

Chicano Studies Research Center

**Annual Report 2017-18**

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. It is one of four ethnic studies centers within the Institute of American Cultures (IAC), which reports to the UCLA Office of the Chancellor. The CSRC is also a co-founder of the Inter-University Program for Latino Research (IUPLR, est. 1983), a consortium of Latino research centers that now includes twenty-five institutions dedicated to increasing the number of scholars and intellectual leaders conducting Latino-focused research. 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. It maintains a public programs calendar on campus and at local, national, and international venues. The CSRC also maintains strategic research partnerships with UCLA schools, departments, and research centers, as well as with major museums across the U.S. Since the 1970s the CSRC has held six (6) positions for faculty that are appointed in academic departments. These appointments expand the CSRC's research capacity as well as the curriculum in Chicana/o and Latina/o studies across UCLA.

In the 2017-18 academic year, the CSRC accomplished significant outcomes in all five areas (research, press, library/archive, grants and fellowships, public programs) through the work of a small, dedicated staff. Achievements include completing a major ten-year study on Latinos and Economic Security; the publication of an award-winning monograph on artist and UCLA faculty member Judy Baca; the acquisition of the Nell and Phil Soto Papers chronicling forty years of public service to the state of California; the lending of archival materials to historic documentaries on *La Raza* newspaper and famed lawyer Oscar Zeta Acosta; the awarding of two UCLA graduate students with IUPLR-Mellon dissertation-completion fellowships; and public program that were seen by over a half-million people in the U.S. and Mexico.

### Highlights for 2017-18

#### *Research (grants program, interdisciplinary projects, and institutional collaborations)*

- The CSRC continued its in-house research projects focused on economic security, educational access, social movement history, and art history. As part of the Getty's Pacific Standard Time: LA/LA initiative focused on Latino and Latin American art in Los Angeles. As part of this effort, the CSRC organized and presented one (1) exhibition at LACMA and collaborated on two (2) at the Autry Museum of the American West and Vincent Price Art Museum, and lent archival material to a total of eight (8) major museum exhibitions. The CSRC also continued research-based collaborations with research centers at twenty-five (25) other universities through the Inter-University Program for Latino Research (IUPLR) and with such community partners as AltaMed Health Services. CSRC partnered with the Luskin School of Public Affairs on its new Latino Politics and Policy Initiative, including providing support for faculty searches in 2017-18 and forthcoming in 2019-20. In collaboration with the Center for Policy Research on Aging, the CSRC completed its final surveys for the Latinos and Economic Security project.

- The CSRC continued to fund faculty and student research projects, including through special funds supporting research on Spanish-language music, Latinos and urban poverty, and Latinos and education. This year, the CSRC awarded nine (9) research grants to scholars and students in the following departments: Chicana/o studies, political science, and psychology.
- The CSRC welcomed five (5) visiting scholars in residence. These postdoctoral scholars represented the following institutions and areas of study: University of New Mexico (English), University of Kansas (American Studies); Duquesne University (psychology); and UCLA (education, sociology).

*Library (use, tours, and archive management)*

- Approximately 4,000 people visited the CSRC Library, including a combined nineteen (19) classes that received library instruction and school groups that received library tours. There were 110 formal requests by students, scholars, and community members for archival materials.
- The Library's holdings now consist of over 715,000 items, including 684,103 digital objects, 520 archival and special collections, and over 15,000 books and monographs. The Library acquired seven (7) new special collections and additions to nine (9) existing collections.
- Two documentaries, one public art project, and nine books were published utilizing images from CSRC archival collections. As in past years, images were routinely lent to museums and gallery exhibitions, and used by permission in the news media.

*Press (publications)*

- The CSRC Press published three (3) books, one (1) DVD, ten (10) issues of the CSRC electronic newsletter, and two (2) issues of *Aztlán: A Journal of Chicano Studies*, a highly competitive peer-reviewed journal that published only 25 percent of submissions. The year was also spent in development on five (5) book projects to be released in 2018-19.
- The CSRC Press won three (3) international book awards and was nominated for twelve (12) additional awards (winners will be announced in Fall 2018).

*Community Relations (public programs and community partnerships)*

- CSRC organized and co-sponsored 70 public programs that were seen by approximately 510,000 people in the U.S. and Mexico. These programs included conferences, symposia, lectures, book talks, film screenings, exhibitions, and exhibition-related events. Among them, the CSRC-organized exhibition *Home--So Different, So Appealing* received over 160,000 visitors at its two venues, the Los Angeles County Museum of Art (LACMA) and the Museum of Fine Arts Houston (MFAH). Significantly, the audience at LACMA (132,000) was more diverse (40 percent nonwhite) and younger (eight years below the museum average) than typical for this venue, and it was heavily comprised of first-time visitors (46 percent) and non-members (80 percent). Ultimately, *The Art Newspaper* listed *Home* as one of the most popular exhibitions in the world in 2017.

- CSRC added to its YouTube channel sixteen (16) videos of CSRC-hosted or co-hosted public programs and classroom events, as well as miscellaneous research material. During the 2017-18 academic year, the entire catalog of CSRC YouTube received a combined 42,097 views. CSRC YouTube serves a method for archiving and providing access to CSRC public programs and Chicano-Latino research and scholarship.

*External Affairs (grants, gifts, donor and media relations)*

- The CSRC received \$188,183 in new grants and gifts for various projects and initiatives. This includes a gift of \$50,000 for the Romana Acosta Banuelos Fund to support collection's preservation and a related publication, and a gift of \$20,000 to the newly established Daniel and Juleann Gandara Chicano Studies Research Center Library Internship Fund. In addition, the CSRC completed eight (8) multi-year grants totaling \$588,250.
- The CSRC was mentioned in two hundred forty-six (246) international broadcast and editorial features, blogs, and news articles from media outlets including *the Los Angeles Times*, *The New York Times*, and *The New Yorker*.

## II. DEVELOPMENT REPORT

Development is crucial to the sustainment of CSRC activities and operations. The CSRC regularly applies for grants and courts donors to support major projects. In 2017-18, the CSRC received \$188,183 in new grants and gifts.

### External Gifts and Grants Received (2017-18)

New Grants and Gifts	Projects Supported	Funding from New Grants and Gifts	Funding from Continuing Grants and Gifts	Total External Funding 2017-18
2 grants; 154 individual gifts	13	\$188,183	\$1,428,629	<b>\$1,616,812</b>

### Grants:

The Ahmanson Foundation  
“Latino Legacy Preservation Project”  
\$20,000

Getty Foundation  
“Getty Multicultural Summer Internship Program”  
\$6,000

### Gifts:

Romana Acosta Bañuelos Papers  
\$50,000

Tamar Diana Wilson Fund for the Study of Urban Poverty  
\$40,000

Chicano Studies Research Center Director’s Fund  
\$25,708

The Daniel and Juleann Gandara Chicano Studies Research Center Library Internship Fund  
\$20,000 (toward a \$150,000 fund)

Chicano Studies Research Center Exhibitions Fund  
\$10,025

A Ver Book Series  
\$10,000

Carlos Haro Scholarship Fund  
\$2,750

Lupe Anguiano Leadership Scholarship Fund  
\$2,715

Magdalena Mora Memorial Scholarship  
\$500

Aztlán CSRC Journal Fund  
\$485

### **III. 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, PhD Professor, Film & Television
Associate Director (20%, AA)	Charlene Villasenor Black, PhD Professor, Art History and Chicana/o Studies

#### Administrative Staff

Financial Officer, MSO (100%, CS)	Connie Garcia Heskett
Development (25%, SS)	[Open]
Communications and (100%, SS) Academic Programs Officer	Rebecca Epstein, PhD
Press Support (100%, CS)	Darling Sianez
Communications and Academic Programs Assistant (50%, CS)	Cheyenne Lentz (July-Jan) Michael Aguilar, MA/MLIS (Mar-June)
Administrative Support (10%, TS)	Sabrina Jones

### Press Staff

Editor (50%, TS, 50%, CS)	Rebecca Frazier, MME
Assistant Editor (25%, SS)	Heather Birdsall, C. Phil
Press Assistant (25%, SS)	JoAnna Reyes Walton, MA
Consultants	Bill Morosi (layout and design) Cathy Sunshine (copyediting)

### Library Staff

Librarian (100%, AA)	Xaviera Flores, MSLIS
Assistant Librarian (100%, AA)	Douglas Johnson, CPhil
Library Assistant (40%, TS)	Jason Lowder, MA

### Research Staff

Project Research Assistants (75% TS)	Michael Aguilar, MA, MLIS Archna Patel Naiela Santana Philip Wagner, C.Phil
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### Student Work-Study, Research Assistants, and Interns

#### *Work-Study Students*

Lupe Sanchez	Psychology (Library)
Brenda Diaz	Sociology/Education (Library)
Valeria Cardona	Undeclared (Library)
Zaira Bernal	Political Science (Library)

#### *Graduate Student Researchers*

Rosa Celestino	MLIS
Brandon Green	Cinema and Media Studies*
Krystal Ledesma	Cinema and Media Studies*
Slaveya Minkova	Cinema and Media Studies*

\*Funded by academic department



*MLIS Library and Archive Interns*

Fall 2017: Rosa Celestino  
Winter 2018: Krystell Jimenez, Louis Knecht  
Spring 2018: Sarah Corona, Patrick Queen, Yuri Shimoda

*Getty Multicultural Undergraduate Internship Program*

Summer 2018: Jamie Nord, University of Redlands

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. Faculty Associates represent the Institutional FTEs that are allocated to the CSRC but appointed in traditional departments.

Vilma Ortiz (Sociology), **Chair**

Leisy Abrego (César E. Chávez Department of Chicana/o Studies)

J.Ed Araiza (Theater)

Cesar Ayala (Sociology)

Matt Barreto (Political Science, César E. Chávez Department of Chicana/o Studies)

Maylei Blackwell (César E. Chávez Department of Chicana/o Studies)

Ines Boechat (Radiological Sciences)

Genevieve G. Carpio (César E. Chávez Department of Chicana/o Studies)

Robert Chao Romero (César E. Chávez Department of Chicana/o Studies)

Leobardo Estrada (Urban Planning) - **Faculty Associate**

Kristy Guevara-Flanagan (Film, TV)

Lorena Guillén (Education)

Juan Herrera (Geography)

Sylvia Hurtado (Education)

Ji Young Kim (Spanish and Portuguese)

Marissa K. López (English)

Steven Loza (Ethnomusicology) - **Faculty Associate**

Reynaldo Macias (César E. Chávez Department of Chicana/o Studies)

Rachel Moran (Law)

Jennifer Osorio (Young Research Library)

Michael Rodriguez (Family Medicine)

Maria Elena Ruiz (Nursing)

Daniel Solórzano (Education)

Carola Suárez-Orozco (Education)

Fernando Torres-Gil (Social Work) - **Faculty Associate**

Abel Valenzuela, Jr. (César E. Chávez Department of Chicana/o Studies)

Arturo Vargas-Bustamante (Health Policy and Management) - **Faculty Associate**

Edit Villarreal (Theater) - **Faculty Associate**

CSRC director Chon A. Noriega (Film, TV) *ex officio*

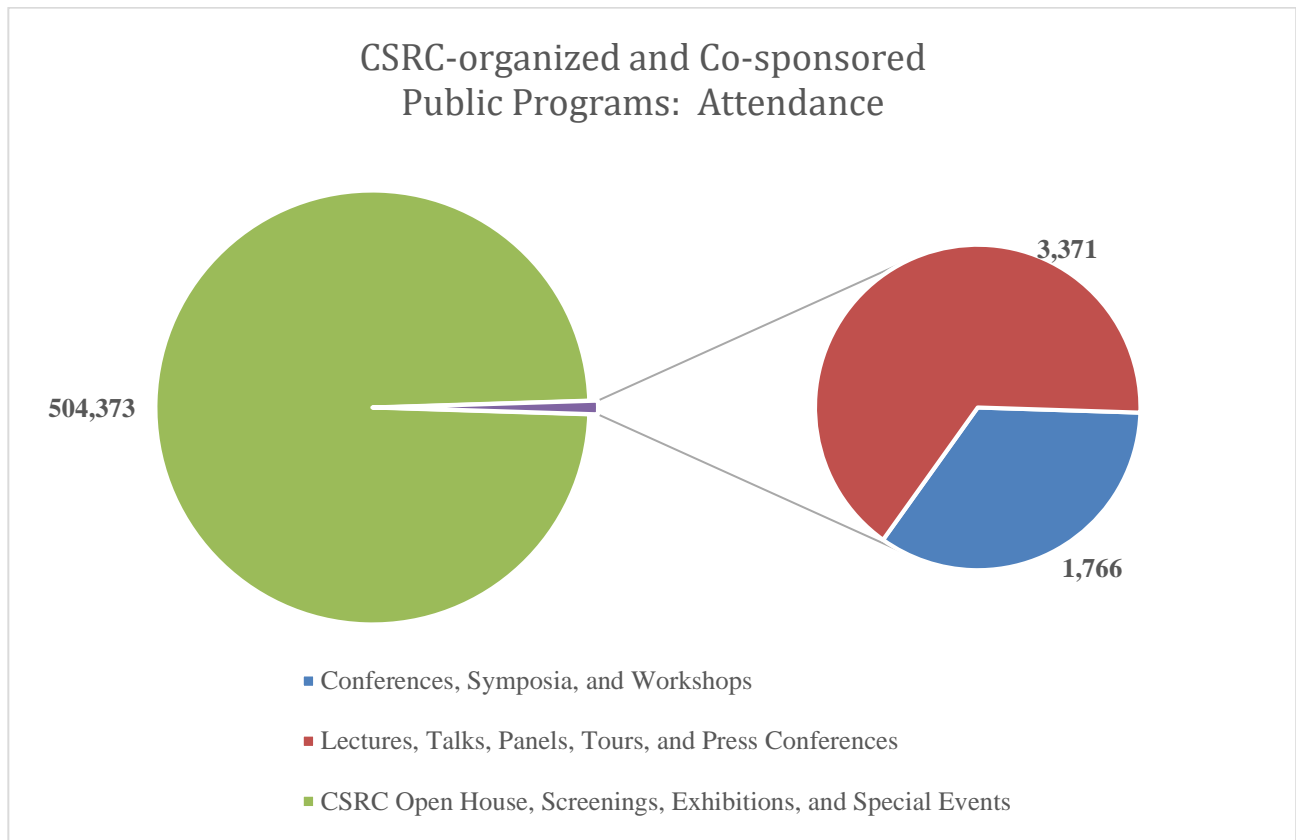
CSRC associate director Charlene Villaseñor Black (Art History), associate director, *ex officio*

## **IV. ACADEMIC AND COMMUNITY RELATIONS**

### **Public Programs**

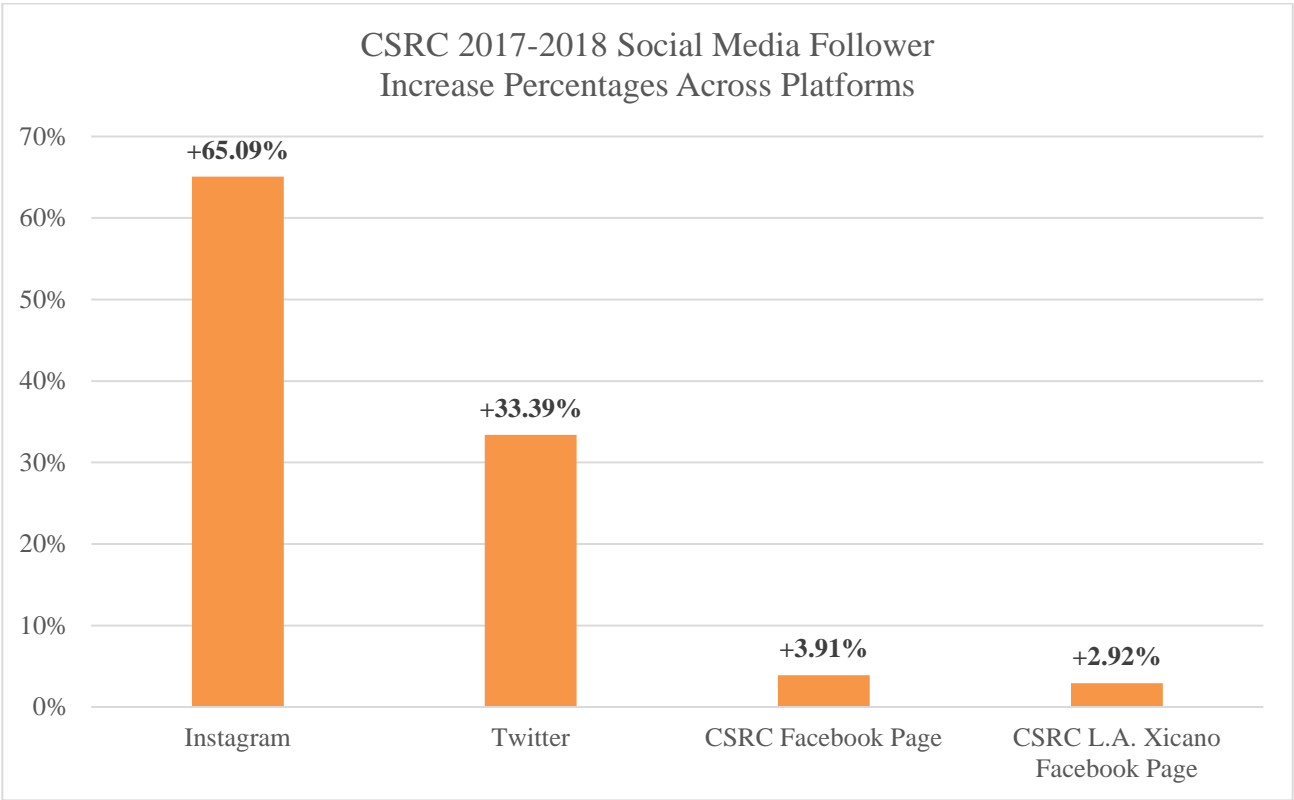
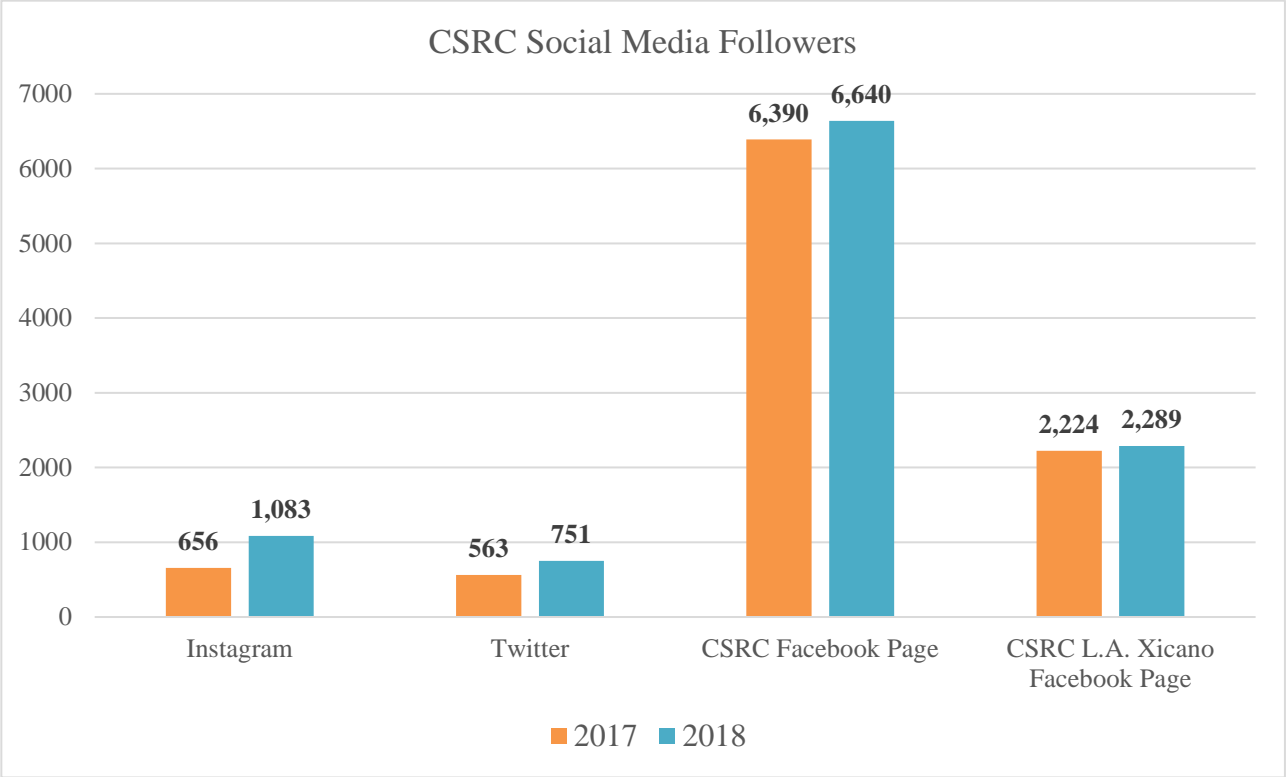
The CSRC's public programs, which are always presented free of charge, reflect the center's research interests, outreach goals, and mission to serve the campus, community, and the public. CSRC events connect the center and the university to the broader Chicano-Latino community through community partnerships, community forums, major conferences, book talks, film screenings, museum exhibitions, artists' presentations and installations, faculty exchanges, lectures, and academic job talks. In addition, the CSRC regularly pursues event co-sponsorship opportunities with other university departments to increase campus awareness of the CSRC, and to encourage intellectual and programmatic exchanges. Finally, tours of the CSRC Library and its resources are regularly provided to UCLA students, as well as students visiting from other universities, colleges, and high schools. The majority of CSRC public programs take place in the CSRC Library; during each event, the Library remains open to students, researchers, and the general public.

