in a New Exhibit at Fowler Museum”
Article on *Icons of the Invisible* quotes Colin Gunckel and Chon Noriega on Oscar's life and work.
Daily Bruin, September 26, 2011

“Pacific Standard Time Comes Early to Los Angeles”
Calendar listing about PST features Castillo's photo of a 1947 Chevy.
San Francisco Chronicle, September 25, 2011

“Pacific Standard Time: UCLA Turns Back Clock to Birth of L.A. Art Scene”
Article about PST events at UCLA features three works that appear in L.A. Xicano exhibitions.
UCLA Today, September 23, 2011

“Shifra Goldman Dies at 85; Champion of Modern Mexican Art”
Quotes Chon Noriega on the art historian's importance to the study of Chicano art
Los Angeles Times, September 19, 2011

“Lesser-Known Artists Are Poised for a Breakthrough”
Chon Noriega discusses the Oscar Castillo exhibition at the Fowler Museum
Los Angeles Times, September 18, 2011

“Pacific Standard Time Makes a Bid for L.A. in Art History”
Article features a photo by Oscar Castillo, from the exhibition at the Fowler Museum
Los Angeles Times, September 18, 2011

“Con Safo Artists Bring El Movimiento to Canvas”
Review of CSRC book about the art group Con Safo
San Antonio Current, September 14, 2011

“Icons of the Invisible”
Posting about *Icons of the Invisible*: Oscar Castillo
Pas un Autre: Daily Journal of Arts and Culture, September 13, 2011

“Modern Art Notes: Some Pacific Standard Time Highlights”
Notes that Mapping Another L.A. is a “spectacularly overdue show.”
ARTINFO.com, September 9, 2011

“Executive Rounds Appreciated”
Carlos Haro, CSRC assistant director emeritus, is featured in this article about patient care.
Heartbeat, September 2011

“Robert Wilson to Revisit '77 L.A. Performance Piece at REDCAT”
Previews Pacific Standard Time events, including a mural—commissioned by the CSRC, the Fowler, and LACMA—that will be painted at LACMA by Willie Herron.
Los Angeles Times, August 18, 2011

“Out”
Article about Pacific Standard Time, featuring a photo of Chon A. Noriega, CSRC director
KCET.org, July 27, 2011

“Magú Luján Dies at 70”
Obituary for Gilbert Magú Luján quotes Chon A. Noriega, CSRC director
Los Angeles Times, July 26, 2011

“New Exposure for Chicano Art”
Illustrated article about L.A. Xicano features quotes Chon Noriega.
Think Mexican, July 22, 2011

“Fowler Museum to Host Two Exhibitions about History of Chicano Art in Los Angeles”
Article describes the two L.A. Xicano exhibitions at the Fowler Museum and quotes Chon Noriega.
UCLA Newsroom, July 20, 2011; also appeared in *My Science*, July 20, 2011

“Mexican Stars, Hollywood Dreams”
Article about the growing number of Mexican actors in Hollywood quotes Chon A. Noriega.
Los Angeles Times, July 10, 2011

Rep. Roybal-Allard Co-Hosts Briefing Entitled “Reframing the Generational Divide: Baby Boomers vs. Young Chicanos”
Chon A. Noriega was a panel member for a congressional briefing on Latino baby boomers.
Press release, July 7, 2011

“*Art Along the Hyphen: The Mexican American Generation*”
Article about the CSRC exhibition at the Fowler Museum at UCLA quotes Chon A. Noriega
Tradición, July 2011



NEWS RELEASE

FOR IMMEDIATE RELEASE
June 2012

Contact: Anne Hartman
312.606.0722 or ahartman@archivists.org

The Chicano Studies Research Center Receives Diversity Award from the Society of American Archivists

CHICAGO—The Chicano Studies Research Center (CSRC) at the University of California, Los Angeles, is the first recipient of the Diversity Award given by the Society of American Archivists (SAA). The award will be presented at a ceremony during SAA's Annual Meeting in San Diego, August 6–11, 2012.

The award recognizes an individual, group, or institution for outstanding contributions in advancing diversity within the archives profession, SAA, or the archival record. The award is given based on the long-term impact on improving and promoting diversity as defined in the SAA Statement on Diversity.

For more than 40 years, CSRC has been at the forefront of collecting and providing access to archival material reflecting the rich history of the Chicano population in the Los Angeles and Southern California area. The Chicano Studies Research Center's significant achievements in activism, education, outreach, publication, and service on pressing issues facing the Chicano and Latino communities are truly exemplary. The Award Committee was especially impressed with the quality and extent of collaborative projects, the focus on education in the community, and the support provided to UCLA's Department of Information Studies to broaden students' experiences working with diverse and grassroots communities. The Center and its staff carry out the kinds of activities that are so important to diversifying the archival record and the profession.