In 2017-18, the CSRC organized and co-sponsored 70 public programs that were seen by approximately 510,000 people in the U.S. and Mexico. This number is largely attributable to the CSRC's participation in Pacific Standard Time: LA/LA, a Getty-led arts initiative featuring exhibitions of Latino and Latin American art. The CSRC organized one (1) museum exhibition, collaborated on two (2) museum exhibitions, and lent materials to a total of eight (8) museum exhibitions as part of this initiative. Approximately 1,766 people attended CSRC-sponsored and co-sponsored conferences, symposia, and workshops; 3,371 people attended CSRC-organized and co-sponsored lectures, book talks, and panels; and 504,373 people attended CSRC-organized open houses, special events, film screenings, and exhibitions. CSRC on-campus events attracted 7,251 attendees; off-campus events brought in 502,259 attendees.



As a method of archiving CSRC public programs and providing global access to Chicano-Latino research and scholarship, in 2017-18 the CSRC added to its YouTube channel sixteen (16) videos of CSRC-hosted or co-hosted public programs and classroom events, as well as miscellaneous research material. By the end of the 2017-18 year, these new videos received a combined 1,027 views. During the 2017-18 academic year, all videos on CSRC YouTube received a combined 42,097 views. The total number of videos on CSRC YouTube is 424. The channel has over 1,000 subscribers.

In addition to YouTube, other CSRC social media participation continued to grow in 2017-18. The CSRC increased its following on Instagram by 65 percent with 427 new followers (1,083 total). The CSRC Facebook page received 250 new likes (6,640 total) and the CSRC L.A. Xicano Facebook page received 65 new likes (2,289 total). CSRC Twitter added 188 new followers (751 total).



Conferences, Symposia, and Workshops (CSRC-organized or co-sponsored)

	2016-17	2017-18
Conferences, Symposia, Workshops	10	7
Presenters	430	70
Attendees	1,542	1,766

*Workshop: Broke Bitch: Tips and Tricks on How to Survive the Struggle.* November 28, 2017. CSRC Library. Presenters: 5. Attendees: 45. Sponsor: UCLA Institute for Research on Labor and Employment. Co-sponsor: The UCLA Chicano Studies Research Center.

*Conference: Seeking Educational Justice: The 1968 Chicana/o Student Walkouts Made History.* March 10-11, 2018. Fowler Museum at UCLA. Presenters: 16. Attendees: 211. Sponsor: The UCLA Chicano Studies Research Center. Co-sponsors: The Fowler Museum at UCLA, the Institute of American Cultures, the Division of Social Sciences, the Graduate School of Education and Information Studies, the Lation Policy and Politics Initiative at the UCLA Luskin School of Public Affairs, and the Cesar E. Chavez Department of Chicana/o Studies.

*Conference: Nahuatl.* May 4, 2018. UCLA Charles E. Young Library. Presenters: 13. Attendees: 110. Sponsor: Latin American Institute Center for Mexican Studies. Co-sponsors: UCLA International Institute, Spanish and Portuguese, Department of History, Cesar E. Chavez Center for Interdisciplinary Instruction in Chicana and Chicano Studies, University of Utah Latin American Center, Stanford University Latin American Center, UCLA American Indian Studies Center, UCLA Nahuatl Club, and the UCLA Chicano Studies Research Center, .

*Conference: Critical Latinx Indigeneities NAISA Pre-Conference.* May 16, 2018. Royce Hall, UCLA. Presenters: 20. Attendees: 40. Sponsor: UCLA Latin American Institute. Co-sponsors: The UCLA Center for Mexican Studies and the UCLA Chicano Studies Research Center.

*Conference: Native American and Indigenous Studies Association (NAISA) Meetings 2018.* May 17-19, 2018. Hotel Intercontinental, Los Angeles, CA. Presenters: 116. Attendees: 1100. Sponsor: American Indian Studies Center. Co-sponsors include The UCLA Chicano Studies Research Center.

*Symposium: “Art and Culture on the US-Mexico Border: 2,000 Miles of Imagination that Unite and Divide Us.”* May 18, 2018. Stanford Humanities Center, Stanford University. Presenters: 5. Attendees: 120. Sponsor: Bill Lane Center for the American West, ArtsWest, and the American Studies Program at Stanford University. Co-sponsor: The UCLA Chicano Studies Research Center.

*Symposium: “Commemorating the 25th Anniversary of the 1993 Sit-In and Hunger Strike for Chicana/o Studies.”* May 25, 2016. UCLA Faculty Center. Presenters: 11. Attendees: 140. Sponsor:

UCLA Cesar E. Chavez Department of Chicana and Chicano Studies. Co-sponsor: The UCLA Chicano Studies Research Center.

Lectures, Talks, Panels, Tours, and Press Conferences (CSRC-organized or co-sponsored)

	2012-13	2013-14	2014-15	2015-16	2016-17	<b>2017-18</b>
Lectures, Talks, Panels, Tours, and Press Conferences	25	28	38	31	39	<b>30</b>
Presenters	50	64	107	90	111	<b>87</b>
Attendees	1,086	1,132	2,017	1,457	1,755	3,371

*“Show and Tell” Panel Discussion and Book Signing.* October 7, 2017. CSRC Vincent Price Art Museum. Presenters: 2. Attendees: 93. Sponsor: Vincent Price Art Museum. Co-sponsor: The UCLA Chicano Studies Research Center.

*Talk: “Art & Identity” Salomón Huerta, UC Regents' Lecturer, In Conversation with Rose G. Salseda, U.S. Latinx Art Forum.* October 11, 2017. CSRC Library. Presenters: 2. Attendees: 35. Sponsor: The UCLA Chicano Studies Research Center.

*2017-2018 UCLA Visiting Speaker Series on Digital Archiving - Issues in Digital Archiving Collection Sustainability.* October 13, 2017. Jan Popper Theater, Schoenberg Music Building. Presenters: 13. Attendees: 73. Sponsor: UCLA Digital Archiving Collective. Co-sponsors: UCLA’s Department of Information Studies; Department of Communication Studies; Department of Film, Television, and Digital Media; Center for Digital Humanities; UCLA Film and Television Archive; UCLA Ethnomusicology Archive; UCLA Library; UCLA Music Library; Ralph J. Bunche Center for African American Studies; and the UCLA Chicano Studies Research Center. Funding provided by UCLA’s Interdisciplinary and Cross-Campus Affairs Office.

*Talk: Roberto D. Hernández presents “Decolonizing Marxism: Rethinking Indigenous Struggles & Spirituality.”* October 19, 2017. CSRC Library. Presenters: 1. Attendees: 67. Sponsor: MEChA de UCLA. Co-sponsor: The UCLA Chicano Studies Research Center.

*Book Talk and Signing: “City of Inmates” with Kelly Lytle Hernandez.* October 24, 2017. UCLA Ackerman Student Union. Presenters: 2. Attendees: 82. Sponsor: UCLA Institute of American Cultures. Co-sponsors: UCLA Department of History, UCLA College of Mexican American Studies, UCLA American Indian Studies Center, UCLA Asian American Studies Center, Ralph J. Bunche Center for African American Studies, and the UCLA Chicano Studies Research Center.

*Talk: See What You Mean: An Evening of Insurrection with Harry Gamboa Jr.*” October 28, 2017. The Getty Center. Presenters: 4. Attendees: 1875. Sponsor: The Getty Center. Co-sponsor: The UCLA Chicano Studies Research Center.

*Panel: On Race: Indivisible and the Resistance.* November 7, 2017. UCLA Luskin School of Public Affairs. Presenters: 6. Attendees: 103. Co-sponsors: UCLA American Indian Studies Center, Ralph J. Bunche Center for African American Studies, UCLA Institute for Research in Labor and Employment, UCLA Luskin School of Public Affairs, UCLA Asian American Studies Center, UCLA Institute of American Cultures, Critical Race Studies, Resistance Against Violence Through Education (RAVE), and the UCLA Chicano Studies Research Center

*Talk: Nonny De La Peña Presents “Immersive Journalism, Breaking The Frame, And The Gender Struggle In Virtual Reality.”* November 13, 2017. UCLA Faculty Center. Presenter: 1. Attendees: 48. Sponsor: Center for the Study of Women at UCLA. Co-sponsors: Estrin Family Lecture Series Fund; Department of Communication Studies, UCLA; Department of Information Studies, UCLA; Program in Digital Humanities; UCLA Transient Media Lab; Division of Social Sciences, UCLA; and the UCLA Chicano Studies Research Center.

*Panel: “Multiple Injustices: Indigenous Women, Law, and Political Struggle in Latin America.”* November 16, 2017. Bunche Hall. Presenters: 3. Attendees: 36. Sponsor: UCLA American Indian Studies Center. Co-sponsor: The UCLA Chicano Studies Research Center.

*Panel: “Home—So Different, So Appealing.”* November 16, 2016. Museum of Fine Arts, Houston. Presenters: 7. Attendees: 110. Sponsor: Museum of Fine Arts, Houston. Co-sponsor: The UCLA Chicano Studies Research Center.

*Exhibition Tours: ALAA-Sponsored Tours of Pacific Standard Time: LA/LA Exhibitions.* November 17, 2017. Various Locations. Presenters: 9. Attendees: 56. Sponsor: The Association for Latin American Art. Co-sponsor: The UCLA Chicano Studies Research Center.

*Book Talk: Álvaro Ochoa Serrano presents “Con El Permiso De Ustedes” with Special Guest Rubén Hernández León.* November 20, 2017. History Conference Room, Bunche Hall, UCLA. Presenters: 2. Attendees: 19. Sponsor: UCLA Latin American Institute. Co-sponsors: Center for Mexican Studies, Department of History, and the Chicano Studies Research Center.

*Talk: Indigenous Autonomy and National Politics in Mexico.* November 29, 2016. Student Activities Center, UCLA. Presenters: 4. Attendees: 41. Sponsor: UCLA American Indian Studies Center. Co-sponsors: UCLA Latin American Institute and the Chicano Studies Research Center.

*2017-2018 UCLA Visiting Speaker Series on Digital Archiving - Access and Outreach Strategies.* December 8, 2017. Charles E. Young Research Library, UCLA. Presenters: 7. Attendees: 43. Sponsor: UCLA Digital Archiving Collective. Co-sponsors: UCLA’s Department of Information Studies; Department of Communication Studies; Department of Film, Television, and Digital Media; Center for Digital Humanities; UCLA Film and Television Archive; UCLA Ethnomusicology Archive; UCLA



Library; UCLA Music Library; Ralph J. Bunche Center for African American Studies; and the UCLA Chicano Studies Research Center. Funding provided by UCLA's Interdisciplinary and Cross-Campus Affairs Office.

*Talk: "Of Ruins and Remnants" with Artist Leyla Cárdenas and CSRC Director and Curator Chon A. Noriega.* January 13, 2018. LA Art Show, Los Angeles Convention Center. Presenters: 2. Attendees: 75. Co-sponsors: St. Jude Children's Research Hospital, The Broad, LACMA, LAUNCH, PBS SoCal, Artsy, Here TV, KCET, The Art Newspaper, Cultural Partners, The Autry Museum, CAAM, Art Walk, MOLAA, Los Angeles Art Association, MUSA, South Park, FADA, The Culver Hotel, and the UCLA Chicano Studies Research Center.

*Talk: "Laura Aguilar: Show and Tell" - Exhibition and Book Presentation.* January 24, 2018. CSRC Library. Presenters: 4. Attendees: 20. Sponsor: The UCLA Chicano Studies Research Center. Co-sponsor: Vincent Price Art Museum.

*Talk: Marcos Aguilar presents "Resistencia Indigena: Building Community and Creating Alternatives".* January 25, 2018. Chicano Studies Research Center Library. Presenters: 2. Attendees: 77. Sponsor: MEChA de UCLA. Co-sponsor: The UCLA Chicano Studies Research Center.

*Talk: Oscar Lopez Rivera presents "Decolonization, Hurricanes, and Solidarity."* February 8, 2018. Moore Hall, UCLA. Presenters: 2. Attendees: 107. Sponsor: MEChA de UCLA and Puerto Ricans in Action. Co-sponsors: UCLA Latin American Institute, UCLA Program on Caribbean Studies, UCLA Department of History, and the UCLA Chicano Studies Research Center.

*2017-2018 UCLA Visiting Speaker Series on Digital Archiving - Data Management.* February 9, 2018. Charles E. Young Research Library, UCLA. Presenters: 7. Attendees: 36. Sponsor: UCLA Digital Archiving Collective. Co-sponsors: UCLA's Department of Information Studies; Department of Communication Studies; Department of Film, Television, and Digital Media; Center for Digital Humanities; UCLA Film and Television Archive; UCLA Ethnomusicology Archive; UCLA Library; UCLA Music Library; Ralph J. Bunche Center for African American Studies; and the UCLA Chicano Studies Research Center. Funding provided by UCLA's Interdisciplinary and Cross-Campus Affairs Office.

*Talk: David Theo Goldberg Presents "Dread and the Politics of Our Time."* February 14, 2018. CSRC Library. Presenter: 1. Attendees: 15. Sponsor: Race and Ethnicity Working Group in the UCLA Department of Sociology. Co-sponsor: The UCLA Chicano Studies Research Center.

*2017-2018 UCLA Visiting Speaker Series on Digital Archiving - Legal and Ethical Issues.* April 6, 2018. Jan Popper Theater, UCLA. Presenters: 6. Attendees: 60. Sponsor: UCLA Digital Archiving Collective. Co-sponsors: UCLA's Department of Information Studies; Department of Communication Studies; Department of Film, Television, and Digital Media; Center for Digital Humanities; UCLA Film and Television Archive; UCLA Ethnomusicology Archive; UCLA Library; UCLA Music Library; Ralph J. Bunche Center for African American Studies; and the UCLA Chicano Studies Research Center. Funding provided by UCLA's Interdisciplinary and Cross-Campus Affairs Office.

*Book Talk: "Indian Given: Racial Geographies Across Mexico and the United States."* April 12, 2018. Charles E. Young Research Library, UCLA. Presenter: 1. Attendees: 45. Sponsor: Department of Gender Studies. Co-sponsors: Center for the Study of Women, the American Indian Studies Center, the American Indian Studies Interdepartmental Program, the Department of English, the Latin American Institute, and the UCLA Chicano Studies Research Center.

*Presentations: "Caregiving in Oaxaca: Social Perspectives on Aging and Dementia."* April 26, 2018. CSRC Library. Presenter: 1. Attendees: 22. Sponsor: The UCLA Chicano Studies Research Center.

*Reading: Melissa Castillo-Garsow presents "Coatlicue Eats the Apple."* May 3, 2018. UCLA – McGowan Hall. Presenter: 1. Attendees: 11. Sponsor: The UCLA Spanish and Portuguese Department. Co-sponsor: The UCLA Chicano Studies Research Center.

*Talk: "The Role of Public Scholarship in 2018."* March 6, 2018. The Black Forum, UCLA. Presenters: 2. Attendees: 29. Sponsor: Bunche Center for African American Studies. Co-sponsor: The Department of African American Studies, the Department of History, the Cesar E. Chavez Department of Chicana and Chicano Studies, and the UCLA Chicano Studies Research Center.

*Panel: "Borders and Immigration: Then and Now - A Roundtable."* May 17, 2018. CSRC Library, UCLA. Presenter: 5. Attendees: 39. Sponsor: The UCLA Chicano Studies Research Center. Co-sponsors: The UCLA Humanities Division, the UCLA Institute of American Cultures, the UCLA Latin American Institute, the UCLA Institute for Research on Labor and Employment, the Cesar E Chavez Department for Chicana and Chicano Studies, and the Department of English.

*Panel: "The Future of Xican@x Studies."* May 22, 2018. CSRC Library, UCLA. Presenter: 7. Attendees: 30. Sponsor: Eagle and the Condor Liberation Front. Co-sponsor: The UCLA Chicano Studies Research Center.

*Panel: "Transfronteriza/os: Transborder Citizenships."* May 23, 2018. CSRC Library, UCLA. Presenter: 5. Attendees: 19. Sponsor: The UCLA Chicano Studies Research Center.

*Book Talk: Steven Loza Presents "The Jazz Pilgrimage of Gerald Wilson" and "Musicología Global: Pensamientos Clásicos y Contemporáneos Sobre la Etnomusicología" (2018).* June 6, 2018. Schoenberg Music Building, UCLA. Presenter: 3. Attendees: 45. Sponsor: UCLA Herb Alpert School of Music Department of Ethnomusicology and Center for Latino Arts. Co-sponsors: Bunche Center for African American Studies and the UCLA Chicano Studies Research Center.

*Panel: "Voices of the East L.A. Walkouts."* June 14, 2018. Vincent Price Art Museum, East Los Angeles College. Presenter: 3. Attendees: 60. Sponsor: The UCLA Chicano Studies Research Center. Co-sponsor: Vincent Price Art Museum.

CSRC Open House, Screenings, Exhibitions, and Special Events - *Attendance Only*

	2012-13	2013-14	2014-15	2015-16	2016-17	<b>2017-18</b>
Open Houses and Special Events	441	514	402	1,042	68,510**	<b>79,181**</b>
Film and Video Screenings	334	448	211	621	51	<b>710</b>
Exhibitions (incl. Openings)	1,475*	44,916	147,863	25,500	53,017	424,482
Total Attendance	2,250*	45,878	148,476	27,163	121,578	504,373

\*Does not include attendance for travelling exhibition *ASCO: Elite of the Obscure, a Retrospective, 1972-1987* to which the CSRC was the major lender. \*\*Includes LA Art Show.

*Exhibition Opening: “Laura Aguilar: Show and Tell.”* September 16, 2017. Vincent Price Art Museum, East Los Angeles College. Presenters: 4. Attendees: 663.

*Exhibition Opening: “La Raza.”* September 16, 2017. The Autry Museum of the American West. Presenters: 3. Attendees: 366.

*Screening: “A Cinema of Passion: Films and Videos by Willie Varela.”* September 23, 2017. REDCAT. Presenters: 2. Attendees: 123. Sponsor: LA Filmforum. Co-sponsor: The UCLA Chicano Studies Research Center.

*Ethnic and Indigenous Studies Welcome.* September 26, 2017. Sunset Village Plaza, UCLA. Attendees: 279. Co-sponsors: The UCLA Chicano Studies Research Center, African American Studies Department, American Indian Studies IDP, Asian American Studies Department, Chicana/o Studies Department, the Dean of UCLA Social Sciences, and First Year Experience.

*Exhibition Opening: “Weaving Generations Together: Evolving Creativity in the Maya of Chiapas.”* October 5, 2017. Main and East Rotundas, Powell Library, UCLA. Presenters: 3. Attendees: 136. Sponsor: UCLA Department of Psychology. Co-sponsor: The UCLA Chicano Studies Research Center.

*LGBTQ Welcome Home Resource Fair.* October 6, 2017. James West Alumni Center. Attendees: 103. Sponsor: Lesbian Gay Bisexual Transgender Campus Resource Center. Co-sponsors include the UCLA Chicano Studies Research Center.

*2017 CSRC Annual Open House.* October 12, 2017. CSRC Library. Presenters: 3. Attendees: 40. Sponsor: The UCLA Chicano Studies Research Center.

*Performance Tour by Carmelita Tropicana and Ela Troyano of "Home--So Different, So Appealing."* October 13, 2017. Presenters 2. Attendees: 45. Sponsor: The UCLA Chicano Studies Research Center. Co-sponsor: LACMA.

*12th Annual Los Angeles Archives Bazaar.* October 21, 2017. Doheny Memorial Library, University of Southern California. Presenters: 25. Attendees: 1156. Sponsor: L.A. As Subject, University of Southern California Libraries. Co-sponsors include the UCLA Chicano Studies Research Center.

*UCLA Institute of American Cultures Fall 2017 Forum and Reception.* November 2, 2017. UCLA James West Alumni Center. Presenters: 9. Attendees: 88. Sponsor: UCLA Institute of American Cultures. Co-sponsors: UCLA American Indian Studies Center, UCLA Asian American Studies Center, Bunche Center, UCLA Alumni Diversity Programs, and the UCLA Chicano Studies Research Center.

*Screening: "Dolores."* November 13, 2017. James Bridges Theater, UCLA. Presenters: 3. Attendees: 271. Sponsor: UCLA Luskin School of Public Affairs. Co-sponsors: UCLA Institute for Research on Labor and Employment, UCLA Chicana/o Studies Department, Latino Policy and Politics Initiative, Meyer and Renee Luskin Lecture Series, UCLA Healthy Campus Initiative, UCLA Center for the Study of Women and the UCLA Chicano Studies Research Center.

*Exhibition Opening: Grand Opening of "Home—So Different, So Appealing" at the Museum of Fine Arts, Houston.* November 17, 2017. Museum of Fine Arts, Houston. Presenters: 4. Attendees: 226

*Screening: "¡Por Favor, No Me Entierren!" (Please Don't Bury Me Alive).* December 29, 2017. Gallery Nous Tous. Presenters: 2. Attendees: 16. Sponsor: Nous Tous. Co-sponsor: The UCLA Chicano Studies Research Center.

*CSRC Installations and Program at the LA Art Show.* January 10, 2018 - January 14, 2018. Los Angeles Convention Center. Attendees: 76,500. Sponsor: LA Art Show. Co-sponsors: St. Jude Children's Research Hospital, The Broad, LACMA, LAUNCH, PBS SoCal, Artsy, Here TV, KCET, The Art Newspaper, Cultural Partners, The Autry Museum, CAAM, Art Walk, MOLAA, Los Angeles Art Association, MUSA, South Park, FADA, The Culver Hotel, and the UCLA Chicano Studies Research Center.

*UCLA Celebrates the Career and Legacy of Professor Juan Gómez-Quinones.* January 26, 2018. California NanoSystems Institute Auditorium at UCLA. Presenters: 23. Attendees: 300. Sponsors: UCLA College and Cesar E. Chavez Dept. of Chicana and Chicano Studies. Co-sponsors: UCLA Social Sciences Division, UCLA History Department, and the UCLA Chicano Studies Research Center.

*Exhibition Reception and Presentation: "Casos De Justicia: The Street Vendor Movement".* February 8, 2018. CSRC Library. Presenters: 5. Attendees: 62. Sponsor: The UCLA Chicano Studies Research Center.

*Performance: Tzutu Bak'tum.* February 13, 2018. Dickson Court, UCLA. Presenters: 2. Attendees: 38. Sponsor: UCLA American Indian Studies Center. Co-sponsors: Latin American Institute, the Cesar E. Chavez Department of Chicana and Chicano Studies, and the UCLA Chicano Studies Research Center.

*Evangeline, The Queen of Make-Believe.* March 29 - April 8, 2018. Plaza de la Raza, Los Angeles. Presenters: 32. Attendees: 682. Sponsor: About... Productions. Co-sponsors include The UCLA Chicano Studies Research Center.

*Performance: Refugee Re/Enactments.* April 17, 2018. Dickson Court, UCLA. Presenters: 5. Attendees: 38. Sponsor: Asian Languages and Cultures, Asian American Studies Department, and the UCLA Residential Life Arts on the Hill. Co-sponsors: Asia Pacific Center, the Asian American Studies Center, the Center for Southeast Asian Studies, the UCLA International Institute, the Department of Comparative Literature, World Arts and Cultures, the Center for International Migration, the Program for Undocumented Students Office, and the UCLA Chicano Studies Research Center.

*Screening: Newport Beach Film Festival Mexican Spotlight: "La Gran Promesa."* May 2, 2018. The Triangle, Costa Mesa, CA. Presenters: 2. Attendees: 300. Sponsor: Newport Beach Film Festival. Co-sponsor: The UCLA Chicano Studies Research Center.

## **Exhibitions**

The CSRC organizes exhibitions for display in the CSRC Library and in co-production with other exhibition venues. In addition, the CSRC lends materials from its collections for exhibitions at institutions worldwide.

Exhibitions organized or co-produced by the CSRC:

*Raphael Montañez Ortiz: Shred Your Worries and Other Destructions*

Curated by Chon A. Noriega

CSRC Library, UCLA

May 30 – December 15, 2017

Attendance: 1,238

*Home—So Different, So Appealing*

Broad Contemporary Art Museum located at the Los Angeles County Museum of Art (LACMA)

June 11 - October 15, 2017

Attendance: 132,116

Museum of Fine Arts Houston

November 17, 2017 - January 21, 2018

Attendance: 34,469

*La Raza*

The Autry Museum of the American West, Los Angeles, California  
September 16, 2017 - February 1, 2019  
Attendance: 118,970 (September 2017- June 2018)

*Laura Aguilar: Show and Tell*

Vincent Price Art Museum, Monterey Park, California  
September 16, 2017 - February 10, 2018  
Attendance: 5,673

Patricia and Philip Frost Art Museum FIU

March 3, 2018 - June 3, 2018  
Attendance: 9,371

*Las Causas: Zines from the Chicano Studies Research Center Archive*

UCLA Powell Library Rotunda  
February 5 – March 24, 2018  
Attendance: 1,250

*Casos de Justicia: The Los Angeles Street Vendor Movement\**

Curated by LeighAnna Hidalgo Newton  
CSRC Library, UCLA  
February 8 – 23, 2018  
Attendance: 480

*The 1968 Walkouts: Selections from UCLA Chicano Studies Research Center Collections*

Curated by Carlos Manuel Haro and Bryant Partida, with assistance from Johnny Ramirez and Oscar Castillo  
CSRC Library, UCLA  
March 10 – May 11, 2018  
Attendance: 1,651

Vincent Price Art Museum, Monterey Park, California

June 2 – July 7, 2018  
Attendance: 930

\*Funded by CSRC grant; did not utilize CSRC collections.

Exhibitions organized by other institutions utilizing CSRC holdings:

*Raphael Montañez Ortiz*  
LAXART, Los Angeles, California  
June 9 – July 15, 2017  
Attendance: 1,100

*Grupo Mira: Una Contra Historia de los Setenta en Mexico*  
Museo Amparo, Pueblo, Mexico  
August 5 – November 13, 2017  
Attendance: 11,300

*Axis Mundo: Queer Chicano Networks in L.A.*  
ONE Gallery and MOCA Pacific Design Center, West Hollywood, California  
September 9, 2017 - December 31, 2017  
Attendance: 7,284

*The US/Mexico Border: Place, Imagination, and Possibility*  
Craft & Folk Art Museum, Los Angeles, California  
September 10, 2017 – January 7, 2018  
Attendance: 13,701

*Mundos Alternos: Art and Science Fiction in the Americas*  
ARTSblock, Riverside, California  
September 16, 2017 - February 4, 2018  
Attendance: 7,445

*¡Murales Rebeldes! L.A. Chicana/o Murals Under Siege*  
California Historical Society, San Francisco, California  
April 7, 2018 - September 16, 2018  
Attendance: 1,671 (April 7 – June 30)

LA Plaza de Cultura y Artes, Los Angeles, California  
September 23, 2017 – February 27, 2018  
Attendance: 26,901

*Aqui Estamos y No Nos Vamos: Fighting Mexican Removal of the 1930s*  
Boyle Heights Museum, Los Angeles, California  
October 1, 2017 - December 1, 2017  
Attendance: 545

*Testament of the Spirit: Paintings by Eduardo Carrillo*  
Pasadena Museum of California Art, Pasadena, California  
January 21 – June 3, 2018  
Attendance: 6,947

*Memorias Del Subdesarrollo: El Giro Descolonial En El Arte De América Latina, 1960–1985*  
El Museo Jumex, Mexico City, Mexico  
March 22 – September 9, 2018  
Attendance: 38,475 (March 22-June 30)

*Student Power: Walking Out For Justice*  
Boyle Heights Museum, CASA 0101 Theater, Los Angeles, California  
April 8 – June 10, 2018  
Attendance: 696

*¡Ya Basta! The East L.A. Walkouts and the Power of Protest*  
LA Plaza de Cultura y Artes, Los Angeles, California  
June 15, 2018 – January 14, 2019  
Attendance: 1,806 (June 15-30)



## V. LIBRARY AND ARCHIVE

### Library

The UCLA Chicano Studies Research Center Library serves students, faculty, and researchers worldwide seeking information on Chicana/o and Latina/o history and culture. With access as one of its mandates, since 1969 the CSRC Library has made its holdings accessible to users from UCLA as well as local and international communities and institutions. As of 2017-18, the library's holdings consist of over 715,000 items. These include 684,103 digital objects, 520 archival and special collections, over 15,100 books and monographs, 5,601 journals, 1,047 publications, 861 theses and dissertations, approximately 100 oral history interviews, and roughly 1,364 Chicano/Latino distinct newspapers, some from the nineteenth century. Holdings also include over 2,300 audiovisual items, such as Super 8, BETA, 16mm and 35mm films, audio reels and cassettes, and many more other formats. The archive's collection of original prints and posters exceeds 1,000 and our vertical files, which last year measured around 2,338 distinct subject records, is now its own collection, reaching over 84 linear ft.

The CSRC Library also serves as a crucial cultural and community-relations space. Panels, conferences, classroom instructions, book presentations, and film screenings regularly take place there (see Public Programs). These programs are always free of charge and the Library remains open to researchers and the general public during these presentations. Exhibition space allows for regularly rotated, curated exhibits that highlight the CSRC's archival holdings. In the 2017-18 academic year, three exhibits were installed in the Library, one was installed in Powell Library (the main library for undergraduate students), and two were showcased online.

Each year, in addition to sponsoring courses, guest speakers, and workshops, the CSRC participates in service learning and extracurricular training and internship programs. In 2017-18, the CSRC participated in the Getty Multicultural Summer Internship Program; accepted two doctoral candidates from the Department of Cinema and Media Studies to help process and preserve film and mixed-media art collections; and hired several work-study undergraduate students to support processing, cataloging, collection management, and other library tasks assigned by the CSRC Librarian/Archivist. Finally, the CSRC is a regular lender of archival materials to museum and gallery exhibitions and programs, and grants reprint permissions as appropriate for publications, films, and the news media.

In 2017-18, the CSRC Library welcomed Douglas Johnson, C.Phil, as Archives Specialist.

*Full-Time Staff*

Xaviera Flores, MSLIS  
Douglas Johnson, C.Phil

*Part-Time Staff*

Jason Lowder, MA  
Michael Aguilar, MA, MLIS  
Archna Patel, BA  
Naiela Santana, BA

*Work Study Students*

Lupe Sanchez	Psychology
Brenda Diaz	Sociology
Valeria Cardenas	Chicano Studies
Zaira Bernal	Chicano Studies

*Graduate Student Researchers*

Brandon Green	Cinema and Media Studies*
Krystal Ledesma	Cinema and Media Studies*
Slaveya Minkova	Cinema and Media Studies*

\*Funded by academic department

*MLIS Library and Archive Interns*

Fall 2017: Rosa Celestino

Winter 2018: Krystell Jimenez, Louis Knecht

Spring 2018: Sarah Corona, Patrick Queen, Yuri Shimoda

*Getty Multicultural Undergraduate Internship Program*

Summer 2018: Jamie Nord, University of Redlands

## Library Metrics, 2017-18

### Total Library Holdings\*

*\* Some names of fields below have changed and numbers are significantly different from past years. Since 2016, library staff have been reassessing CSRC holdings and how best to describe them to users for optimal accessibility. As a result, the Librarian made collections management decisions to reclassify materials and condense collections. In addition, changes to our metrics and tracking system have allowed us to more accurately capture the types of materials we have and are requested.*

● Monographs:	14,325
● Serials:	726
● Journals	5,601
● Publications	1,047
● Theses and Dissertations	861
● Newspapers	1,364
● Microfilm:	2,222
● Prints/Posters:	1,000
● Audiovisual:	2,387
● Special Collections:	520
● Digital Objects:	684,103
● Rare books:	845

### *Monograph Donations*

Raphael Montañez Ortiz

Chon Noriega

Albert V. Vela

Sybil Venegas

PST: LA/LA participants: We requested exhibition catalogues from all museums participating in the Getty's PST: LA/LA initiative, for which the CSRC served as a planning partner.

### *DVD/Audio Visual Donations*

Olga Nájera-Ramírez

Alison Sotomayor

Chris Strachwitz

## Library Attendance and Services

In 2017-18, over 3,933 people visited the CSRC Library: 1,238 in the late summer and fall, 1,255 in the winter, and 1,440 in the spring and early summer. This represents a slight decrease in number of approximately 381 visits compared to the preceding academic year. These numbers do not include attendees of public programs that took place in the library (see **Academic and Community Relations > Public Programs**). Reference services were provided throughout the year to research fellows,

undergraduate and graduate students, non-UCLA faculty, and UCLA faculty representing a range of departments, including Anthropology, Art History, Film & Television, Chicana/o Studies, Education, English, Ethnomusicology, Gender Studies, History, Information Studies, Law, LGBT Studies, Medicine, Political Science, Social Welfare, Sociology, Public Health, and Urban Planning, among others.

### *Reference Services*

In 2017-18, reference services were handled by Xaviera Flores (CSRC Librarian and Archivist) Douglas Johnson (Archives Specialist), Jason Lowder (Senior Library Assistant), and Zaira Bernal (work-study assistant). The Library offers reference services not only to the public and UCLA community but to CSRC fellows, grantees, and visiting scholars, as well as faculty and students from other colleges, universities, and sometimes high schools. Patron requests are made on-site, by email, and/or telephone. Lowder and Bernal assist with library reference, scanning requests, and computer troubleshooting. Johnson assists with onsite archival support and research requests. Flores oversees reference and reproduction services, museum loan requests, conducts reference interviews, takes research appointments, offers one-on-one personalized instruction and handles complex research requests. Our main users, students, receive assistance with papers, projects, theses, and dissertations in the humanities, social sciences, health and medicine, and the arts.

In addition, in 2017-18 the Library received 110 archival research requests and 508 general research requests via email. The Library supports researchers both locally and internationally in their research utilizing CSRC special collections. Increasingly, professional filmmakers use CSRC digital and photograph collections for their projects. The Librarian and Archives Specialist secure collections for researchers, prepare visits, and provide onsite assistance and guidance throughout their CSRC research activities.

### *Bibliographic Instruction*

The Librarian offers instruction to lectures, small group discussions, tours, field trips, and on an individual basis, whether it's a brush-up on how to use the online UCLA Library catalog or how to analyze artifacts from archival collections. She instructs how to use and do research with primary sources, and archival methods at all skill levels, with an emphasis on helping students succeed. The majority of the students of this instruction are freshmen, transfer, and/or undocumented students. As a center that aims to preserve the history of an underrepresented community, the Librarian fosters those principles by providing a community space and support for students and adapting instruction to meet skill levels.

### *Patronage*

Late Summer and Fall 2017:	1,238
Winter 2018:	1,255
Spring and Early Summer 2018:	1,440
<b>Total</b>	<b>3,933</b>

### **Service Learning and Internships**

The CSRC participates as a “service learning site” for graduate students in the UCLA Department of Information Studies. This opportunity presents itself every quarter as part of the coursework required for IS 227: Information Services in Culturally Diverse Communities. For further experience, internships are available through the Graduate School of Education and Information Studies and the Getty, which hosts a multicultural internship program for undergraduates of color. The CSRC has been accepted as an internship site each of the last ten (10) years.

Whether through coursework or an internship program, students who work in the CSRC Library are exposed to the richness and complexity of processing community archives; preservation; collection development and management; cataloging; and providing onsite and online access through research guides, reference services, and exhibitions.

#### *MLIS Library and Archive Interns*

##### Fall 2017

Rosa Celestino: Frontera outreach proposal and exhibition research

##### Winter 2018

Krystell Jimenez: Educational outreach for KCET/LA Raza documentary

Louis Knecht: Process and create finding aid for National Association of Latino Independent (NALIP) Records

##### Spring 2018

Sarah Corona\*: Processing Antonio Bernal audiovisual materials and extracting digital content from obsolete media for digital archiving

Patrick Queen: Analysis and overview of digital assets for DAMS recommendations

Yuri Shimoda: Wrote grant proposal to preserve audio and film collections

\* Information Studies and Latin American Studies dual program

## *Getty Multicultural Undergraduate Internship Program*

Summer 2018

Jamie Nord

University of Redlands

Major: Sociology and Anthropology with an emphasis in Cultural Anthropology, double minors in Art History and Spanish

Project: Create two online exhibits on two different digital platforms. The goal is two-fold: 1) on the back end, learn how to digitize archival materials but with a museum emphasis, which requires a specific approach to metadata description; and 2) on the front end, look at how different online platforms cater to different audiences/users and how that impacts curation and educational outreach.

- Google Arts and Culture exhibit: Patssi Valdez – highlighting the works and techniques of the artist, whose slide images were digitized at the CSRC. The digitized collection is available for research at the CSRC.
- Providing Smithsonian Learning Labs exhibit: Pedro J. Gonzalez Papers – highlighting the life and papers of the artist and activist, whose papers give insight on repatriation, immigration, and the California prison system in the 1920s and '30s. The permanent collection is at the CSRC.

### **Archive**

Grant-funded archival projects play a significant role in the mission and efficacy of the CSRC. In addition, because the CSRC has become one of the largest repositories of Chicano-Latino archival materials in the world, the CSRC receives loan requests for local, national, and international exhibitions. In 2017-18, CSRC archival collections were utilized in seventeen (17) museum and gallery exhibitions and programming throughout the U.S. We were one of the largest lenders to Getty PST: LA/LA initiative exhibitions in Los Angeles of Latino art. The ability to have our materials on display through Los Angeles County helped showcase the diversity of our collections and increase our visibility in the community and academia. Requests from local and national public broadcasting and news services, independent films and documentaries, and other cultural institutions increased significantly during the initiative, which took place primarily in Fall 2017. In addition, the CSRC continued to regularly provide images of works in its archival collections for reprinting in news media, films, and non-CSRC Press publications.

## *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. The major CSRC archival projects of 2017-18 were:

- *Providing Access to Mexican American Social History in Los Angeles, 1960s and 1970s*

Complementing the three-year archival project *Documenting & Preserving the Post-WWII Generation of Mexican Americans in Los Angeles* funded by the National Endowment for the Humanities (NEH) for 2012-15, the NEH awarded the CSRC a three-year grant (2015-18) to help the center arrange, describe, and digitize seven archival collections of newspapers, magazines, personal papers, correspondence, photographs, and other materials as part of a project specific to the Mexican Americans in Los Angeles in the 1960s and 1970s. The seven collections are: *La Raza* Newspaper and Magazine Records, Sal Castro Papers, Moctesuma Esparza Papers, Luis Garza Papers, Rosalio Muñoz Papers, David Sanchez Papers, and Esteban Torres Papers. All seven collections are now processed, with the last finding aid in final edits. The collections total approximately 700 linear feet of materials.