One nominator wrote, "The staff of the CSRC has shown exemplary dedication, innovation, passion, and energy in meeting its vision."

-30-

Founded in 1936, the Society of American Archivists is North America's oldest and largest national archives professional association. SAA's mission is to serve the educational and informational needs of more than 6,000 individual and institutional members and to provide leadership to ensure the identification, preservation, and use of records of historical value. For more information, visit www.archivists.org.

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Study Finds Hate Speech On Talk Radio

Published November 09, 2011 | Fox News Latino

Two conservative talk radio programs in the U.S. used hate speech to demean foreign nationals and racial, ethnic and religious minorities, according to a preliminary report by UCLA.

The two radio programs — "The Savage Nation," a national show, and "The John and Ken Show," a Los Angeles-based program — were chosen because conservative talk radio accounts for 91 percent of total weekday talk radio programming, according to UCLA Chicano Studies Research Center director Chon Noriega, a UCLA professor of cinema and media studies, and Francisco Javier Iribarren, the center's assistant director.

"Using this definition of hate speech, the study found 334 instances of hate speech in just 80 minutes of programming," Noriega said, according to a UCLA news release. "These statements were then separated into four different types of hate speech." The four types are characterized as dehumanizing metaphors, flawed argumentation, divisive language and false statements.

[summary]

The dehumanizing metaphors evoked themes of warfare, heroism, biblical characters, criminality to name a few, while the flawed argumentation included ad hominem statements, guilt by association, and hidden assumptions or missing premises. The study also found that the hosts used false statements - such as simple falsehood, exaggerated statement or decontextualized facts - to validate their points and to promote public opinion.

One example cited in the study comes from "The John and Ken Show" and concerns a statement about the city of San Francisco's "sanctuary policy" for undocumented immigrants: "And this all under the Gavin Newsom policy in San Francisco of letting underage illegal alien criminals loose," the press release states the show said.

Gavin Newsom is the current lieutenant governor of California and former mayor of San Francisco.

Researchers claim the statement used false facts as the sanctuary policy preceded Newsom's tenure as mayor and neither Newsom nor the sanctuary policy supports "letting underage illegal alien criminals loose."

Researchers also said that the show used divisive language by claiming that undocumented youth and their perceived supporters were depicted as a threat to San Francisco citizens, which sets up an "us versus them" opposition.

For the study, five UCLA undergraduate and graduate students examined transcripts of one 40-minute, uninterrupted segment from each of the two programs.

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<http://latino.foxnews.com/latino/news/2011/11/09/conservative-talk-radio-uses-hate-speech-study-finds/>

Los Tigres del Norte llegan a LA con energía renovada

Los Tigres del Norte, que actúan en LA el sábado, siguen en lo más alto sin dejarse vencer



Los Tigres del Norte Los Tigres del Norte se presentan como parte de la serie de conciertos de LéaLA . AP

Lucero Amador-Miranda / lucero.amador@laopinion.com | Desde hace un tiempo, Los Tigres del Norte dejaron de ser una agrupación propia de los bailes *populachos* y sus canciones llegaron hasta las universidades para ser estudiadas como parte de un contexto social.

Pero esa trascendencia no terminó ahí.

En Estados Unidos, sobre todo, la agrupación comenzó a pisar escenarios tan solemnes como el Walt Disney Concert Hall de la ciudad.

Y ahora -como ya lo habían hecho hace tres años en la Feria del Libro de Guadalajara junto al escritor español Arturo Pérez Reverte-, forman parte de la serie de conciertos de la

segunda feria del libro en español local, LéaLA, este fin de semana.

"A través de nuestra carrera hemos tratado de ubicar al grupo en todos [los] niveles, no sólo en bailes populares", explicó a *¡holaLA!* Jorge Hernández, voz principal, acordeonista y "Jefe de Jefes" -como lo llaman- de Los Tigres del Norte. "Estamos también en universidades en donde puedan visualizarse las canciones a través de diferentes formas de educación".

En muchas de sus canciones, el grupo le ha cantado a la emigración, muy especialmente a la indocumentada, pero también son sobresalientes sus corridos, que con el tiempo se transformaron en los controversiales y populares *narcocorridos*.

"Nosotros llevamos un mensaje importante de la problemática que vivimos los mexicanos, pero también los latinos como emigrantes, porque conocemos bien los países latinoamericanos", comentó Hernández.