- *La Raza Digital Photograph Collection: Providing Access to the Mexican American Civil Rights Movement*

With support from the Getty Foundation, the John Randolph Haynes and Dora Haynes Foundation, and the Council on Library and Information Resources (CLIR) this project is dedicated to preserving, describing, digitizing, and making publicly available a collection of approximately 25,000 photographic negatives documenting the Mexican descent community of Los Angeles between 1967 and 1977. These long inaccessible negatives were recovered in 2013, and represent an unprecedented decade-long photographic project involving eighteen photographers associated with *La Raza*. The bilingual publication – a tabloid newspaper from 1967-1970 and a magazine from 1970-1977 – developed in the context of community-based journalism that sought broad documentation of events, achievements, and issues reflecting readers' lives. Since *La Raza* could only print a small portion of photographs, this collection constitutes a rare and broad visual record of the community during this period. In 2015-16, the processing team worked on scanning all photos and negatives, worked with *La Raza* photographers to identify photographic authorship and content, and began inputting metadata for each photograph. The CSRC also began exploring the platforms to display the materials as a complement to those offered by the UCLA Digital Library. During 2017-18, the team cataloged just over 25,000 images and provided images and research for a catalogue to be printed in conjunction with *La Raza*, an exhibition based on the collection, at the Autry Museum of the American West. The exhibition opened September 2017 and runs until February 2019.

- *LGBT/Mujeres Initiative*

Over the course of a grant from the Ford Foundation that concluded in 2012, 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 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, the Museum of Latin American Art in Long Beach, and Williams College Museum of Art. In December of 2012 the CSRC relaunched the initiative with a donor event in the CSRC Library. New collections have since been added. In 2017-18, these collections were used in the project assigned to the 2017 Getty MUIP intern, Naiela Santana: two online exhibitions presented through Google's Art and Culture Institute. Both exhibits, *Jotería* and *Gronk*, premiered during Hispanic Heritage month in September 2017, as part of the initiative Google Arts and Culture: Latinos in the U.S.

- *Strachwitz Frontera Collection Digitization Project*

With support from the Los Tigres Del Norte Foundation, 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. Since then, the CSRC steadily helped digitize the collection, which now consists of over 100,000 recordings. In 2005, contents of the Frontera Collection became available for public listening via the UCLA domain; in 2013-14, the CSRC in collaboration with the Arhoolie Foundation and the UCLA Digital Library began work on a new, interactive website for the collection. The new site, [www.frontera.library.ucla.edu](http://www.frontera.library.ucla.edu), had a soft launch in Spring 2015. Agustín Gurza, author of *The Arhoolie Foundation's Strachwitz Frontera Collection of Mexican and Mexican American Recordings* (Chicano Archives, volume 6), the 2012 award-winning CSRC Press publication and reference guide to the collection, serves as the site's blog editor and receives compensation through the Los Tigres del Norte Fund managed by the CSRC. During 2016-17, CSRC and the Digital Library initiated a working group to increase productivity and communication among partners. In 2017-18, the CSRC and Digital Library continued to explore the possibility of making the catalog fully accessible to all UC domains; currently only UCLA users are able to hear entire songs (all others hear a brief clip). In the interim, Arhoolie has been providing complete access via YouTube and conducting more outreach programming. In 2017-18 CSRC began planning an exhibition focusing on the collection, and to be displayed at the School of Music Library in 2018-19.

### ***New and Updated Collections***

In 2017-18, the CSRC Library accepted seven (7) new collections comprising 80.9 linear feet and acquired another 204.5 from nine (9) previously existing collections. Some materials, like the CSRC Internal Files and Vertical Files Collection, are not new but are newly archived administrative records



generated from all units within the center. In addition, several new collections were created in order to provide better access to materials and more specialized preservation needed for rare materials.

The CSRC Library staff is consistently processing and creating online finding aids for its collections. The CSRC is a contributor to the widely accessible Online Archive of California (OAC). The OAC is part of the California Digital Library and provides a searchable database of finding aids to primary sources and digital facsimiles. In 2017-18, twenty-one (21) collections with their corresponding OAC finding aids were fully processed or updated and made available to the public (296.4 linear feet of material). Entering 2018-19, the CSRC library staff is working on processing eight (8) collections totaling 315.4 linear feet. Additionally, the staff is working on completing nine (9) finding aids for processed collections.

*New Collections*

Antonio Bernal Papers	9.5 linear ft.
Lionel Biron Collection of Mail Art	2 linear ft.
Nell and Phil Soto Family Papers	40 linear ft.
National Association of Latino Independent Producers (NALIP) Records	2.5 linear ft.
Saturnino Noriega Papers	25 linear ft.
Lenor de Cruz Collection	0.4 linear ft.
Cynthia Orozco papers	1.5 linear ft.

*Additions Received and Acquisitions added to Existing Archival Collections*

Alex Donis Papers	15 linear ft.
CSRC Internal Files	47 linear ft.
Fire and Life: Robert “Cyclona” Legorreta Collection	5 linear ft.
Homeboy Industries Records	15 linear ft.
Raphael Montañez Ortiz Papers	2.5 linear ft.
Roberto Sifuentes Papers	22 linear ft.
Tatiana de la Tierra Papers	6 linear ft.
TENEZ Collection	8 linear ft.
Vertical Files	84 linear ft.

*New or Updated Finding Aids on OAC / Archival Collections Fully Processed*

Esteban Torres Papers	105 linear ft.
Rosalio Muñoz Papers	15.6 linear ft.
Gronk Papers	22.8 linear ft.
Gil Cuadros Collection	0.4 linear ft.
Farmersville Film Project Collection	3.4 linear ft.
Ester Hernández Papers	0.4 linear ft.
Guillermo Hernández Oral History Collection	6 linear ft.

Hunger Strike for Chicano Studies at UCLA Collection	1.2 linear ft.
Ron Lopez Papers	11.2 linear ft.
Ron Lopez Sleepy Lagoon Research Collection	0.4 linear ft.
Luis Meza Papers	1.2 linear ft.
National Chicano Survey Records	38.4 linear ft.
Joe Ortiz Papers and Radio Interviews	25 linear ft.
Pedro J. Gonzalez Papers	15 linear ft.
Self-Help Graphics and Art Research Collection	43 linear ft.
Francis X. Siqueiros Papers	1.6 linear ft.
James Tartan Film Collection	0.4 linear ft.
Carlos G. Vélez-Ibáñez Sterilization Research Collection	4.4 linear ft.
Oscar Castillo Papers	0.4 linear ft.
Zine Collection	2.4 linear ft.
National Association of Latino Independent Producers (NALIP) Records	2.0 linear ft.

*Finding Aids in Progress*

Maria Acosta Duran Papers  
James and Margarita Mendez Papers  
La Raza Digital Photograph Collection  
La Raza Magazine and Newspaper Records  
Chicano Newspaper Collection  
Moctesuma Esparza Papers  
Lionel Biron Collection of Mail Art  
Antonio Bernal Papers  
Ruben Guevara Papers

*Collections Being Processed*

Alturas Film Records  
America en la Mira Archive  
American GI Forum of California Records  
Cyclona Papers additions  
Nell and Phil Soto Papers  
Sal Castro Papers  
Raphael Montañez Ortiz Papers additions  
Romana Acosta Bañuelos Papers

TOTAL LINEAR FEET = 315.4

### ***CSRC Items on Loan to Museum and Gallery Exhibitions***

In 2017-18, materials from the CSRC archive were exhibited at the following institutions in the listed exhibitions (reverse chronological order):

- *¡Ya Basta! The East L.A. Walkouts and the Power of Protest*  
LA Plaza de Cultura y Artes, Los Angeles, California, June 15, 2018 – January 14, 2019
- *The 1968 Walkouts: Selections from UCLA Chicano Studies Research Center Collections\**  
Vincent Price Art Museum, Monterey Park, California, June 2 – July 7, 2018
- *Student Power: Walking Out for Justice*  
Boyle Heights Museum, CASA 0101 Theater, Los Angeles, California, April 8 – June 10, 2018
- *Memorias del Subdesarrollo: El Giro Descolonial en el Arte de América Latina, 1960–1985*  
El Museo Jumex, Mexico City, Mexico, March 22 – September 9, 2018
- *Las Causas: Zines from the Chicano Studies Research Center Archive\**  
UCLA Powell Library Rotunda, February 5 – March 24, 2018
- *Testament of the Spirit: Paintings by Eduardo Carrillo*  
Pasadena Museum of California Art, Pasadena, California, January 21 – June 3, 2018  
Crocker Art Museum, Sacramento, California, June 24 – October 7, 2018
- *Aqui Estamos Y No Nos Vamos: Fighting Mexican Removal of the 1930s*  
Boyle Heights Museum, Los Angeles, California, October 1 – December 1, 2017
- *¡Murales Rebeldes! L.A. Chicana/o Murals Under Siege*  
LA Plaza de Cultura y Artes, Los Angeles, California, September 23, 2017 – February 27, 2018  
California Historical Society, San Francisco, California, April 7 – September 16, 2018
- *La Raza\**  
The Autry Museum of the American West, Los Angeles, California  
September 16, 2017 – February 1, 2019
- *Laura Aguilar: Show and Tell\**  
Vincent Price Art Museum, Monterey Park, California, September 16, 2017 – February 10, 2018  
Patricia and Philip Frost Art Museum FIU, March 3 – June 3, 2018

- *Mundos Alternos: Art and Science Fiction in the Americas*  
ARTSblock, Riverside, California, September 16, 2017 – February 4, 2018
- *The US/Mexico Border: Place, Imagination, and Possibility\**  
Craft & Folk Art Museum, Los Angeles, California, September 10, 2017 – January 7, 2018
- *Axis Mundo: Queer Chicano Networks in L.A.*  
Hunter College Art Galleries, New York, New York  
205 Hudson Gallery & Bertha and Karl Leubsdorf Gallery, June 22 – August 19, 2018  
ONE Gallery and MOCA Pacific Design Center, West Hollywood, California, September 9 – December 31, 2017
- *Grupo Mira: Una Contra Historia de los Setenta en México*  
Museo Amparo, Puebla, Mexico, August 5 – November 13, 2017
- *Home—So Different, So Appealing\**  
Museum of Fine Arts, Houston (MFAH), Houston, Texas, November 17, 2017 – January 21, 2018  
Broad Contemporary Art Museum located at the Los Angeles County Museum of Art (LACMA), Los Angeles, California, June 11 – October 15, 2017
- *Raphael Montañez Ortiz*  
LAXART, Hollywood, California, June 9 – July 15, 2017
- *Raphael Montañez Ortiz: Shred Your Worries and Other Destructions\**  
CSRC Library, UCLA, May 30 – December 15, 2017

\*CSRC served as organizer or co-producer

### ***Other Permissions***

Each year, CSRC archival items are reprinted with CSRC permission in a range of media. Published works in 2017-18 featuring CSRC materials include:

### **Publications**

*Laura Aguilar: Show and Tell*, edited by Rebecca Epstein (CSRC Press and VPAM, 2017)

*Axis Mundo: Queer Chicano Networks in L.A.*, edited by C. Ondine Chavoya and David Evans Frantz (Prestel Verlag GmbH & Company KG., 2017)

*Home—So Different, So Appealing*, by Chon Noriega, Mari Carmen Ramírez, Pilar Tompkins Rivas (CSRC Press, 2017)

*Mundos Alternos: Art and Science Fiction in the Americas*, by Robb Hernandez, Tyler Stallings, Joanna Szupinska (UCR ARTSblock, University of California, Riverside, 2017)

*¡Murales Rebeldes! L.A. Chicana/o Murals Under Siege*, edited by Jessica Hough and Guisela Latorre (Angel City Press, 2017)

*Testament of the Spirit: Paintings by Eduardo Carrillo*, edited by Susan Leask (Crocker Art Museum, 2018)

*The US/Mexico Border: Place, Imagination, and Possibility*, edited by Linda Theung (Craft & Folk Art Museum, Los Angeles. Pacific Standard Time: LA/LA., 2017)

Simone Clunie, “The Representation of Goddess Imagery in Feminist Art” in the anthology *Vibrant Voices: Women, Myth and the Arts, Volume II: Proceedings of the Association for the Study of Women and Mythology*, edited by Sid Reger and Marna Hauk (Goddess Ink, 2018). Clunie’s essay includes an image of *Nuestra Madre* by artist Yolanda López, which was reproduced courtesy of the CSRC.

### Documentaries

*The Rise and Fall of the Brown Buffalo*, by Phillip Rodriguez, tells the story of Oscar Zeta Acosta, the Chicano lawyer, author, and activist. Rodriguez drew extensively from images in the CSRC’s *La Raza* Photograph Collection for the film.

*La Raza*, a documentary produced for the series *Artbound* on KCET, extensively utilizes images from two special collections at the CSRC: *La Raza* Photograph Collection and *La Raza* Newspaper and Magazine Records.

### Public Art

Deborah Aschheim’s “Time Travel” series celebrates fifty years of student activism in Pasadena and Eastside Los Angeles schools. Funded by a grant from the Pasadena Arts and Culture Commission, Aschheim worked with the CSRC to translate images from the CSRC’s *La Raza* Photograph Collection into pen and ink and watercolor drawings that have now been reproduced on Pasadena transit stop posters and interior bus placards.

News media use of CSRC archival images is cited in **Appendix A: Media Coverage, 2017-18.**

## ***Library Outreach***

The Library provides a space for scholastic activities within UCLA. As such we foster collaborations with UCLA instructors and campus organizations that provide support and resources for prospective and incoming students. The library also welcomes students and school groups from outside UCLA. As part of those collaborations, the CSRC Librarian teaches students about best practices pertaining to research, archiving, and accessing information; specialized and advanced instruction on collections; and the importance of collective memory and documenting community voices.

### Archival Collections on Reserve for Class Use

Fall 2017 and Winter 2018

CS 10A and 10B: Introduction to Chicana/Chicano Studies (1,353 students) - The Zine Collection

Spring 2018

CS 188: Special Courses in Chicana and Chicano Studies / 25<sup>th</sup> Anniversary of the 1993 Hunger Strike for Chicana/o Studies at UCLA (41 students) - The Hunger Strike for Chicano Studies at UCLA Collection

### UCLA Class Visits to CSRC Library

*Summer 2017*

East Los Angeles College transfers (40 students)

Mellon Mays Undergraduates (6 students)

*Fall 2017*

CS 10A: Introduction to Chicana/o Studies, 5 sessions (153 students)

English Composition 3: K-12 Education, 1 class (19 students)

CS 188-5: Radical Women in Latin American Art, 1 class (30 students)

*Winter 2018*

CS 188: Murals and Martyrs: Mexican Revolutionary Art, 1 class (38 students)

CS 157: Chicano Movement and Its Political Legacies, 1 class (40 students)

*Spring 2018*

CS 188: The 25th Anniversary of the 1993 Hunger Strike for Chicana/o Studies at UCLA (41 students)

CSM116: Latinx Music in the U.S. (128 students)

### CSRC Instruction in Classrooms (not CSRC Library)

#### *Summer 2017*

Cesar Chavez Department of Chicana/o Studies incoming student advising day (7 students)  
Cesar Chavez Department of Chicana/o Studies information session for teaching assistants (18 students)

#### *Winter 2018*

IS 434: Archival Use and Users, 1 class (13 students)

#### *Spring 2018*

CS 149: Gendered Politics and Chicana/Latina Political Participation (20 students)

### Non-UCLA Class Visits to CSRC Library

#### *Winter 2018*

Summit Tahoma High School (San Jose, CA) (45 students)  
Allan Hancock College (Santa Maria, CA) (40 high-school students)  
Center for Community College Partnerships, Winter Information Session (40 third-year transfer students from various colleges)

#### *Spring 2018*

Oscar de la Hoya High School (Boyle Heights, East Los Angeles, CA) (90+ students and parents)

### External Outreach by the CSRC Librarian

Archives and Digital Preservation Consultant. The Autry Museum of the American West, La Raza Digital Interactive, 2016-.

Attended. Society of American Archivists. Annual Meeting. Portland, OR, July 23-29, 2017.

Attended. UCLA LGBTQ Studies. Radical Imaginaries: Scholar Activism, Dismantling the Politics of Hate.” UCLA Q-Grad Conference, Los Angeles, CA, October 27, 2017.

Expert and site facilitator (invited). Smithsonian Undergraduate Internship Program. Vincent Price Art Museum (VPAM), East Los Angeles College (ELAC), Smithsonian Office of Fellowships and Internships, and Smithsonian Latino Center (SLC). Site visit and tour, UCLA Chicano Studies Research Center, January 5, 2018.

Panelist (invited). Issues in Digital Archiving: Collection Sustainability. Digital Archiving Series. Digital Archiving Collective. UCLA Interdisciplinary and Cross Campus Affairs (ICCA), October 13, 2017.

Panelist (invited). Curating Your Career: jobs in Museums and Arts Non-Profits. UCLA College of Humanities Career Series, January 22, 2018.

Panelist (invited). Diversity and the Information Professions: Closing the Gap. The Diversity Council at the UCLA iSchool, February 22, 2018.

Presenter. NACCS “Hear Me Roar: Documenting Lesbian Voices in Chicana Archives” at the 45th National Association for Chicana and Chicano Studies Annual Meeting, which took place in Bloomington, Minnesota, April 4-7, 2018.

Site supervisor. Getty Multicultural Undergraduate Internship (MUI) summer program. 2016-.

Site supervisor. Graduate Student Researchers (GSRs). UCLA Graduate School of Education and Information Studies. Winter/Spring 2018.

Site supervisor. Graduate Student Researchers (GSRs). UCLA Theatre, Film, and Television. Fall 2017/Winter 2018.

Speaker (invited). LA/LA/LAAS Lightning Round. 12<sup>th</sup> Annual Los Angeles Archives Bazaar, October 21, 2017.

Speaker (invited). Channel Islands’ Pacific Standard Time LA/LA Artist Presentation and Book Signing: Oscar Castillo and Leo Limon. California State University, November 2, 2017.

Speaker. Prospective students. CARE Program, ELAC, Winter 2017.

Supervisor. IS 438B, Advanced Issues in Archival Science: Archival Description and Access Systems. J. Furner. Winter 2018.

Supervisor. IS 434, Archival Use and Users. M.L. Caswell. Course projects. Winter 2018.

Supervisor. IS 498, Internship. S. Becker. Fall 2017.

Speaker (invited). Fall Career Fair. Chicano Youth Leadership Conference, Sal Castro Foundation. October 14, 2017.

Tour guide. La Raza exhibition at the Autry Museum of the American West for the Los Angeles Archivists Collective, February 15, 2018.

Tour guide. CSRC Library and Archives. For Artifacts, a graduate student organization for information studies students interested in arts librarianship, visual resources, and library informatics. May 11, 2018.



Visit (potential collaboration, in-person). Documents of 20<sup>th</sup> Century Latin American and Latino Art: A Digital Archive and Publications Project at the Museum of Fine Arts, Houston (MFAH). International Center for the Arts of the Americas, MFAH. November 2017.

Visit (in-person). Donor visit, oral history, and collection assessment for Antonio Bernal Papers and artwork (Del Rey mural artist). Fresno, CA. March 2018.

### ***Library Exhibitions***

CSRC Library exhibitions draw from and bring awareness to the Library's special collections. They are available for public viewing during regular Library hours. In 2017-18, the Library showcased the following exhibitions at the CSRC:

- *Raphael Montañez Ortiz: Shred Your Worries and Other Destructions* (May 30 – September 2017) Curated by Xaviera Flores.
- *Casos de Justicia: The Los Angeles Street Vendor Movement* (February 8 – 23, 2018) Curated by LeighAnna Hidalgo, new media ethnographer and PhD candidate in Chicana/o studies at UCLA. The exhibition was supported by research grants from the Institute of American Cultures and the Tamar Diana Wilson Fund.
- *The 1968 Walkouts: Selections from UCLA Chicano Studies Research Center Collections* (March 10-June 15) Curated by Carlos Manuel Haro and Bryant Partida, with assistance from Johnny Ramirez and Oscar Castillo, and support from the Tamar Diana Wilson Fund.

The CSRC also provides exhibits and displays at venues outside the CSRC and online. In 2017-2018, CSRC collections exhibits were showcased at the following events:

- September 2017 (launch). *Gronk: Speaking in Many Artistic Tones*. Hispanic Heritage Month Exhibit. Google Arts and Culture Institute. Curated by Naiela Santana, supervised by Xaviera Flores.
- September 2017 (launch). *Jotería: Documenting Queer Latinx in Los Angeles*. Hispanic Heritage Month Exhibit. Google Arts and Culture Institute. Curated by Xaviera Flores and Naiela Santana.
- February 5 - March 24, 2018: *Las Causas: Zines from the Chicano Studies Research Center Archive*. Powell Library Rotunda. Curated by Douglas Johnson.

**(To see Library exhibition attendance figures, see ACADEMIC AND COMMUNITY RELATIONS > Public Programs)**

## VI. 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 one of the most active presses in the University of California system. In the 2017-18 fiscal year, the CSRC Press completed three printed book projects, two oral histories, one DVD release, nine issues of the CSRC electronic newsletter, and two issues of *Aztlán: A Journal of Chicano Studies*. All publications are described below.

The CSRC Press has received thirty-six (36) book awards since 2006, two (2) journal article awards, and in 2011, a press-wide Outstanding Latino/a Cultural Award in Literary Arts or Publications from the American Association of Hispanics in Higher Education.

In 2017-18, the CSRC Press received three (3) book awards:

*Altermundos: Latin@ Speculative Literature, Film, and Popular Culture*, edited by Cathryn Josefina Merla-Watson and B. V. Olguín Alejandro Anreus

- 2017 International Latino Book Awards, 1st Place, Best Cover Illustration (artwork by Laura Molina)

*Laura Aguilar: Show and Tell*, edited by Rebecca Epstein

- 2018 Independent Publisher (IPPY) Book Awards, Gold Medal, West Pacific: Best Regional Non-Fiction

*Judith F. Baca*, by Anna Indych-López

- 2018 Independent Publisher (IPPY) Book Awards, Silver Medal, Best Multicultural Non-Fiction Adult

### Staff

Charlene Villaseñor Black assumed the editorship of *Aztlán: A Journal of Chicano Studies* in January 2016, taking over from Chon A. Noriega, who had held the position since July 1996. Rebecca Frazier has been the senior editor of the CSRC Press since 2008. Doctoral candidate Heather Birdsall is the assistant editor of *Aztlán*, and graduate student Joanna Reyes Walton is the book review coordinator. 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 internationally. 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 2017-18 fiscal year, 83 percent of board members were from institutions outside of UCLA; this percentage is for Spring 2018, when a new board began its two-year term. Eighty-seven percent of reviewers and authors were from outside UCLA.

#### Earnings

In 2017-18, the press earned \$82,234 and spent \$82,480.

#### *Aztlán*

*Aztlán: A Journal of Chicano Studies* is a double-blind peer-reviewed journal that continues to be the leading journal in the field. It appears twice a year in print and is available online through Ingentaconnect, an online hosting site. Subscribers have full access to all issues, and non-subscribers may purchase single articles.

The CSRC Press is successful in distributing *Aztlán* beyond the campus and California. In 2017-18 the journal had 273 institutional subscribers (262 domestic and 11 international) and twelve (12) individual subscribers. Institutional subscriptions were down slightly from last year's 279 subscriptions; individual subscribers increased slightly, rising from last year's ten (10) subscriptions. In summer 2017, CSRC implemented a "digital only" subscription option for institutions with a goal of increasing institutional subscriptions.

In 2017-18 the Press published *Aztlán* volumes 42.2 and 43.1 (for Tables of Contents, see Appendix B).

#### *Aztlán Submissions*

Essay submissions have experienced a decrease when compared to last year's level (forty-two (42), compared with forty-four (44)). We also saw a slight increase in overall submissions, with eighty-six (86) last year and eighty-seven (87) this year (see table 1).

Our current rejection rate for peer-reviewed academic essays is between 72 and 78 percent, which is an appropriate percentage. Since the reviews, dossier pieces, and communiqués are generally solicited, we do not include them in our official rejection rate statistics. These figures may be slightly off, however, as many of the essays are still in process. *Aztlán's* long-term peer-reviewed rejection rate is between 51 and 72 percent (see Table 2).

**Table 1. 2017-18 Submissions to *Aztlán: A Journal of Chicano Studies***

	Essays	Dossiers	Reviews	Communiqués	Others	Total
1. Received	41*	21	20	3	2	87
2. Rejected	26	0	4**	0	1	31
3. Published	8	14	15	2	0	39
4. Accepted	9	14	15	3	1	42
5. Pending	5	7	1***	0	0	13
Rejection Rate RP	72%					42%
Rejection Rate NPP	78%					47%

Note: Does not include Editor’s Commentaries

\*12 essays were resubmissions, compared to 17 resubmissions received in 2016-17. Number of essays received does not reflect essays that were revised and resubmitted multiple times in 2017-18.

\*\* This includes authors who either declined to submit updated manuscripts following our feedback or didn’t respond.

\*\*\*Number does not include books that have been assigned for review, but for which authors have not yet submitted reviews.

**Table 2. 1997-2018 Submissions to *Aztlán: A Journal of Chicano Studies***

	Essays	Dossiers	Reviews	Comunicados	Others	Total
1. Received	796	291	311	44	23	1476
2. Rejected	388	10	37	0	13	448
3. Published	184	209	232	43	7	675
4. Accepted	122	188	226	28	10	574
5. Pending	135	60	20	0	0	215
6. Withdrawn	8	0	0	1	0	9
Rejection Rate RP*	51%					36%
Rejection Rate NPP**	72%					46%

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]

All CSRC Press books in print, except for those in the A Ver series, are distributed by the University of Washington Press. The A Ver series is distributed by the University of Minnesota Press. E-books, Policy Briefs, Research Reports, and the Oral History Series are available free of charge on the CSRC website.

## **Books**

### ***Current Book Projects in Progress***

*Barrio Harmonics: Chicano/Latino Music*, by Steven Loza (anticipated release: November 2018). This collection of essays brings together essays published between 1985 and 2009. Topics include the history of Latin music, the development of musical forms, and the personalities that have popularized Latin music in the Americas and abroad.

*The Aztlán Mexico Studies Reader*, edited by Hector Calderón (Aztlán Anthology, volume 6; anticipated release: November 2018). This anthology will bring together essays from *Aztlán* with other, unpublished essays that focus on themes such as Afro-Mexican film and literature, Mexican corridos, Mexican anthropology, and Mexican immigration.

*La Raza*, edited by Colin Gunckel (completed in full, but publication delayed for new revisions; anticipated release: December 2018). Catalog for the exhibition at the Autry National Center, which closes in February 2019. It presents the work of *La Raza* photographers in an exploration of the visual and social connections between the Los Angeles, Latin America, and the rest of the world.

*Antonio Bernal: A Life in Art and Activism*, edited by Charlene Villaseñor Black (anticipated release March 2019) This book is the first in-depth study of artist, activist, and teacher Antonio Bernal (b. 1937), creator of “the first Chicano mural” according to art historian and critic Shifra M. Goldman, and an important early participant in the Chicano civil rights movement.

*José Montoya*, by Ella Díaz (A Ver: Revisioning Art History series, volume 12; anticipated release, April 2019). Díaz documents the life and work of José Montoya, an influential Chicano artist and activist and a celebrated Chicano poet. He was a founder of the Royal Chicano Air Force. Montoya died in 2013.

*Raphael Montañez Ortiz*, by Chon A. Noriega (A Ver: Revisioning Art History series, volume 13; anticipated release, August 2019). Noriega explores the career of artist and educator Raphael Montañez Ortiz. His work includes painting, recycled films, sculpture, music, installation, guerrilla theater, performance, and computer art.

*The Chicano Studies Reader*, 4th edition, edited by Chon A. Noriega, Eric Avila, Karen Mary Davalos, Chela Sandoval, Rafael Pérez-Torres, and Charlene Villaseñor Black (Aztlán Anthology series; anticipated release, September 2020). This new edition will be expanded to include *Aztlán* essays published since 2015. The book will be redesigned and the trim size increased to 7x10 to accommodate new material.

*I Am Aztlán* (working title), revised edition, edited by Chon A. Noriega, Wendy Belcher, and Charlene Villaseñor Black (Aztlán Anthology series). The new anthology of essays from *Aztlán* will expand and update the 2004 edition under a new title.

*Seeking Educational Justice* (working title), edited by Lindsay Perez Huber and Carlos M. Haro. Anthology of essays commemorating the 1968 student walkouts on the eastside of Los Angeles.

### ***Books Published in 2017–18***

*Home—So Different, So Appealing*, by Chon A. Noriega, Mari Carmen Ramírez, and Pilar Tompkins Rivas (released January 2018)  
Catalog for the exhibition at LACMA in 2017, which explored the subject of “home” through modern and contemporary works created by Latino and Latin American artists over the past seven decades.

*Judith F. Baca*, by Anna Indych-López (A Ver: Revisioning Art History, volume 11; released January 2018)

Judy Baca is known worldwide for her dynamic murals and pioneering work in community art. Indych-López considers her drawings, paintings, and performance art, as well as her murals, as she discusses Baca's life and career.

*The Chicana/o Education Pipeline: History, Institutional Critique, and Resistance*, edited by Michaela J. L. Mares-Tamayo and Daniel G. Solórzano (Aztlán Anthology, volume 5; released March 2018)

This collection, intended for classroom use, compiles essays published in *Aztlán* that focus on education.

### ***Books in Print***

*Laura Aguilar: Show and Tell*, edited by Rebecca Epstein (released September 2017)

Catalog for the exhibition at the Vincent Price Art Museum in 2017, which explored the work of Chicana photographer Laura Aguilar.

*Altermundos: Latin@ Speculative Literature, Film, and Popular Culture*, edited by Cathryn Merla-Watson and B. V. Olguín (Aztlán Anthology, volume 4; April 2017)

This first collection engaging Chicana/o and Latina/o speculative cultural production features original essays from more than twenty-five scholars as well as interviews, manifestos, short fiction, and new works from Chicana/o and Latina/o artists.

*The Chicano Studies Reader: An Anthology of Aztlán, 1960–2015*, edited by Chon A. Noriega, Eric Avila, Karen Mary Davalos, Chela Sandoval, and Rafael Pérez-Torres (Aztlán Anthology, volume 2, third edition) (June 2016)

Expanded and revised edition of the best-selling anthology.

*The Art of Healing Latinos: Firsthand Accounts from Physicians and Other Health Advocates* (reprinted 2015-16)

Edited by David Hayes-Bautista and Roberto Chiprut, 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.

*Luis Cruz Azaceta* (A Ver: Revisioning Art History, volume 10, August 2014)

Alejandro Anreus presents the first full-length monograph on the life and work of Cuban American Luis Cruz Azaceta, whose highly personal, highly individualistic art explores the imbalances and abuses of social and political power. Anreus notes that the theme of exile is ever-present in the artist's work, which is striking in its constant experimentation and reinvention.

*Tradition and Transformation: Chicana/o Art from the 1970s through the 1990s* (May 2015). This collection of essays by Shifra Goldman presents a wide range of writings by the pioneering art historian, who died in 2011. The volume is edited and introduced by Charlene Villaseñor Black.

*Ricardo Valverde* (A Ver: Revisioning Art History, volume 8, August 2013)

Ricardo Valverde dedicated himself to photographing East Los Angeles, determined to disrupt the history of image making. Valverde's street photography and portraiture, work done primarily in the 1970s and 1980s, offered a powerful counternarrative. In this consideration of Valverde's life and work, author Ramón García traces the photographer's career from his early investment in a documentary style to the development of an expressionistic aesthetic. García's analyses reveal the modernist and postmodernist impulses that propelled Valverde's art, as well as Valverde's resolution to record his East LA community.

*Pepón Osorio* (A Ver: Revisioning Art History, volume 9, September 2013)

Pepón Osorio is an internationally recognized artist whose richly detailed work challenges the stereotypes and misconceptions that shape our view of social institutions and human relationships. The colorful, often riotous, installations for which he is best known are constructed from found objects and objects that he customizes or creates. With a wry sense of humor he probes sober topics: prison life, domestic violence, AIDS, poverty. As he addresses difficult themes such as race and gender, death and survival, and alienation and belonging, Osorio asks his audience to reconsider their assumptions and biases. Author Jennifer González shows that although Osorio draws on his Puerto Rican background and the immigrant experience to create his work, his artistic statements bridge geographical barriers and class divides.

*Self Help Graphics & Art: Art in the Heart of East Los Angeles*, 2nd edition (The Chicano Archives, volume 1, second edition, January 2014)

The first edition of this book, which was edited by Colin Gunckel, sold out several years ago. The second edition reprints Kristen Guzmán's and Chon A. Noriega's essays and the finding aid from the first edition, and it includes new material that deepens and extends the history and analysis presented in the original volume. New to the second edition is an essay by Colin Gunckel that explores the organization's interventions in the conception of art and community and a chapter by Colin Gunckel, Armando Durón (president of the board of directors from 2005 through 2008), and Evonne Gallardo (current executive director) that brings the organization's history up to date. Also new is an interview, conducted by Colin Gunckel and Karen Mary Davalos, of five artists who were involved with Self Help Graphics in its early years.

*Ricardo Valverde: Experimental Sights, 1971-1996* (e-book, June 2014)

*Ricardo Valverde: Experimental Sights, 1971-1996*, an exhibition at Vincent Price Art Museum (VPAM) at East Los Angeles College in collaboration with the UCLA Chicano Studies Research Center (CSRC), is the first survey of Valverde's extensive body of work. A resident of Los Angeles, Valverde worked in diverse styles and from multiple perspectives. His photographs and multimedia pieces focused on many subjects, including families (particularly his own), neighborhoods, and cultural practices in Los Angeles and in Mexico. The essays presented in this catalog—by Cecilia Fajardo-Hill, guest curator of the exhibition, Armando Cristeto Patiño, and Jesse Lerner—explore the different



aspects of Valverde's art and argue for his importance as an experimental artist who ranged far beyond the documentary aspects of photography. The volume opens with a foreword by Karen Rapp, VPAM director, and Chon A. Noriega, CSRC director, and features forty-two color illustrations that represent Valverde's innovative artistry.

*Oral History and Communities of Color* (January 2013)

Each of the five essays in *Oral History and Communities of Color* considers a different racial/ethnic community: Asian American, American Indian, Latino, African American, and Muslim. Interviews with two scholars who integrate oral history into their research touch on oral history's theoretical foundation in cultural anthropology, particular considerations for collecting oral histories in specific communities, and the importance of including the narrator's personal story. Edited by Teresa Barnett and Chon A. Noriega with essays by Teresa Barnett, Karen Mary Davalos, Felicia Schanche Hodge, Karen L. Ishizuka, Nancy Raquel Mirabal, Robert A. Nakamura, Chon A. Noriega, Horacio N. Roque Ramírez, Susan Rose, and Irum Shiekh.

*VIVA Records, 1970–2000: Lesbian and Gay Latino Artists in Los Angeles* (The Chicano Archives, volume 7, June 2013)

VIVA!, founded in 1987, promoted the creative and artistic talent of gay and lesbian Latinos and Latinas in Los Angeles. Although the AIDS epidemic provided the impetus for the organization—and although it is most widely recognized for Teatro VIVA!, its AIDS outreach project—VIVA!'s influence extended to Latina/o art, literature, and performance. Author Robb Hernandez draws on the VIVA! Records at the UCLA Chicano Studies Research Center to present this first comprehensive history of the organization and to analyze its importance for Latina/o art and culture in Los Angeles.

*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* (The Chicano Archives, 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.

*Floricanto en Aztlán* (second 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: Revisioning Art History, 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: Revisioning Art History, volume 5)

Widely known for works that celebrate the traditions of her family and her South Texas Latino community, Carmen Lomas Garza has been active as a painter, printmaker, muralist, and children's book illustrator since the 1970s. 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* (The Chicano Archives, 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* (The Chicano Archives, 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 explores 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: Revisioning Art History* 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 Benavidez, 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 Latina/o 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 David Hayes-Bautista and Roberto Chiprut, 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 book aims to inspire and guide Latina/o college students to excel in the sciences. It consists of autobiographies of Chicanas in successful science careers who today 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.

*Las Obreras: Chicana Politics of Work and Family*

Edited by Vicki Ruiz, this anthology builds upon the best-selling volume 20 of *Aztlán: A Journal of Chicano Studies* and provides works of seminal importance to understand Chicano politics, feminism, labor, and family.

*I Am Aztlán: The Personal Essay in Chicano Studies*

Edited by Chon A. Noriega and Wendy Belcher, this anthology of essays from *Aztlán* collects author reflections on their experiences as researchers or activists. Launched in November 2004, a reprint of this book was done in 2009. Another edition is planned for 2019-20 (see **Current Book Projects in Progress**).

### **CSRC Oral History Series**

The CSRC Oral Histories Series publishes the life narratives of prominent Chicano and Latino figures. Published oral histories were undertaken as part of larger research projects (L.A. Xicano and Latina/o LGBT Initiative) and in tandem with archival collections and library holdings. They are available in PDF format from the CSRC website and are free of charge:

<http://www.chicano.ucla.edu/publications/oral-histories>

Seventeen oral histories have been published so far:

Laura Aguilar, Charles “Chaz” Bojorquez, David Botello, Barbara Carrasco, Leonard Castellanos, Dora De Larios, Roberto “Tito” Delgado, Richard Duardo, Margaret Garcia, Johnny Gonzalez, Dan Guerrero, Judithe Hernández, Leo Limón, Gilbert “Magu” Luján, Monica Palacios, John Valadez, and Linda Vallejo.

Oral histories in development include those for Judith F. Baca, Gronk, Wayne Healy, Carmen Herrera, Joe Holguin, and Raphael Montañez Ortiz.

### **Chicano Cinema and Media Art Series (DVDs)**

The Chicano Cinema and Media Art Series was launched in 2004 to preserve and showcase important and rare Chicano films and videos. Ten DVDs had been released; the tenth was released in Spring 2018. 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. Due to budget and space limitations and beginning with volume 10, releases will be available to the public through an on-demand production service.

### **Current DVD Projects**

*Chicano Love Is Forever*, by Efraín Gutiérrez (volume 11, release TBD)

### ***DVDs in Print***

DVD 10 *Run Tecato Run and La Onda Chicana* (2018)

DVD 9 *Video Art by Willie Varela* (two discs) (2013)

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

DVD 7 *Casa Libre/Freedom House* (2008)

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

DVD 5 *Gronk* (2007)

DVD 4 *Frontierland/Frontierlandia* (2005)

DVD 3 *Harry Gamboa 1990s Videos* (2004)

DVD 2 *Harry Gamboa 1980s Videos* (2004)

DVD 1 *Los Four and Murals of Aztlán* (2004)

\*Inducted into the National Film Registry, Library of Congress, 2014

### **Briefs and Reports**

#### ***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. No briefs were published in 2017-18.

#### ***CSRC Research Report***

This occasional series, available only in electronic format, was launched in March 2003. No reports were published in 2017-18.

#### ***CSRC Working Papers***

This occasional series, also available only in electronic format, was launched in November 2011. No working papers were published in 2017-18.

#### ***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 in 2017-18.

### ***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 2017-18.

### ***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 4,792 people. Newsletters are also shared through social media, increasing their reach. There is a subscription link on the homepage of the CSRC website for new subscribers and, when signing in at any CSRC public program, event attendees are invited to join the mailing list. Social media has also been useful toward gaining new subscribers. The electronic list continues to be guarded for use only by the CSRC. Announcements from other groups are not sent to the list.

### **Copyright for Publications**

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.

### **Editorial Board for *Aztlán: A Journal of Chicano Studies***

Members of the *Aztlán* editorial board for 2018–20 are Silvia Spitta, Dartmouth; Adriana Zavala, Tufts University; Cecilia Márquez, New York University; Brian Herrera, Princeton University; Hector Amaya, University of Virginia; Sara Jane Deutsch, Duke University; Daniel Martinez HoSang, Yale University; Tey Marianna Nunn, National Hispanic Cultural Center; Ji Young Kim, University of California, Los Angeles; Alicia Gaspar de Alba, University of California, Los Angeles; Joshua Guzmán, University of California, Los Angeles; Richard T. Rodríguez, University of California, Riverside; Aida Hurtado, University of California, Santa Barbara; John Moran Gonzalez, University of Texas, Austin; Louis Mendoza, Arizona State University; Cecilia Menjívar, Arizona State University; Jason de León, University of Michigan; Elena Gutiérrez, University of Illinois at Chicago.

## VII. RESEARCH

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

CSRC research projects for 2017-18 included *A Ver: Revisioning Art History*, which is documenting and preserving the work of individual Latina/o artists, and three exhibitions that went on display at three Los Angeles art museums as part of the Getty arts initiative *Pacific Standard Time: LA/LA*. The CSRC also continued its efforts with the *Latinos and Economic Security* project. In the spring of 2017, the CSRC partnered with the Luskin School of Public Affairs and assisted in a faculty search for the school's newly launched *Latino Politics and Policy Initiative*.