"A través de nuestras canciones dejamos ver su forma de pensar y de decir las cosas", expresó.

La influencia de su música ha logrado que la agrupación formada por los hermanos Jorge, Hernán, Eduardo y Luis, y su primo Óscar, sea un importante referente de intelectuales, al analizar el fenómeno social de la migración en este país y el aspecto, también social, de la problemática mexicana con los carteles de la droga, a través de los *narcocorridos*.

En 2000, la agrupación creó La Fundación Los Tigres del Norte, con el propósito de fomentar una mayor apreciación y la preservación de las tradiciones musicales folclóricas tanto mexicanas como mexicoamericanas.

El Centro de Investigación de Estudios Chicanos de la Universidad de California en Los Ángeles (UCLA), fue el primer beneficiado de la fundación, cuando le fue entregada una donación monetaria para digitalizar 32 mil grabaciones de una colección de música mexicana grabadas en diferentes épocas.

"Esperábamos esta feria [LéaLA] desde hace mucho tiempo, cuando recién nos dijeron que se realizaría aquí, y ahora se nos da la oportunidad de compartir con ellos [los organizadores] estos momentos tan bonitos", comentó el intérprete de *La Granja* vía telefónica desde Las Vegas, antes de una de sus presentaciones.

La consagración del grupo, ganador de múltiples premios Grammy, que sigue conquistando nuevas generaciones, ha logrado opacar el desgaste vocal que tanto Hernán como Jorge, han tenido en algunas de sus presentaciones.

"Hemos trabajado mucho en el último año y medio y de repente el cansancio nos alcanza y como seres humanos no andamos al cien por ciento como quisiéramos", justificó Hernández.

Descartó que el desgaste voz evidente, sobre todo en su hermano Hernán, se deba a un problema de salud.

"Yo creo que en el momento que hubiera algún problema médico, inmediatamente le pediría que se atendiera. Pero sus cuerdas [vocales] están bien... Sufrimos cuando no podemos estar al cien por ciento, pero en esta presentación [en LA] trataremos de que esté todo bien", expuso el *Jefe de Jefes*.

Como parte de la serie de conciertos dentro de LéaLA, también se presentarán Gloria Trevi, el viernes, y Calle 13, el domingo.

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Immigration

L.A. Artist Plants Cardboard Cutouts of Migrant Workers Around Beverly Hills; Nobody Notices

By [Simone Wilson](#) Thu., May 10 2012 at 3:15 PMCategories: [Immigration](#)

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OK, we're sort of kidding about nobody noticing.

But in [a video for ColorLines.com](#), L.A. painter **Ramiro Gomez**' new immigration-themed project on the Westside -- in which he plants cardboard cutouts of migrant workers on lawns, sidewalks and construction sites throughout Beverly Hills -- the cutouts quickly blend with the landscape, and the folks walking by don't seem particularly startled. And really, that's the point:



ColorLines

Nothing to see here...

Gomez, a male nanny who commutes from East L.A., is commenting on the fact that we so often drive by the humans who keep our West Coast paradise running without a second thought, much less a "Thank you."

An archivist at the UCLA Chicano Studies Research Center tells ColorLines, "Often these sectors of the labor force become invisible--we're used to them attending our gardens, taking care of our kids, cleaning our homes."

In [a followup with KCET](#), the artist describes the average shelf-life of a cutout:

The pieces usually stay up for 24 hours before someone nabs them, and [Gomez] writes his contact information on the back so people can let him know where the art winds up. "The valet man lasted for four days," says Gomez. "But so far, no one has emailed me on any of pieces."

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TODAY'S DEAL



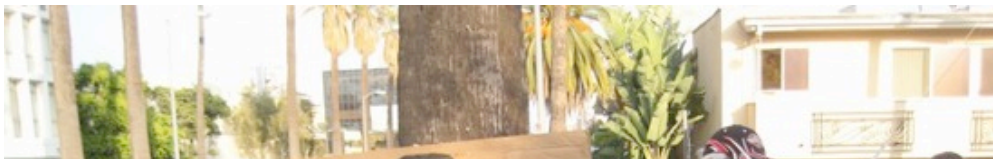
Here's his video interview, which we're pretty sure ends with Gomez blasting Amanda Miguel along Santa Monica Boulevard. Awesome.

This morning, in hopes of some high-profile viewership, Gomez has reportedly been setting up pieces along [President Obama's expected motorcade route](#) -- and the president would be wise to take notice. Obama may be in the clear with slow-jammin' hipster youth and the LGBT community (for now), but his harsh immigration policy has made him less than popular with a growing Latino voter base.