### CSRC Research Projects, 2017-18

- *A Ver: Revisioning Art History*
- *Latinos and Economic Security*
- *Latino Policy and Politics Initiative*
- *Pacific Standard Time: LA/LA*

**Exhibition:** *Home: So Different, So Appealing*, organized by the CSRC utilizing CSRC collections and with catalog by CSRC Press, for display at the Los Angeles County Museum of Art (LACMA) and Museum of Fine Arts, Houston (MFAH)

**Exhibition:** *La Raza*, utilizing CSRC collections, CSRC advisory board, and catalog by CSRC Press, for display at the Autry Museum of the American West

**Exhibition:** *Laura Aguilar: Show and Tell*, utilizing CSRC collections and catalog by CSRC Press, for display at the Vincent Price Art Museum (VPAM) at East Los Angeles College

### *Project Descriptions*

- *A Ver: Revisioning Art History*  
Principal Investigator: Chon A. Noriega, Professor, Film & Television

Description: This long-term research project and monograph series focuses on the cultural, aesthetic, and historical contributions of Chicano, Cuban American, Puerto Rican, and other U.S.-based Latino artists. With a national advisory board of leading scholars and curators, the



project has commissioned writers for books on the following artists: Judy 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. 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. Eleven volumes have been published to date. Each volume has won at least one international book award. In 2017-18, one book was published and another went into production. The eleventh volume, *Judith Baca* by Anna Indych-López, was released in January 2018. *José Montoya* by Ella Díaz has an anticipated release date of April 2019.

*A Ver* publications:

*Judith F. Baca*, by Anna Indych-López (2018)  
*Luis Cruz Azaceta*, by Alejandro Anreus (2014)  
*Pepón Osorio*, by Jennifer González (2013)  
*Ricardo Valverde*, by Ramón García (2013)  
*Rafael Ferrer*, by Deborah Cullen (2012)  
*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)

- *Latinos and Economic Security*

Principal Investigator: Fernando Torres-Gil, Professor of Social Welfare

Description: As part of a longstanding collaborative effort between the CSRC, the UCLA Center for Policy Research on Aging, and the USC Ethel Percy Andrus Gerontology Center, the CSRC has contributed to research, analysis, and reports on economic security for the Latino baby boomers. In 2015-16, LES received additional funding from the Ford Foundation, allowing CSRC researchers to conduct focus groups and surveys at senior assisted-living facilities in Orange County where the majority of patrons are white and the majority of aids are Latina/o. The CSRC received IRB approvals for surveys that started in early 2017. In 2017-18, the CSRC completed these surveys in May and all focus groups in July. A published report is planned for the end of the 2018 calendar year.

- *Pacific Standard Time: LA/LA*

Principal Investigator: Chon Noriega, Professor, Film & Television

Description: For the Getty arts initiative *Pacific Standard Time: LA/LA*, which explored Latino and Latin American art in dialogue with Los Angeles, the CSRC served as a one of the five planning partners with LACMA, MOCA, the Hammer Museum at UCLA, and the Getty. Planning commenced in 2013 and the Getty allocated research grants in 2014 for exhibitions, screenings, and performances to take place in 2017-18. In addition to serving as partner on the initiative, the CSRC played an organizing role in three (3) PST: LA/LA exhibitions: *Home—So Different, So Appealing*, *La Raza*, and *Laura Aguilar: Show and Tell*. Related courses were developed in conjunction with the initiative.

1. CSRC received research and implementation grants from the Getty Foundation, plus major grants from the Andy Warhol Foundation for the Visual Arts and the Diane & Bruce Halle Foundation for its exhibition *Home—So Different, So Appealing*, on view June 11 – October 15, 2017 at the Los Angeles County Museum of Art (LACMA) and November 17, 2017 – January 21, 2018 at the Museum of Fine Arts, Houston (MFAH). Additional funders included Entravision Communications Corporation, AltaMed Health Services Corporation, the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission, Furthermore: a program of the J.M. Kaplan Fund, the Pasadena Art Alliance, and individual donors. The exhibition was curated by Chon A. Noriega, director of the UCLA Chicano Studies Research Center; Mari Carmen Ramírez, Wortham Curator of Latin American Art at Museum of Fine Arts, Houston; and Pilar Tompkins Rivas, director of the Vincent Price Art Museum.

*Home* featured over ninety (90) works from the 1950s to the present by over forty (40) U.S. Latino and Latin American artists exploring the universal idea of “home.” This exhibition was the first to explore in depth differences and affinities within the hemisphere relative to immigration, dislocation and diaspora, as well as personal and political repression. The project pushed the boundaries between Latino and Latin American studies, and the study of Latino and Latin American art. Over 160,000 people viewed the exhibition. The attendance at LACMA was 132,000—about twice the audience for comparable shows with a four-month exhibition run. In fact, the exhibition was listed as one of the most popular shows in the world for 2017 in *The Art Newspaper*. The audience for *Home* at LACMA was also more diverse (40 percent nonwhite), younger (eight years below the museum average), and heavily comprised of first-time visitors (46 percent) and non-members (80 percent). *Home* at MFAH had a shorter exhibition run (two months), and followed unprecedented flooding in the area in August 2017, but nonetheless drew 34,469 visitors and included the museum’s first public program at a community-based arts center. A full-color catalog published by CSRC Press accompanied the exhibition and has been nominated for five (5) international book awards (see **Press > Books Published in 2017-18**).

2. CSRC is a partner on the *La Raza* exhibition at the Autry Museum of the American West. The exhibition utilizes the CSRC digital archive of images from the *La Raza* Newspaper and Magazine Collection. The CSRC also partnered with Narduli Studios to help define the architecture, descriptions, and links for the interactive display used in the exhibition. *La Raza* opened September 16, 2017 and will run through February 10, 2019. It was curated by Amy Scott and former *La Raza* photographer Luis Garza, whose personal collection of papers is also held at the CSRC. The catalog, which brings together social historians and art historians to interpret these photographic works, will be published by CSRC Press (**see Press > Current Book Projects**).
  
3. CSRC initiated *Laura Aguilar: Show and Tell*, which was on display at the Vincent Price Art Museum at East Los Angeles College from September 16, 2017 - February 10, 2018. The exhibition was curated by Sybil Venegas and utilized digital images and other archival materials from the Laura Aguilar Collection held at the CSRC. After the Vincent Price Art Museum, the exhibition traveled to the Patricia and Phillip Frost Art Museum in Miami where it was on display from March 3 - May 27, 2018. It will travel to National Museum of Mexican Art in Spring 2019. This was the first museum retrospective on the artist, who passed away in February 2018. The catalog, which includes essays by junior and senior scholars in the fields of ethnic studies, gender studies, art history, and photography, was released by CSRC Press and VPAM in September of 2017 and received a Gold Medal from the Independent Publishers Book Awards (**see Press > Books in Print**).
  
4. Related courses:
  - “Pacific Standard Time: LA/LA – A Celebration Beyond Borders” was a Stanford University undergraduate seminar based at the CSRC, September 5-18, 2017. It was co-taught by Chon Noriega, CSRC director and professor of film and television, and Charlene Villaseñor Black, CSRC associate director and professor of art history. Twenty students participated in the seminar, which included visits to seven (7) PST: LA/LA exhibitions, guest lectures by artists and curators, and writing assignments.
  - Art History C142B/C242B—Latin American Art of the 20th Century was a UCLA undergraduate course in fall quarter 2017. Taught by Charlene Villaseñor Black, CSRC associate director and professor of art history, the course drew inspiration from the seventy plus exhibitions participating in the Getty initiative, the largest-ever set of museum shows dedicated to Latino and Latin American art. The class consisted of lectures, site visits, artist lectures, and curator-led exhibition walkthroughs. Requirements included attendance, weekly readings, in-class presentations, and writing assignments.

## Research Supported through CSRC Grant Programs

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
- IUPLR-Mellon Dissertation Completion Fellowship Program
- Tamar Diana Wilson Fund (urban poverty)
- The Daniel and Juleann Gandara Chicano Studies Research Center Library Internship Fund
- Carlos M. Haro Education Fund (education)
- Los Tigres del Norte Fund (Spanish-language music)
- Lupe Anguiano Leadership Scholarship Fund (Chicano and Latino studies)
- Guillermo Hernandez Memorial Fund (Spanish-language culture)
- Getty Multicultural Undergraduate Internship Program

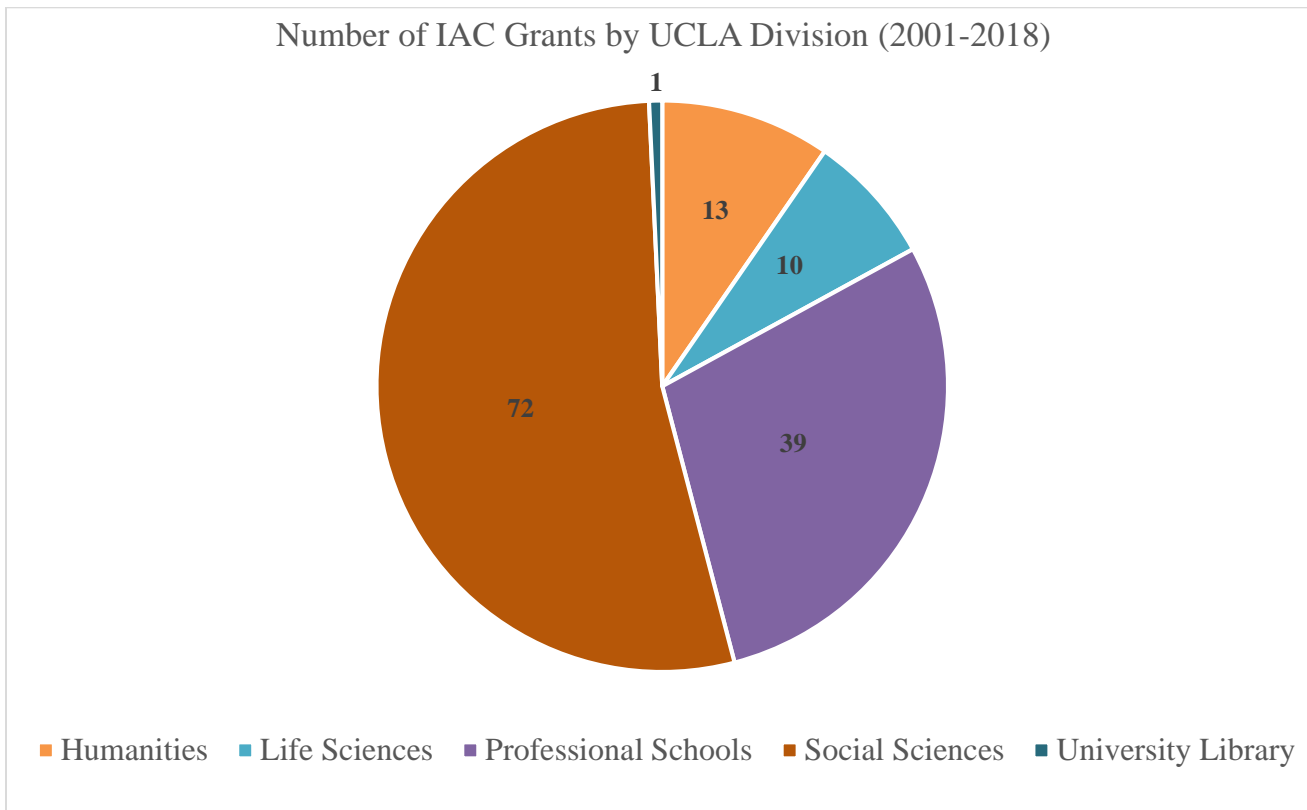
These programs have awarded well over \$1.9 million since they were established, mostly through competitive grants and fellowships. They provide research opportunities for students and collaborating faculty.

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

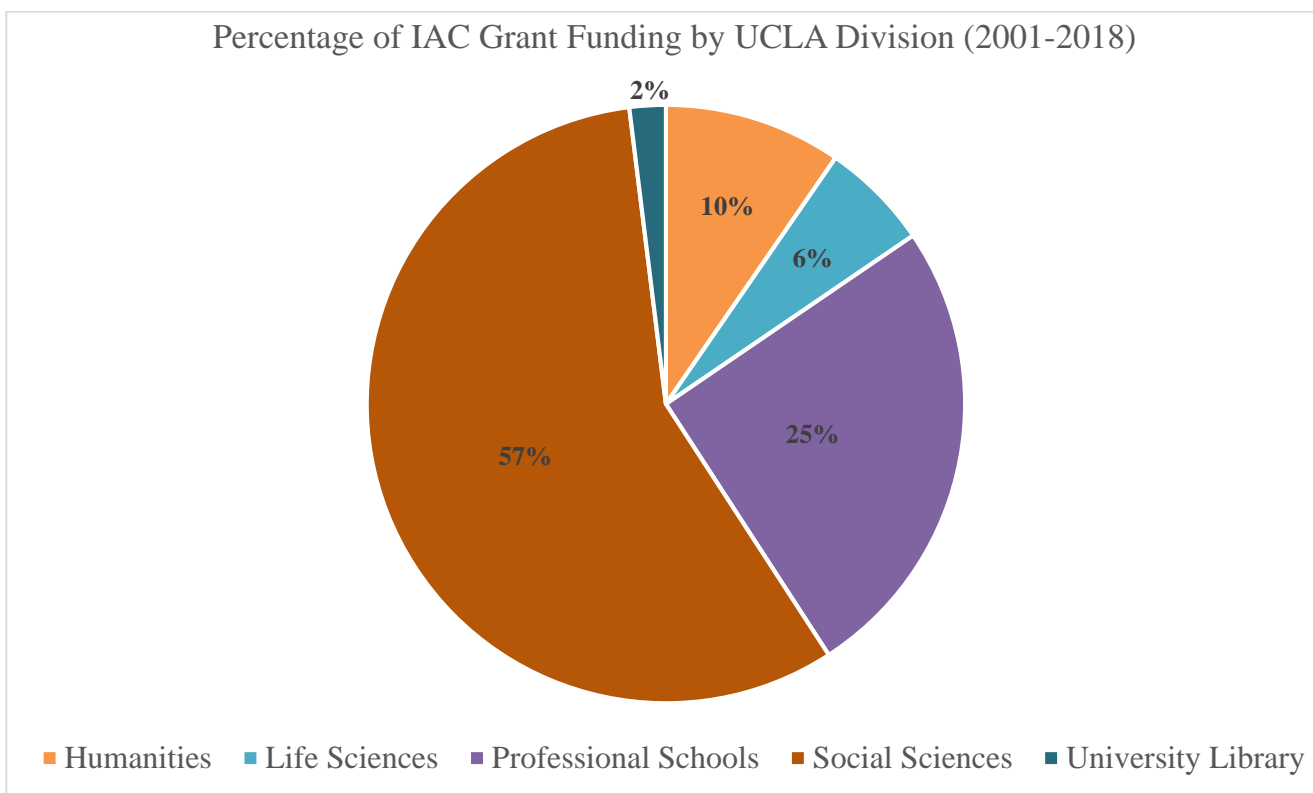
As one of four centers within the Institute of American Cultures (IAC), CSRC offers graduate and postdoctoral fellowships as well as graduate student and faculty research grants. These are awarded on a competitive basis each year. Detailed information on the IAC Grants Program is posted at [http://www.iac.ucla.edu/fellowships\\_research.html](http://www.iac.ucla.edu/fellowships_research.html).

Since 2001, the CSRC has awarded 133 individual IAC grants, fifty-six (56) to faculty and seventy-six (76) to students, totaling \$431,478. Grant recipients to date represent a total of twenty-seven departments: American Studies, Applied Linguistics, Art History, Asian American Studies, Chicana/o Studies, Clinical Psychology, Comparative Literature, English, Education, Library & Information Studies, Ethnomusicology, Film & Television, Gender Studies, History, Indo-European Studies, Law, Linguistics, Nursing, Political Science, Public Health, Public Affairs, Psychology, Sociology, Spanish & Portuguese, Theater, Urban Planning, and Women's Studies.

Since 2007, nearly three-quarters of all grants were awarded to researchers in social sciences and two-fifths to researchers in professional schools. In terms of funding amounts, nearly three-fifths went to projects based in the social sciences and one-quarter to projects based in professional schools. The figures for 2017-18 are consistent with past funding.



Percentage of IAC Grant Funding by UCLA Division (2001-2018)



IAC Faculty and Student Grants (2001-18)

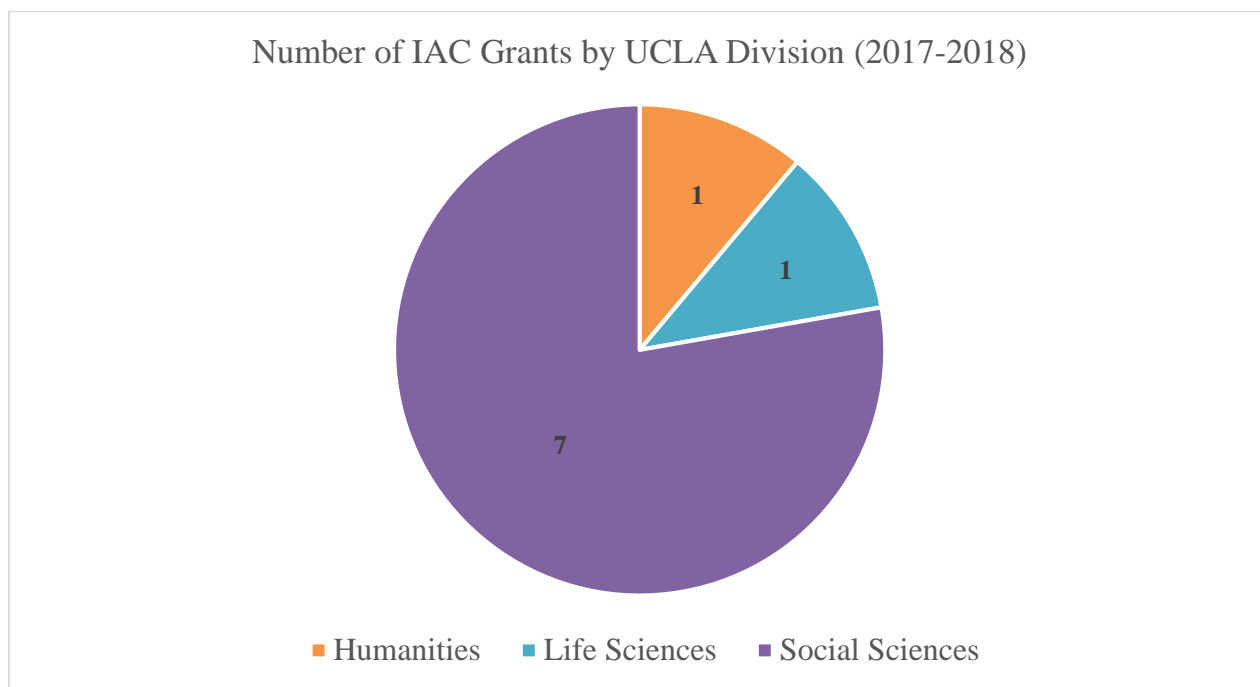
	2001-13	2013-14	2014-15	2015-16	2016-17	<b>2017-18</b>	Total
Faculty Grants	39	3	2	3	2	<b>2</b>	56
Student Grants	51	3	4	4	7	<b>6</b>	76
Faculty Departments	26	3	3	3	2	<b>2</b>	
Student Departments	34	2	3	3	3	<b>3</b>	
Total Funds Awarded	\$296,456	\$21,000	\$25,000	\$27,499	\$28,023	<b>\$25,000</b>	\$431,478

In May 2018, CSRC awarded \$25,000 in IAC research support for projects by two UCLA faculty members, the CSRC’s IAC visiting scholar, and six graduate students for use 2018-19.

IAC Faculty and Graduate Student Grants (awarded 2017-18 for use 2018-19)

	<b>IAC Grants</b>
Faculty Grants	<b>3</b>
Faculty Departments	<b>3</b>
Graduate Student Grants	<b>6</b>
Graduate Student Departments	<b>3</b>
<b>Total IAC Funds Awarded</b>	<b>\$25,000</b>

*Departments represented: Chicana/o Studies, English and American Ethnic Studies, Political Science, Psychology.*



In addition, IAC research grant funding for two graduate students was supplemented by funds from the Tamar Diana Wilson Fund (\$2,500 each).