Here are a couple of Gomez' installations, past and present, via street-art blogs [LA Taco](#) and [Melrose and Fairfax](#):



Melrose and Fairfax



LA Weekly on Facebook

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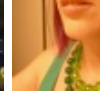
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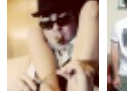
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Gomez also sometimes paints the workers directly onto fancy magazine ads. Here are some of our favorites from that collection, as posted to his "Happy Hills" blog. [Many more where these came from.](#)



Ramiro Gomez



Ramiro Gomez



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Ramiro Gomez

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November 10, 2011

A New Pin on the Art Map

By **ROBERTA SMITH**

LOS ANGELES — The postwar art of Southern California is a house with many mansions, a great number of which are now open for viewing. I refer of course to the cacophonous, synergistic, sometimes bizarre colossus of exhibitions known as “[Pacific Standard Time: Art in L.A. 1945-1980](#),” which is rampant throughout the Los Angeles region.

It sharply divides our knowledge of postwar art — not just Californian but American — into two periods: before and after “Pacific Standard Time.” Before, we knew a lot, and that lot tended to greatly favor New York. A few Los Angeles artists were highly visible and unanimously revered, namely Ed Ruscha and other denizens of the Ferus Gallery, that supercool locus of the Los Angeles art scene in the 1960s, plus Bruce Nauman and Chris Burden, but that was about it. After, we know a whole lot more, and the balance is much more even. One of the many messages delivered by this profusion of what will eventually be nearly 70 museum exhibitions is that New York did not act alone in the postwar era. And neither did those fabulous Ferus boys.

Los Angeles may have entered the postwar years with little to speak of in the way of a contemporary art world, but within a decade it was more than making up for lost time. The oft-cited litany of factors contributing to this explosion of art making includes the region’s light, the spaciousness, the cheap rents, Hollywood, the aerospace industry, the car culture, a handful of groundbreaking exhibitions in the ’60s at the Pasadena Art Museum, and the increasingly influential art schools. (There were also the harsh, sometimes galvanizing inequities of the city, especially as experienced by those living in the ghettos and barrios of South Central and East Los Angeles.)

Today Los Angeles has museums and galleries galore, and generations of artistic talent to showcase. And above all — and above it all — it has the Getty Center, on its Brentwood hilltop, which underwrote the project to the tune of about \$10 million. Parceled out, the Getty’s largess enabled scores of institutions to mount exhibitions excavating and retrieving one portion or another of the area’s rich recent cultural past.

During my 5 days here I crammed in about 10 days’ worth of art viewing, with visits to some 35 shows in museums, alternative spaces and a few of the commercial galleries that joined the fray.

It was like moving among linked sites on a real-world information superhighway. Exhibitions veered from dense displays of archival documents to elegantly spacious presentations of artworks, all complementing, amplifying and contradicting one another, highlighting the contributions of African-American and Mexican-American artists, the effects of feminism and the proliferation of art forms like assemblage, ceramics and photography. Certain artists and events put in repeat appearances, seen from new angles or within different narratives. And amid it all, a few overarching ideas emerged.

THE CENTER CANNOT HOLD

The great thing about “Pacific Standard Time” is that as more and more institutions got involved, the Getty loosened its grip, and the project morphed into something whose revelations no one could have predicted. But both the older, neater version of Los Angeles’s postwar art history and hints of the messier one emerging from the surrounding shows are encapsulated in the Getty’s own [“Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture 1950-1970.”](#) In a highly compressed fashion (read: crowded, too small and weirdly canonical), the show rehearses the well-known (read: too white and too male) ’60s narrative of found-object assemblage, sleek, abstract Finish Fetish sculpture painting, Pop Art and illusionistic Light and Space work, adding some new twists to the story.

In the first gallery the narrative backs up to the late 1950s, reviewing the alacrity with which ceramics artists like John Mason, Peter Voulkos, Ken Price and Henry Takemoto responded to the liberating scale and gesture of Abstract Expressionism in aggressive, often monumental clay sculptures and reliefs, even as some painters, like John McLaughlin, emphatically ignored it, fashioning pristine atmospheric geometries that set the stage for the Light and Space generation.

The show goes on to establish that assemblage was, from the start, a mixed-race endeavor, pursued by white artists like Ed Kienholz, Wallace Berman and Llyn Foulkes, but also by black ones like Melvin Edwards, Ed Bernal, Noah Purifoy and Betye Saar (as well as the Japanese-American Ron Miyashiro). Next the Finish Fetish section includes a decoratively painted car hood from 1964 by the feminist pioneer Judy Chicago. The show continues to the brink of Conceptual Art with a painted word painting from the late 1960s by John Baldessari and concludes with a photograph of Simon Rodia’s Watts Towers, whose mosaic-covered spires are a monumental ode to outsider art and assemblage.

For an illuminating footnote to the Getty show, [“Artistic Evolution: Southern California Artists at the Natural History Museum of Los Angeles County, 1945-1963,”](#) a small exhibition at the Natural History Museum of Los Angeles County in Exposition Park, celebrates the annual juried art shows for local artists held there starting in the 1940s. Just about everyone who became anyone submitted work; the sampling here includes little-known early Abstract Expressionist paintings by

Robert Irwin and Mr. Baldessari.

DEEPER AND WIDER

Other shows enlarge upon the different aspects of the Getty show with visionary force. Distributed among the three sites of the Museum of Contemporary Art San Diego, the impeccable [“Phenomenal: California Light, Space, Surface,”](#) traces the dematerialization of Finish Fetish sculpture into the perceptual etherealities of Light and Space art. It includes a capsule survey of Larry Bell’s early progress from geometric painting to glass-box sculptures, as well as the luminous paintings and installations of Douglas Wheeler and Mary Corse and the translucent resin sculptures of Helen Pashgian and DeWain Valentine. And, in a narrow corridor piece by Mr. Nauman, light and space turn psychological and claustrophobic. It certainly doesn’t hurt that the museum’s main building, in La Jolla, sits on the edge of the light and space of the Pacific.

A visionary power of a gritty, urban sort permeates [“Now Dig This: Art and Black Los Angeles, 1960-1980,”](#) a beautiful show at the Hammer Museum at the University of California, Los Angeles. This exhibition examines the rich art scene that emerged in the early 1960s in South Central, revealing how a host of mostly but not always black artists explored assemblage’s special capacities to fuse medium and message, in some cases inspired by the trauma of the 1965 Watts riots.

Mr. Edwards’s fierce welded scrap assemblage-sculptures are seen again here, as are Ms. Saar’s poetic recyclings of image and object, joined by the efforts of a dozen or so more artists, including the macabre doll-like sculptures of John Outterbridge, and the brooding reliefs of Alonzo Davis. The exhibition also reveals how assemblage was further transformed in the early 1970s by performance-oriented installations of found objects by Senga Nengudi, Maren Hassinger and David Hammons.

The Hammer show is itself placed in even broader context by [“Places of Validation,: Art and Progression,”](#) at the California African American Museum, back in Exposition Park. Its nearly 90 artists include half of those at the Hammer, with especially impressive pieces by Mr. Hammons and Mr. Purifoy.

(An apotheosis of assemblage as medium and message is on view at the Los Angeles County Museum of Art, in Kienholz’s wrenching, incendiary “Five-Car Stud” made from 1969 to ’72. The stark nighttime tableau of life-size figures and real cars, which depicts the castration of a black man by six white men while Delta blues plays on the radio of the victim’s pickup truck and, inside it, his white female companion looks on in horror. The piece was exhibited previously only once, at the 1972 “Documenta 5” in Germany.)

Southern California is showcased as an epicenter of feminist art in [“Doin’ It in Public: Feminism](#)

and [Art at the Woman's Building](#)" in a cavernous gallery at the Otis College of Art and Design near Los Angeles Airport. A deluge of mostly archival material — pamphlets, broadsheets, posters, documents, photographs, videos — with only occasional artworks, its main focus is the evolution of consciousness and collective spaces that culminated in the Woman's Building, founded in Los Angeles in 1973 by Judy Chicago, the designer Sheila Levrant de Bretteville and the art historian Arlene Raven. That, and the array of further activism, feminist art and outreach programs that the Woman's Building fostered during its 18-year existence. This is the kind of show that I once would have said would make a better book than exhibition, and it comes with two very fine volumes. But nothing beats wading through the array of documentary evidence for a visceral sense of the passions, hard work, ingenuity, commitment and very real changes that these women wrought.

FORM AND FUNCTION

While prominently placed at the Getty, ceramics had only a few echoes among the "Pacific Standard Time" shows that I saw — but that will soon change. "[Common Ground: Ceramics in Southern California, 1945-1975](#)," opening on Saturday at the American Museum of Ceramic Art in Pomona, with some 300 variously functional, abstract and decorative works by around 50 artists. And among the second wave of shows opening in January is the more focused "[Clay's Tectonic Shift: Peter Voulkos, John Mason and Ken Price](#)" at Scripps College in Claremont, accompanied by a catalog that traces the Ferus Gallery's often ignored promotion of ceramic artists like Mason in the late '50s.