*Awarded IAC Grants*

There were thirteen proposals submitted to the CSRC in 2017-18: two (2) from faculty and eleven (11) from graduate students. These applications requested a total of \$63,455.77. The demand for research support underscores the continuing interest in Chicano Studies research, and the need for research grant support from the Institute of American Cultures Research Grant Program.

IAC Faculty Grantees

Maylei Blackwell

Chicana/o Studies

Lorrie Yokley

Political Science

IAC Visiting Scholar/Researcher

Roy Pérez

English and American Ethnic Studies

IAC Graduate Student Grantees

Chantiri Duran Resendiz

Chicana/o Studies

Gabriela Gomez

Chicana/o Studies

Tamar Kodish

Psychology

Rafael Solorzano

Chicana/o Studies

Adria Tinnin

Political Science

Bryan Wilcox

Political Science

*Faculty Grants: Project Descriptions*

Maylei Blackwell

Associate Professor

Chicana/o Studies

Project: *Women Who Make Their Own Worlds: The Ester Hernández Oral History Project*

\$7,100 in IAC funds

Professor Maylei Blackwell intends to complete research for a book on Bay Area-based Chicana visual artist Ester Hernández. Hernández is best known for producing art for the United Farm Workers (UFW), exemplified by her piece *Sun Mad* (1981), which was a political commentary on the use of pesticides in the San Joaquin Valley and its effect on women who picked grapes. More recently, she created *Sun Raid* (2008), a visual commentary on ICE raids, increased deportations, and the increasingly indigenous labor force in the fields. Blackwell argues that for the past forty years, Hernández has used her creative talents and own lived experiences to call attention to social justice struggles at the intersection of gender, sexuality violence, environment, and racism. Blackwell's aim is to write a book-length study of Hernández's artwork, life, and contributions to Chicana, feminist and queer art history. A large portion of the grant will be used to conduct an extensive oral history with Hernández through a series of interviews that will include her life story, political work, and narration of her life through her artworks. Further, Blackwell wishes to conduct archival research at Stanford University and at the Galería de la Raza in San Francisco.

Lorrie Frasure-Yokley

Associate Professor

Political Science

Project: *Women of Color, Intersectionality, and the Geography of Electoral Politics in the United States*

\$5,000 in IAC funds



This research project uses data from the 2016 Collaborative Multiracial Post-Election Study (CMPS) and merges it with data from the US Census, including the 2010 Census Tract file, and the most recent ACS five-year survey, to examine which factors influence black, Latina, Asian American and white women's vote choice and political attitudes. Prof. Yokley will also analyze how these factors vary by geography. Yokley states her study addresses gender and race "intersectionally" for a more nuanced view of the 2016 election results by examining differences among and between women voters. She argues that the role of race/ethnicity, gender, and geography remain understudied in the political science discipline and her project will help remedy that deficit. Yokley will employ an intersectional framework and a mixed-method approach to "extend" current comparative studies of US racial politics, "moving beyond the outdated use of a city/suburb dichotomy [and] the longstanding black/white or Latino/white binary often used for understanding political differences." She plans to spend the first part of the grant year coding, analyzing, and writing up the results of 2016 CMPS data; she will spend the second part of the year revising each chapter of her book manuscript for publication.

#### *IAC Visiting Scholar: Project Description*

Roy Pérez

Associate Professor

English and American Ethnic Studies, Willamette University

\$4,000 in IAC funds

Project: *Proximities: Queer Configurations of Race in Latina/o Culture*

During his year in residence, Pérez, an associate professor at Willamette University, plans to complete his manuscript, "Proximities: Queer Configurations of Race in Latina/o Culture." To date, Pérez has published three of its chapters as journal and anthology essays, and presented material from three others at major academic conferences. His work engages comparative racial analysis and queer cultural studies while relying extensively on primary research. During his fellowship year, he would like to examine the Laura Aguilar Papers at the CSRC as part of his assessment of the work of artist Mark Aguilar, and to use other collections to study connections between Chicanos and Miami Cubans.

#### *Graduate Student Grants: Project Descriptions*

Chantiri Duran Resendiz

Doctoral Candidate

César E. Chávez Department of Chicana and Chicano Studies

Project: *Making Moves in, with, and Against the University: The Development of a Politicized Voice in Immigrant Student Organizing*

\$2,500 in IAC funds

\$2,500 from Tamar Diana Wilson Fund

This dissertation project examines how undocumented immigrant youth and undocumented immigrant student organizers have interacted in higher education institutions. Using a feminist theoretical framework that integrates gender, race, ethnicity, and citizenship, Duran Resendiz asks and seeks to

answer 1) how undocumented immigrant youth and undocumented student organizers build a political voice within institutions of higher education, and 2) how institutional arrangements of power in higher education shape undocumented student movement strategies. To answer her questions, Duran Resendiz is using an interdisciplinary, multi-method approach combining content analysis of personal testimonies, thirty (30) semi-structured interviews, and participant observations at two (2) UC campuses (UCLA and UC Berkeley). She requested funds so that during the grant year, she can conduct semi-structured interviews with immigrant student organizers who were active participants in the immigrant student movement in California from 2003 to the present, as well as interviews with institutional allies and representatives who were crucial in supporting undocumented students and their actions at the two campuses. Duran Resendiz is particularly interested in the connection between the rearticulation of “minority difference” on these campuses at the same time public universities began shifting towards models of market-based competition, which allowed any democratizing mission to be eclipsed by financial concerns.

Gabriela Gomez

Doctoral Student

César E. Chávez Department of Chicana and Chicano Studies

Project: *Preserving Culture, Picturing Trauma: Chicana/o and Mexican Commemorative Murals in Watsonville, California in the 1980s*

\$2,900 in IAC funds

Using two murals in Watsonville, CA, the site of a cannery and labor strikes in the 1970s and 1980s, this project will address “artistic political activism” and its hemispheric influences. In the grant year, Gomez proposes traveling to numerous sites (libraries, museums, and mural locations) to conduct primary and secondary research on muralism and labor movements. Proposed sites for travel include the Bay Area, California Central Valley, New York City, and several cities in Mexico. Ultimately, this project aims to find transnational influences between Mexican and Chicana/o muralists, and assert how murals are able to convey a narrative that reifies women-of-color leadership in labor movements.

Tamar Kodish

Doctoral Student

Department of Psychology

Project: *Perspectives on School-Based Suicide Risk Assessment and Referral Procedures: Barriers and Facilitators to Mental Health Services for Ethnic Minority Youth*

\$500 in IAC funds

Kodish’s project aims to identify barriers and facilitators to care for youth of Asian American and Latina/o descent who have been identified as at-risk for suicide within Gateway to Success, a school-based mental health program in Alhambra Unified School District (AUSD). She will utilize a semi-structured interview approach to collect qualitative data assessing multiple stakeholder perspectives on the current method of risk assessment. The study population will include individuals who have been involved in the risk assessment process within AUSD during the 2016-17 academic year. AUSD serves primarily ethnic minority students (50 percent Asian, 50 percent Hispanic) from low income families. The study sample will include 1) students who received a risk assessment in 2016-17, 2) their parents, and 3) Gateway staff involved in assessment procedures during the 2016-17 academic year. Within the student and parent populations, individuals from three subgroups will be recruited: 1) those who

consented to and received mental health services (MHS) following a risk assessment, 2) those who consented to, but did not receive MHS following a risk assessment, and 3) those who declined and did not receive MHS. Gateway staff will compile a list of participants who have provided consent for UCLA to contact.

Rafael Solorzano  
Doctoral Candidate

Department of Chicana/o Studies

Project: *Queering the Emergent Borderlands: Undocuqueer Activism in the U.S. South*

\$1,000 in IAC funds

\$2,500 from Tamar Diana Wilson Fund

This dissertation project seeks to demonstrate how the “Trail of Dreams,” a four-month walk from Miami, FL to Washington, D.C. that took place in 2010, redefined immigrant rights activism in the 21st century. Standing apart from mainstream immigrant rights advocates, Solorzano argues, undocumented youth activists not only advocated for a pathway to citizenship but introduced new ideas about what rights are and should be, who should be at the center for the fight for immigrant rights, and if new strategies would be useful in attaining them. The project centers the political activism of “undocuqueer” immigrants and communities in rural spaces that took many forms, out in public and online, individual and collective. The project is at the intersection of queer rights, migrant rights and social justice. Solorzano argues that with the exception of a few articles, research on and of undocuqueer activism is extremely limited. This is quite possibly the first comprehensive study that documents the Trail of Dreams and undocumented/undocuqueer activism across the South. For the grant year, Solorzano will return to his research site of Florida and Georgia to collect ten (10) to fifteen (15) interviews that represent the multi-racial coalitions that were key partners to the Trail of Dreams: white Christians and African-American in Georgia, and Haitian immigrants, white Cubans, and Central Americans in Florida. These will be the final interviews of among forty (40) Solorzano will have conducted for his study.

Adria Tinnin

Doctoral Candidate

Department of Political Science

Project: *From Picket Fences to Picket Lines: Environmental Pollution and Discrepancies in Modes of Mobilization*

\$1,000 in IAC funds

Tinnin’s dissertation project explores how communities respond to local environmental crises. Tinnin seeks to determine the factors that influence the mode of community mobilization in response and how these might vary by community type. She also examines factors that influence local government responsiveness to communities on issues of environmental pollution, and how this too might vary by community type. More specifically, what were the factors determining the crisis management of a public utility in a low-income community of color and a private company polluting in a high-income, predominantly white community? Ultimately, Tinnin seeks to argue that a community’s “mode of mobilization” is determined by the collective memory of its relationship with the state. Preliminary results from her two case studies in Los Angeles County (lead and arsenic poisoning from the Exide Technologies battery recycling plant located in Vernon, which closed in 2015, and a malfunction in a

Southern California Gas Company (SoCal Gas) natural gas storage facility in Porter Ranch in 2015) support her theory. Tinnin plans to supplement her study with research on environmental pollution cases in Pennsylvania, Indiana, and Texas. For the grant year, she plans to conduct interviews at Los Angeles County sites with the assistance of translator, and conduct primary research in the states where she has found supplementary case studies.

Bryan Wilcox

Doctoral Candidate

Department of Political Science

Project: *Identity Politics in Context: How Context Shapes Our Connection to Groups and Our Politics*

\$1,000 in IAC funds

Wilcox's dissertation project investigates the wide variation in the political behaviors of Latina/os and Asian Americans in Southern California. Wilcox argues that while some individuals are politically active through formal (e.g., voting) and informal channels (e.g., participation in community groups, church groups, and civic clubs), others appear largely disinterested from any type of political activity. He explores how "group based identities" among Latinos and Asian Americans account for many political behaviors that cannot be explained by socio-economic status, partisanship, and other "traditional" predictors of engagement. However, he states, group-based identities are not uniform across these two groups and vary extensively by generation, national origin, and where one lives and works. For the grant year, Wilcox would like to conduct a series of in-depth interviews with Latina/o and Asian American residents in the Los Angeles region across three different types of communities: 1) ethnic enclaves; 2) racially mixed areas; and 3) predominantly white areas. He argues this project will underscore the importance of understanding group-based identities to determine various social, political, and economic outcomes.

### *IUPLR-Mellon Dissertation Completion Fellowship Program*

The CSRC is one of six (6) centers at five (5) universities to develop and participate in the IUPLR-Mellon Dissertation Completion Fellowship Program of the Inter-University Program for Latino Research (IUPLR). This program was launched in 2014 as a five-year pilot program to support doctoral candidates in the humanities writing dissertations in Latina/o studies. It provides mentorship and other professional opportunities to nurture future Latina/o faculty. In 2018, the program was extended by the Mellon Foundation for an additional three (3) years.

IUPLR selects fellows who apply through six (6) designated research centers:

- The Chicano Studies Research Center at UCLA
- The Dominican Studies Institute, CUNY
- Centro de Estudios Puertorriqueños at Hunter College, CUNY
- The Latin American and Latino Studies Program at the University of Illinois at Chicago
- The Center for Mexican American Studies and the Department of Mexican American and Latina/o Studies at the University of Texas at Austin
- The Center for Mexican Studies at the University of Houston

The fellowship includes a \$25,000 stipend and travel support to attend IUPLR conferences and a required two-week summer institute in Chicago. Matriculation fees and health insurance are paid by the home institution, provided that the fellow is in residence. Each year, seven fellowships are available— theoretically, one for each center plus one extra. CSRC has been awarded five (5) IUPLR-Mellon fellowships in the past four (4) years.

In 2017-18, the IUPLR-Mellon dissertation-completion fellowship at the CSRC was offered to two UCLA doctoral candidates:

- Angelica Becerra (Chicana/o Studies)  
*Dissertation:* “Envisioning a “Chicana Radical Aesthetic: Digital Artivism in the Twenty-First-Century”  
Becerra’s project is a Chicana feminist analysis of the work and visual tactics of contemporary Chicana digital activist-artists (*artivists*) in California from 2000-2015. Her research theorizes the “Chicana radical aesthetic” as praxis and theoretical lens through which to examine how these digital artivists are changing contemporary social justice efforts. She contextualizes her study by considering how, historically, visual artists have been instrumental in the articulation and advancement of national and transnational social justice movements.
- Rocío R. García (Sociology)  
*Dissertation:* “Latinx Feminist Thought: Visions of Reproductive Justice, Anti-Colonization, and Utopias”  
Through her dissertation project, Garcia seeks to forge a new path in feminist-of-color theory by examining the origins and distinguishing features of a pan-ethnoracial Latinx feminist framework, and the implications of this framework for intersectional movements for global justice. Her thesis is based on a three-year ethnographic study engaged with the California Latinas for Reproductive Justice (a nonprofit organization engaged in intersectional activism); analysis of key texts authored by Latinx feminists in the humanities and social sciences from 1960 to the present; Latinx feminist podcasts, oral histories with Latinx academics, everyday conversations with Latinx women and queer people not identified as academics; and the voices of Latinx feminist singers, poets, and artists.

#### *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 in section III). 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, *The Arhoolie Foundation’s*

*Strachwitz Frontera Collection of Mexican and Mexican American Music* (CSRC Press, 2012). In 2017-18, the fund provided support for editorial work on the collection’s website.

- Tamar Diana Wilson Fund  
The Tamar Diana Wilson (TDW) 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. In 2017-18, the fund was allocated to two graduate student projects to be researched in 2018-19: Chantiri Duran Resendiz (Chicana/o Studies), “Making Moves in, with, and Against the University: The Development of a Politicized Voice in Immigrant Student Organizing,” and Rafael Solorzano (Chicana/o Studies), “Queering the Emergent Borderlands: Undocuqueer Activism in the U.S. South.”
- Carlos M. Haro Scholarship Fund  
The Carlos M. Haro Scholarship Fund was established at CSRC in 2008 to support student research in education. In 2017-18, this fund sponsored Education graduate students Bryant Partida and Johnny Ramirez for their work on the March 2018 two-day CSRC conference “Seeking Educational Justice: The 1968 Chicano/a Student Walkouts Made History” and the related exhibition *The 1968 Walkouts: Selections from UCLA Chicano Studies Research Center Collections*.

## Visiting Scholars

Since 2001, the CSRC has hosted over 100 visiting scholars in a variety of disciplines and from a diverse group of universities across the United States and the world. These include one position funded through the IAC and other visiting scholar opportunities.

IAC visiting scholar positions are awarded on a competitive basis each year. As of 2017, an IAC visiting scholar appointment is available to applicants who have completed their doctorates or the highest degree in their field, are employed by another college or university, and are interested in spending one year at the CSRC to conduct further research in ethnic studies with an emphasis on Chicano studies. The fellowship provides \$31,000 to the scholar’s home institution during the fellowship year. Visiting scholars are eligible for research support through the IAC grant program. All other visiting scholars are *not* funded by the CSRC. However, upon approval by the IAC Vice Provost, they are provided with office space, computer, UCLA email address, and access to all UCLA libraries.

### Visiting Scholar Appointments since 2001

	2001–13	2013–14	2014-15	2015-16	2016-17	<b>2017-18</b>	Total
Fellows and Visiting Scholars	75	7	8	6	7	<b>5</b>	108
Departments	26	6	8	6	6	<b>5</b>	

Institutions	47	4	8	6	7	3
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*Home Departments: American Studies, Anthropology, Art, Art History, Chicana/o Studies, City and Regional Planning, Clinical Psychology, Communications, Comparative Cultures, Comparative Ethnic Studies, Education, English, Ethnic Studies, Ethnomusicology, Film & Television, Fine Arts, Gender Studies, Global Languages and Cultures, History, Latina/o Studies, Linguistics, Mathematics, Computer Science, New Media, Political Science, Religion, Sociology, Urban Planning, and Women's Studies.*

*Home Institutions: Bielefeld University (Germany), Brown University, Centro de Investigaciones y Estudios Superiores en Antropología Social (CIESAS), Chapman University, CSU Dominguez Hills, CSU Long Beach, East Los Angeles College, El Colegio de La Frontera (Mexico), El Colegio de Michoacan, Florida State University, Indiana University, Loyola-Marymount University, Northern Arizona University, Occidental College, Rensselaer Polytechnic Institute, San Diego State University, Sorbonne University (France), UC Berkeley, UC Irvine, UC Riverside, UC Santa Barbara, UC Santa Cruz, UCLA, Universidad Autónoma de Baja California, Università Ca Foscari (Italy), Università Degli Studi Roma Tre (Italy), Universität Zurich (Switzerland), University of Delaware, University of Illinois at Urbana-Champaign, University of Kansas, University of Nevada, Las Vegas, University of New Mexico, University of Texas, El Paso, University of Tokyo, University of Wisconsin, University of Zaragoza (Spain), USC, and Williams College.*

### **Visiting Scholars, 2017-18**

Bernadine Hernández

Assistant Professor of English, University of New Mexico

Hernández was the 2017-18 CSRC IAC visiting scholar. She received her PhD from the University of California, San Diego, and is currently an assistant professor of English language and literature at the University of New Mexico. Hernández spent her fellowship year adapting her dissertation “Sexing Empire: Producing Nationhood, Sexual Economies, and Racialized Gender and Sexuality in the Nineteenth-Century Literary Borderlands and Archive” into a book manuscript. Using CSRC collections, she also researched an archive-based, article-length study on sexual violence, abuse, and dominance in the lives of farm workers. In addition to participating in the IAC Fall Forum, Hernández organized the roundtable “Borders and Immigration: Then and Now” in the CSRC Library on May 17.

Carlos M. Haro

CSRC Assistant Director Emeritus, Education

Haro, assistant director emeritus of the CSRC, continued his multi-year research project into Chicano education, oral histories, and comparative and international education. He was the lead organizer of CSRC events commemorating the fiftieth anniversary of the 1968 walkouts, which took place in March 2018, and assisted with the preservation of the Sal Castro Collection at the CSRC.

Celia Lacayo

Adjunct Professor of African American and Chicano Studies, UCLA

Lacayo holds a doctorate in ethnic studies from the University of California, Berkeley. Her research focuses on race and ethnicity, immigration, and media, with an emphasis on white attitudes toward Latinos and their policy preferences and the role of media stereotypes to understand contemporary race relations and stratification. She has published on Latino segregation and white ideologies about Latinos. This year she studied Latino racial socialization and civic participation.

Chris Perreira

Assistant Professor of American Studies, University of Kansas

Perreira is a Ford Foundation postdoctoral fellow. He is assistant professor in the Department of American Studies at the University of Kansas. He holds a doctorate in literature from the University of California, San Diego. He spent his year in residence conducting research on the figure of the “prisoner-patient” in literature and culture and in nineteenth- and twentieth-century archives, specifically those concerning incarceration and medicine in Hawaii, Louisiana, California, and Mexico. He participated in the roundtable “Borders and Immigration, Then and Now” at the CSRC Library on May 17.

Jonathan Yahalom

Clinical Psychologist, Veterans Administration Greater Los Angeles Healthcare System

Yahalom holds a doctorate in clinical psychology from Duquesne University. He spent his year at the CSRC completing a manuscript based on his dissertation, “Caring for the Clouds: The Problem of Alzheimer’s in Oaxaca, Mexico,” which examines issues pertaining to aging and dementia in Latin America. Yahalom analyzed how Alzheimer’s disease is locally understood, its methods of detection, the strategies that are used to respond to it, and how the caregiver’s experience embodies a new form of social suffering. He presented his research at the event “Caregiving in Oaxaca: Social Perspectives on Aging and Dementia” in the CSRC Library on April 26.