Ceramics do have one stunning moment in the current lineup: [the survey of the potter Beatrice Wood](#) (1893-1998) at the Santa Monica Museum of Art. A confidante of Marcel Duchamp during his New York Dada days in the late 1910s, Wood moved to Los Angeles in 1928 and gravitated slowly to clay. In an instance of late blooming that more or less coincided with the growth of studio ceramics in Southern California, she became a potter of distinction, reaching maturity in the 1960s with clunky lusterware chalices and goblets. Their brash yet subtle iridescent surfaces look spectacular beneath the Santa Monica museum's skylights. Wood's indifference to the niceties of craft give her forms a roguish humor and sculptural force comparable to those of the Italian modernist Lucio Fontana's (quite different) works in clay. Meanwhile functional ceramics as well as the sculptural kind are plentiful in "[California Design 1930-1965: 'Living in a Modern Way'](#)" at the Los Angeles County Museum of Art, where a wall label notes Voulkos's influential (and controversial) pronouncement in the 1950s that his efforts were art, not craft. The design-theme equivalent of the Getty show, this dense, meandering homage to California's considerable influence on American lifestyle also encompasses furniture, textiles, fashion, industrial and graphic design as well as the emblematic living room of Charles and Ray Eames, available in its entirety because the Eames house-museum in Pacific Palisades is undergoing restoration.

The onslaught of the county museum show finds a highly focused counterpoint in “[Eames Words](#)” at the fledgling Architecture and Design Museum, in a climate-control-free storefront across the street. All but devoid of art, the show succeeds on sheer curatorial imagination. With quotations from the Eameses displayed across walls, a few films and some alluring displays of everyday objects and raw materials, it is like being inside the designers’ heads.

VIVA MÉXICO

Five eye-opening exhibitions that together highlight the work of Mexican-Americans — as well as the Mexican influence on the region’s visual culture — suggest that one of the richest veins running through postwar Southern California art is the Mexican-American one. And still these shows leave you with the suspicion that the surface has barely been scratched.

At the Autry National Center in Griffiths Park, “[Art Along the Hyphen: The Mexican-American Generation](#)” is devoted to mostly realist painting and sculpture by six Angeleno artists (from three generations, actually). The works range in date from 1906 to the 1970s, with high points including the beautifully reserved still lifes of Eduardo Carrillo (1937-1997).

At the Fowler Museum at the University of California, Los Angeles, the photographs of Oscar Castillo offer a stirring photojournalistic account of Mexican-American life in Los Angeles in the 1970s, while “[Mapping Another L.A.: The Chicano Art Movement](#)” sweeps through paintings, drawings, mural art, political posters and punk music. It also includes Asco, the subversive Chicano collective of the 1970s, whose founding members — Harry Gamboa Jr., Willie Herrón, Gronk and Patssi Valdez — dissented from the more decorous and familiar forms of Chicano art with openly rebellious hit-and-run street performances and other actions.

Asco really gets its due in the Los Angeles County Museum of Art’s “[Asco: The Elite of the Obscure](#),” where its combination of incisive satire, attitude and style is preserved in images that presage post modern set-up photography and appropriation art. And the artists of Asco also figure, both collectively and individually, in the amazing if disjointed “[MEX/L.A.: ‘Mexican’ Modernism\(s\) in Los Angeles, 1930-1985](#)” at the Museum of Latin American Art, which was established 15 years ago in a former bowling alley in Long Beach. Opening with a fabulously customized lowrider from 1970 by Jesse Valdez Jr., this exhibition reaches back to before World War II with drawings by Mexican muralists José Clemente Orozco and David Alfaro Siqueiros.

Its wide net includes all kinds of artists influenced by Mexican culture (Frank Lloyd Wright, the Eameses, Walt Disney), and encompasses the photographer Graciela Iturbide, the great outsider Martin Ramirez and recent Conceptualists like Guillermo Gómez-Peña. One telling resurrection is Alfredo Ramos Martínez (1871-1946), whose politically pointed paintings from the late ’30s of rope-bound Mexicans were executed on pages taken from newspapers, a strategy that presages

similar works by Adrian Piper 30 years later. Among the most exciting, open-ended achievements of “Pacific Standard Time,” this rambunctious show should inspire a larger, even more omnivorous one.

THE PHOTO-CONCEPTUAL EXPLOSION

Another insistent strain in much of “Pacific Standard Time” is photography and its constantly mutating role in Conceptual Art starting in the early ’70s. Among the several worthy gallery shows up during my visit, the most impressive was the near total re-creation, at Cherry and Martin, a gallery on La Cienega Boulevard, of “Photography into Sculpture,” a 1970 exhibition at the Museum of Modern Art in New York that included numerous Los Angeles artists who were exploring three-dimensional uses of photographs. (Two early innovators in this area are the subject of their own show, [“Speaking in Tongues: The Art of Wallace Berman and Robert Heinecken”](#) at the Armory Center for the Arts in Pasadena.)

The metastasizing of photography (and also video) is a central component in two immense exhibitions, which also go beyond the Southern California focus of “Pacific Standard Time” to address the perennial art historical imbalance between Los Angeles and San Francisco. In Newport Beach, the Orange County Museum of Art’s [“State of Mind: New California Art Circa 1970”](#) is a dense, seemingly encyclopedic presentation of Conceptual Art from up and down the coast, shot through with various forms of satire, political fury and emotional vulnerability. Organized with the Berkeley Art Museum, where it will open in late February, it presents works by some 50 artists and artist collectives and resurrects numerous forgotten talents while deepening appreciation of more familiar ones.

An interesting minor sidebar to this exhibition — and also to the women’s show at Otis — is [“She Accepts the Proposition: Women Gallerists and the Redefinition of Art in Los Angeles, 1967-1978”](#) at the Crossroads School in Santa Monica. Conceived as a corrective to the view that male curators and art dealers did all the heavy lifting in Los Angeles, it centers on five female art dealers who mounted pioneering shows of installation, conceptual and video art. The Getty should offer grant support for a catalog for this show, which is a gem.

The other immense show that is rife with (although hardly limited to) photo-based work is the baleful, ambitious [“Under the Big Black Sun: California Art 1974-1981,”](#) at the Museum of Contemporary Art in Los Angeles organized by Paul Schimmel, its chief curator.

An instance of curatorial imperiousness that makes few concessions to viewer stamina, it represent some 140 artists with nearly 500 artworks, spanning the years between two Californian presidencies — from Richard M. Nixon’s resignation to the inauguration of Ronald Reagan — and charting what might be called the beginning of the breakdown of the American Dream that owed so

much to California.

It opens with a haunting juxtaposition of Robert Arneson's monumental 1981 bust of San Francisco's assassinated mayor, George Moscone, and several paintings by Mr. Foulkes that riff with Baconesque defacements on official, implicitly presidential portraiture. In effect this exhibition "samples" work from almost every other show in "Pacific Standard Time." It contains paintings by Mr. Ruscha, Chicano posters and mural drawings, one of Mr. Outterbridge's wicked dolls and just about every artist, it sometimes seems, in the "State of Mind" show. Its breadth of vision is breathtaking, but it also flattens the art. One can't help but feel that the "big black sun" may be Mr. Schimmel himself.

EXPLODING ART HISTORY

"Pacific Standard Time" has been touted as rewriting history. It seems equally plausible to say that it simply explodes it, revealing the immensity of art before the narrowing and ordering of the historicizing process. Taken together, its shows may be the next best thing to being there the first time around, or maybe even better: they surely reveal more than any single individual living through these times could have seen or known about.

To a great extent this epic of exhibitions reflect our moment's broader historical attitude, which might be characterized as No Artist Left Behind. Anyone who made art at a given moment is eligible to be part of the history of that moment. It's expansive and inclusive and also reminds of me of Lewis Carroll's imaginary full-scale map, which was meant to be as large as the area it charted.

"Pacific Standard Time" is a great argument for museums concentrating first and foremost on local history, for a kind of cosmopolitan regionalism, if you will. It sets an example that other curators in other cities should follow, beginning in my mind with Chicago and San Francisco. If America has more than one art capital, it probably has more than two.



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Malaquias Montoya. By Terecita Romo and Malaquias Montoya. (Los Angeles: UCLA Chicano Studies Research Center Press, 2011. xii + 140 pp. Illustrations, notes, bibliography, index. \$24.95 paper.) Terecita Romo's journey to produce this book is filled with many memories of people she met and interviewed. One of them was Malaquias Montoya, known for his tireless dedication to the art of social justice. He opened his home to her and gave her access to his poster collection and archival files. Of the relevancy of his work, Romo writes that "Montoya cites internationalism as one of the three core themes in his art, the others being injustice and empowerment. This may seem surprising, given his roots in the isolated mountains of New Mexico and his artistic formation during the nationalistic fervor of the Chicano movement. However, several interrelated influences served to mold him into an internationalist, as both a person and an artist. In the process he transcended his early limited academic education and developed a progressive university curriculum, broke with nationalistic notions of Chicano art to help create a new genre of poster art, and diverted Chicano political ideology and aesthetics into a more international and...humanistic realm" (p. 100). This book is recommended to art students, activists, and those interested in popular art.

latimes.com

Jennifer Lopez and Marc Anthony hope 'Q'Viva! The Chosen' translates

Jennifer Lopez and Marc Anthony hope that nothing is lost in translation when 'Q'Viva! The Chosen' is retooled on Fox for English-speaking audiences.

By Yvonne Villarreal, Los Angeles Times

March 3, 2012

"Q'Viva! The Chosen," which premieres Saturday on Fox, is certainly not the only reality show that seeks to mint new stars from undiscovered musical, dancing and singing talent — even on its own network.

But the program does stand alone in another respect — it is the first bilingual competition series to be broadcast on a major network. The 12-part series, starring Jennifer Lopez and her former husband Marc Anthony, travels through 21 countries in Latin and South America in search of new talent, and naturally much of the conversation is in Spanish.

A Spanish language version of the program already began airing in January on Univision, where it opened to just more than 2 million viewers. The show is being retooled for an English-speaking audience — subtitles will be used when contestants or judges speak Spanish or Portuguese. Voice-over transitions that originally aired in Spanish were redone in English as well as segments featuring Lopez and Anthony speaking in Spanish. The show will be roughly 70% in English, according to Michael Herwick, one of the show's executive producers.

"I wanted to make a show that the Latin community could identify with, be proud of and enjoy, while at the same time, introduce an entirely new audience," wrote Simon Fuller, who is producing "Q'Viva!" and is also the creator and executive producer of Fox's "American Idol," in an email. "The DNA of the show is that it was made to be seen in any country and in any language while still retaining the authenticity and Latin flavor."

Despite its high wattage stars, the 12-episode series is getting a relatively quiet launch and a tough time slot — Saturdays at 8 p.m., where it temporarily replaces "Cops." Still, Lopez seemed confident the series will find its footing and isn't worried about potential language barriers.

"I think it'll do fine," she told The Times at a party for "American Idol" where snippets of "Q'Viva" played on TV screens. "People are used to seeing different languages on TV. And I think when shows are good, they transcend language. And I think this one is good."

The bulk of bilingual programming airs on channels such as MTV Tr3s, mun2, SiTV and LATV where its

advertisement



aim is to bridge the gap between American and Latin culture primarily for young viewers. Spanish-language networks have experimented with bilingual programming before — Univision aired "El Show With Paul Rodriguez" in the early '90s. More recently, Telemundo is trying out a Spanglish talk show with Cristina Saralegui. And even Nickelodeon's massive hit "Dora the Explorer" dabbles with Spanish for its young viewers.

But "Q'Viva: The Chosen" is something new for a major network. In the rare instances when Spanish was broadcast on a major network in the past, the Spanish was typically extremely brief or played for comic effect — a device that dates to Ricky Ricardo's Spanish outbursts on "I Love Lucy" in the 1950s.

"You never know how things will work out unless you try them," said Tim Brooks, a TV historian. "I guess Fox deserves a bit of credit for what they're doing here, in that sense. One of the problems the major networks have had over the past 20 years or so has been their lack of experimentation. All of that seems to happen on cable."

In view of the country's sweeping demographic changes, Alex Nogales, president and chief executive of the National Hispanic Media Coalition, said Fox's decision to air the program is not surprising.

"A great majority of the Latino population in the United States is English-speaking and have an English-language preference," Nogales said. "When you consider that, Fox, or any other network, would be foolish not to start exploring those waters. This is a good way for Fox to get into the business of programming for Latinos."

In the last year, Fox has launched the English-language digital venture, Fox News Latino, as a way to reach the demographic. And last month, Univision and Disney are in talks to produce a 24-hour news channel for Latinos in English.

According to a 2011 report by Scarborough Research, almost a third of Latinos in the U.S. prefer to speak English more than Spanish, or English and Spanish equally.

Whether "Q'Viva" will be appeal to that group or even non-Latinos remains to be seen. But Chon Noriega, director of UCLA's Chicano Studies Research Center, believes that as a first step in bilingual programming for a major network, the reality format was a good idea.

"You can watch 'The Apprentice' without the sound on and know exactly what's happening," he said. "Reality programming is more readable."

The question is, Nogales said, are people really interested to see untapped talent from Latin countries, or will curiosity lie in how newly divorced Lopez and Anthony interact.

"Who's not going to watch just to see the *chisme*?" he said. "That's some good *chisme*: 'Oh, did you see the way he looked at her?' Oooh."

'Q'Viva! The Chosen' info

Where: Fox

When: 8 p.m. Saturday