## VIII. FACILITIES

### Haines Hall

Twenty-three rooms (23) have been assigned to the CSRC (5,524 sq. ft.). Of the twenty-three rooms, sixteen (16) are offices (3,106 sq. ft.), which were shared by staff members, student assistants, and visiting scholars.

Room	Sq.	Staff	Purpose
126	241	Rebecca Frazier	Senior Editor
130	393	Heather Birdsall JoAnna Reyes Walton	Graduate Assistant Graduate Assistant
132	225	Project Researchers	Research
144	1590	Xaviera Flores	Librarian/ Archivist
		Valeria Cardona Lupe Sanchez Zaira Bernal	Undergraduate Assistant Undergraduate Assistant Undergraduate Assistant
		Jason Lowder	Part-Time Library Staff
179A	160	<i>Not Applicable</i>	Archival Storage
179	312	<i>Not Applicable</i>	Conference Room
180	154	<i>Not Applicable</i>	Archival Storage/Processing
181	151	<i>Not Applicable</i>	Publications Fulfillment
183	147	Connie Heskett Darling Sianez	MSO/Financial Analyst Press Support
184	40	<i>Not Applicable</i>	Storage

185	159	Jamie Nori Archna Patel Naiela Santana Michael Aguilar Brandon Green	Getty Intern Library Part-Time Staff Library Part-Time Staff Library Part-Time Staff Graduate Researcher
186	151	Douglas Johnson	Collection Processing
188	147	Douglas Johnson	Collection Processing
190	44	<i>Not Applicable</i>	Computer Tech Services
192	176	Carlos Haro Bryant Partida	Visiting Scholar Graduate Researcher
193	381	Cheyenne Lentz Michael Aguilar	Communications and Programming Assistant
193A	119	Rebecca Epstein	Communications and Programming
193B	175	Charlene Villaseñor Black	Associate Director
194	156	Elvia Vargas Celia Lacayo Jonathan Yahalom	IT Support Lecturer, Sociology Visiting Scholar
196	75	<i>Not Applicable</i>	Copier/Supplies
198	149	Christopher Perreira Bernadine Hernandez	Visiting Scholar IAC Visiting Scholar
199	182	Chon Noriega	Director
B02	197	<i>Not Applicable</i>	Publications Storage

<b>TOTAL</b>		
23	5,524	
<b>Office Space</b>		(excluding Library,
16	3,106	conference room, and storage space)

## **APPENDICES**

- A. Media Coverage, 2017-18
- B. CSRC Press: *Aztlán* Tables of Contents, Vol. 42.2 (Fall 2017) and Vol. 43.1 (Spring 2018)
- C. CSRC Accounts, 2017-18

## **Appendix A**

### **Media Coverage, 2017-18**

PDFs and links to all media coverage are available on the CSRC website:

<http://www.chicano.ucla.edu/about/news>

(In reverse chronological order)

1. “Southwest Oral History Association News: UCLA Chicano Studies Research Center”  
Oral histories performed and held by the CSRC were highlighted by *Southwest Oral History Association News*.  
*Southwest Oral History Association News*, June 30, 2018
2. “Remembering the Walkouts of ‘68”  
Images from the CSRC La Raza Photograph Collection were used for a piece highlighting the exhibition *!Ya Basta! The East L.A. Walkouts and Power of Protest* currently on view at La Plaza de Cultura y Artes.  
*Los Angeles Downtown News*, June 28, 2018
3. “Datebook: Police Violence Paintings, a Gallery’s 25th and Enduring Images of a Photojournalist’s Life”  
The *La Raza* exhibition at the Autry Museum of the American West, which was organized in collaboration with the CSRC, was featured in a *Los Angeles Times* roundup of acclaimed exhibitions across Los Angeles.  
*Los Angeles Times*, June 21, 2018
4. “Rare Archival Mexican-American Music to be Featured at Special Listening Event in the Mission District”  
Recordings from the Strachwitz Frontera Collection were recently featured at a special listening event in San Francisco’s Mission District.  
*El Tecolote*, June 18, 2018
5. “Urban Planning Professor Leo Estrada – ‘A Giant On Many Fronts’ – Retires After 40 Years”  
*UCLA Newsroom* published a piece on the life and career of retiring professor Leo Estrada. Estrada was a CSRC Faculty Associate and served on the CSRC Faculty Advisory Committee throughout his tenure as UCLA faculty, which began in 1976. He retired at the end of the 2017-18 academic year.  
*UCLA Newsroom*, June 12, 2018
6. “Professor Daniel Joseph Martinez Participating In Home -- So Different, So Appealing At LACMA”  
The University of California Irvine’s School of the Arts featured a write-up on the inclusion of Daniel Joseph Martinez in the CSRC-organized exhibition *Home—So Different, So Appealing* at LACMA.  
*UCI Claire Trevor School of the Arts*, June 11, 2018

7. “Exhibition - The 1968 Walkouts: Selections From UCLA Chicano Studies Research Center Collections”

The exhibition *The 1968 Walkouts: Selections From UCLA Chicano Studies Research Center Collections* at the Vincent Price Art Museum was featured by *Best Things California*. The exhibition is organized by the CSRC, and is curated by CSRC Assistant Director Emeritus Dr. Carlos Manuel Haro.

*Best Things California*, June, 2018

8. “Datebook: Intimate Paintings of Queer Men, African Blacksmiths' Ironworks and an Indispensable Assistant's Exhibit”

Included in a roundup of acclaimed exhibitions currently on view across Los Angeles are *La Raza* at the Autry Museum of the American West, which was organized in collaboration with the CSRC, and *Testament of the Spirit: Paintings by Eduardo Carrillo*, on view at the Pasadena Museum of California Art.

*Los Angeles Times*, May 31, 2018

9. “Datebook: Baskets Inspired by Math, Iconic Los Angeles Images and Photos of People Getting Expressive”

Included in a roundup of acclaimed exhibitions currently on view across Los Angeles are *La Raza* at the Autry Museum of the American West, which was organized in collaboration with the CSRC, and *Testament of the Spirit: Paintings by Eduardo Carrillo*, on view at the Pasadena Museum of California Art.

*Los Angeles Times*, May 24, 2018

10. “Introducing Latin American and Latinx Visual Culture”

Charlene Villaseñor Black, CSRC associate director and professor of art history and Chicana/o studies, previewed the new peer-reviewed journal *Latin American and Latinx Visual Culture*, for which she serves as editor-in-chief. The journal will publish its first issue in January 2019.

*UC Press Blog*, May 23, 2018

11. “Students Host Event Aimed to Promote Unified Indigenous Cultures on Campus”

*The Daily Bruin* covered a CSRC-hosted event whose themes were the 1993 hunger strike undertaken to support the creation of a UCLA Chicano studies department and the future role of indigeneity in Chicano studies..

*Daily Bruin*, May 23, 2018

12. “Artist Frida Kahlo's Popularity Soars, but Family Struggles to Manage Legacy”

Charlene Villaseñor Black, CSRC associate director and professor of art history and Chicana/o studies, was quoted in a piece discussing Mattel’s release of a Barbie designed to resemble late Mexican artist Frida Kahlo.

*Reuters*, May 23, 2018

13. “Datebook: Videos of the Female Figure, an Autobiographical Exhibit and Paintings of Immigrant Terrains”

Included in a roundup of acclaimed exhibitions currently on view across Los Angeles are *La*

*Raza* at the Autry Museum of the American West, which was organized in collaboration with the CSRC, and *Testament of the Spirit: Paintings by Eduardo Carrillo*, on view at the Pasadena Museum of California Art.

*Los Angeles Times*, May 17, 2018

14. “#MeToo is as Old as the Bible. This Show Proves It.”

The *Miami Herald* featured a review of the exhibition *Laura Aguilar: Show and Tell*, on display at the Frost Art Museum through June 03, 2018. The images presented in the show and review are courtesy of the artist and the CSRC.

*Miami Herald*, May 13, 2018

15. “‘The Fight Is Not Over’: Luis C. Garza and George Rodriguez on Photojournalism in 1960s: L.A. and the Legacy of the Chicano Blowouts”

Photographer Luis Garza took part in a Q&A with *Artnews* about his work with *La Raza* newspaper and magazine and the continuing legacy of the 1968 Chicano blowouts.

*Artnews*, May 11, 2018

16. “Remembering the 1968 East Los Angeles High School Blowouts”

Miguel Roura reflects on his participation in the 1968 Eastside school walkouts. Images from the *La Raza* Photograph Collection at the CSRC are included in the piece.

*People’s World*, May 11, 2018

17. “Photographer Laura Aguilar Illuminates the Lives, and Bodies, of Queer Women of Color”

A memorial piece on the life and career of Laura Aguilar, with images courtesy of the CSRC and the artist’s estate.

*Good*, May 10, 2018

18. “Lesbian, Latina, Large: The Unapologetic Artwork of Laura Aguilar ~ An Image Gallery”

A memorial piece on the life and career of Laura Aguilar, with images courtesy of the CSRC and the artist’s estate.

*L.A. Taco*, May 04, 2018

19. “Celebrating the Legacy of Photographer Laura Aguilar”

A memorial piece on the life and career of Laura Aguilar, with images courtesy of the CSRC and the artist’s estate.

*Widewalls*, May 03, 2018

20. “Passages: Laura Aguilar (1959–2018)”

A memorial piece by Amelia Jones, Robert A. Day Professor in Art and Design and vice-dean of critical studies at the USC Roski School of Art and Design, on the life and career of artist Laura Aguilar. Images were furnished by the CSRC and the artist’s estate. Jones is a contributor to the exhibition catalog *Laura Aguilar: Show and Tell*.

*Artforum*, May 02, 2018

21. “‘Photography Makes Me Look Within’: A Tribute to Laura Aguilar (1959–2018)”

A memorial piece on the life and career of Laura Aguilar, with images courtesy of the CSRC and

the artist's estate.  
*Frieze*, May 02, 2018

22. "In Memoriam: Maestra Laura Aguilar"

A memorial piece on the life and career of Laura Aguilar, with images courtesy of the CSRC and the artist's estate.

*Brooklyn & Boyle*, May, 2018

23. "Spanish Names, Cultural Shifts and a Lot of L.A. Linguist Confusion. El Se-gun-dough or El Say-goon-dough?"

UCLA professor emeritus of linguistics Pamela Munro was featured in a *Los Angeles Times* article discussing the pronunciation of the city name El Segundo. Pamela Munro co-authored the first Zapotec-English dictionary, which was published by the CSRC in 1999.

*Los Angeles Times*, April 28, 2018

24. "Remembering Laura Aguilar, the Queer, Latina Photography Pioneer"

A memorial piece on the life and career of Laura Aguilar, with images courtesy of the CSRC and the artist's estate.

*Dazed*, April 27, 2018

25. "Revisiting the Portraits of Laura Aguilar, the Pioneering Photographer Who Died This Week at 58"

A memorial piece on the life and career of Laura Aguilar, with images courtesy of the CSRC and the artist's estate.

*W*, April 26, 2018

26. "Chicano Studies Research Center Earns Awards for Two Books"

UCLA Newsroom reported two books from CSRC Press, *Judith F. Baca* by Anna Indyk-Lopez and *Laura Aguilar: Show and Tell* edited by Rebecca Epstein, won honors from the Independent Publisher Book Awards.

*UCLA Newsroom*, April 26, 2018

27. "The Death of Photographer Laura Aguilar Is a Major Loss for L.A."

A memorial piece on the life and career of Laura Aguilar, with images courtesy of the CSRC and the artist's estate.

*Los Angeles Magazine*, April 26, 2018

28. "Remembering Photographer Laura Aguilar's Empathetic, Queer Art"

A memorial piece on the life and career of Laura Aguilar, with images courtesy of the CSRC and the artist's estate.

*Hyperallergic*, April 26, 2018

29. "Laura Aguilar, Compassionate Photographer of Marginalized Groups, Dies at 58"

A memorial piece on the life and career of Laura Aguilar, with images courtesy of the CSRC and the artist's estate.

*Artnews*, April 25, 2018



30. “Photographer Laura Aguilar, Chronicler of the Body and Chicano Identity, Dies at 5”  
A memorial piece on the life and career of Laura Aguilar, with images courtesy of the CSRC and the artist’s estate. CSRC director Chon A. Noriega is quoted.

*Los Angeles Times*, April 25, 2018

Excerpts of *Los Angeles Times* article published in:

*UCLA Newsroom, Frieze, Monterey Herald, Patch, and MyLANews.com*

31. “Chicano Movement of 50 Years Ago Reflects Today’s Turmoil”

A feature on the *La Raza* exhibition at the Autry Museum of the American West includes comments and reflections by *La Raza* photographer and exhibition co-curator Luis Garza.

The *La Raza* exhibition was produced in collaboration with the CSRC, which holds the La Raza Newspaper Collection and La Raza Photograph Collection.

*The Hub*, April 22, 2018

32. “Christina Fernandez: Camera Lens as Window”

An overview of the Lavanderia series by artist Christina Fernandez, whose work was included in the CSRC-organized exhibition *Home—So Different, So Appealing*.

*Fabrik*, April 20, 2018

33. “Chon Noriega, 56, Academic, Los Angeles”

An interview with CSRC Director Chon A. Noriega, who discusses his eclectic approach to scholarship and teaching.

*Ageist, Los Angeles*, April 19, 2018

34. “Make America Mongrel Again”

CSRC director Chon A. Noriega is quoted in this essay by Carmen Giménez Smith about Latinx identity. Noriega describes the importance of the artwork *Spray Paint LACMA* (or *Project Pie in De/Face*), by the Chicano artist collective ASCO, which criticized the lack of Chicano art at the Los Angeles County Museum of Art.

*Poetry Foundation*, April 19, 2018

35. “1968 Walkouts Honored Through Lecture”

CSRC assistant director emeritus Carlos Haro gave a lecture at East Los Angeles College on the CSRC Walkouts exhibition and the impact of the 1968 East Los Angeles Walkouts. The exhibition is currently on view at the Vincent Price Art Museum.

*East Los Angeles College Campus News*, April 18, 2018

36. “The Empathy and Solidarity of Laura Aguilar’s Unbroken Gaze”

A review of the exhibition *Laura Aguilar: Show and Tell* at the Patricia and Phillip Frost Art Museum. The exhibition, which debuted at the Vincent Price Art Museum in 2017, was organized in collaboration with the CSRC as part of the Getty’s Pacific Standard Time: LA/LA initiative and is now on view at the Patricia and Phillip Frost Art Museum in Miami.

*Hyperallergic*, April 12, 2018

37. “Connected to the Land: the Work of Laura Aguilar”

In a piece for *Artbound*, curator Sybil Venegas provides background to the biographical essay she wrote for the exhibition catalog *Laura Aguilar: Show and Tell*, published by CSRC Press. The exhibition is now on view at the Patricia and Phillip Frost Art Museum in Miami.  
*Artbound*, April 11, 2018

38. “Free Event Offers Tips on Finding Success as a Creative”

Artist Star Montana took part in an event hosted by the UC Riverside Department of Creative Writing, which invited students, faculty, and staff to engage in conversations about finding ways to succeed in creative fields. The CSRC was mentioned for having showcased Montana’s work in a library exhibition in 2016.

*Inside UC Riverside*, April 10, 2018

39. Narrated Photo Essays on La Raza

This series of narrated photo essays for *Artbound* includes interviews with *La Raza Magazine* photographers, who share their thoughts on the Chicano Movement and its relevance today. Participating photographers are Patricia Borjon-Lopez, Oscar Castillo, Moctesuma Esparza, Luis Garza, Gil Lopez, Joe Razo, Raul Ruiz, Maria Marquez Sanchez, and Devra Weber. The CSRC contributed images from the *La Raza* Photograph Collection.

*Artbound*, April 4-6, 2018

40. “Laura Aguilar’s Fearless East Coast Premiere at the Frost Art Museum FIU through May 27”

A feature on the exhibition *Laura Aguilar: Show and Tell*, which recently opened at the Patricia and Phillip Frost Art Museum in Miami. The exhibition, organized in collaboration with the CSRC, was previously at the Vincent Price Art Museum.

*Miami’s Community Newspapers*, April 5, 2018

41. “How Lincoln Heights’ Church of the Epiphany Energized the Chicano Movement”

This feature in *Artbound* examines the use of Lincoln Heights’s Church of the Epiphany by *La Raza* contributors as a location to organize and meet during the Chicano movement. Images for the article were provided by the CSRC from the *La Raza* Photograph Collection.

*Artbound*, April 4, 2018

42. “La Raza: The Community Newspaper That Became a Political Platform”

This *Artbound* feature examines the role of *La Raza* newspaper and magazine as a political platform for the Chicano movement during its 1967–1977 publication run. The CSRC holds the *La Raza* Newspaper Collection and the *La Raza* Photograph Collection; images from the latter were used in this piece.

*Artbound*, April 4, 2018

43. “Charlene Villaseñor Black, Review of Judithe Hernández and Patssi Valdez: One Path Two Journeys and Laura Aguilar: Show and Tell”

A review written by Charlene Villaseñor Black on the exhibitions *Judithe Hernández and Patssi Valdez: One Path Two Journeys* and *Laura Aguilar: Show and Tell* was published in *Panorama: Journal of the Association of Historians of American Art*. Villaseñor Black is CSRC associate director and professor of art history and Chicano studies at UCLA.

*Panorama: Journal of the Association of Historians of American Art*, Spring 2018

44. “Artist Laura Aguilar Finds Peace in Her Work at the Frost Art Museum”

A feature on the exhibition *Laura Aguilar: Show and Tell*, which recently opened at the Patricia and Phillip Frost Art Museum in Miami.

*Miami New Times*, March 27, 2018

45. “How to Altar the World: Amalia Mesa-Bains’s Art Shifts the Way We See Art History”

A profile of artist Amalia Mesa-Bains, whose work was included in the CSRC-organized exhibition *Home—So Different, So Appealing*, was featured in *ArtNews*. The article included a reference to the controversial exhibition *Revelaciones/Revelations: Hispanic Art of Evanescence* at Cornell University in 1993, which included the work of Mesa-Bains and *Home* artist Daniel Joseph Martinez and was curated by CSRC director Chon A. Noriega. *ArtNews*, March 27, 2018

46. “Photographers Harry Gamboa Jr. and Luis Garza on pushing back against 'bad hombre' Chicano stereotypes”

Harry Gamboa Jr. and photographer Luis Garza took part in a Q&A at the Autry Museum of the American West about cultural representations of Chicanos and Chicanas. Each photographer is featured in a current exhibition at the Autry. In his comments about *Harry Gamboa Jr.: Chicano Male Unbonded*, Gamboa mentioned CSRC director Chon A. Noriega, whose portrait is included in the exhibition. Garza’s work is included in the Autry exhibition *La Raza*, which he co-curated and which was produced in collaboration with the CSRC.

*Los Angeles Times*, March 23, 2018

47. “How 'Brown Buffalo' Oscar Acosta, Best Known as Hunter Thompson's Dr. Gonzo, Inspired His Own TV Doc”

A *Los Angeles Times* article examines the life of Oscar Acosta, Chicano attorney during the 1960s and 1970s and subject of the PBS documentary *The Rise and Fall of the Brown Buffalo*, which premiered March 23. The documentary incorporates an extensive number of images from the CSRC’s *La Raza* Photograph Collection.

*Los Angeles Times*, March 21, 2018

48. “Archive: Echo of 1968 in Student Walkouts”

An image from the CSRC’s *La Raza* Photograph Collection that shows participants in a 1968 student walkout at Roosevelt High School was published in *Newsday* with a reprint of a letter that appeared in the news magazine on March 7, 1968. The author of the letter, student Jeffrey Schechtman, states the need for youth to play a role in the political process.

*Newsday*, March 15, 2018

49. “3 Film Series to Catch in NYC This Weekend”

A screening of Efraín Gutiérrez’s 1976 feature film *Please, Don’t Bury Me Alive!* was featured in a roundup of special screening events in New York City. The film was restored by the CSRC in partnership with the UCLA Film and Television Archive and inducted in 2014 into the National Film Registry of the Library of Congress.

*New York Times*, March 15, 2018

50. “1968 LA School Walkout Protesters See Link to Parkland Teens”

Images from the CSRC’s La Raza Photograph Collection were used in an Associated Press article discussing similarities between the East Los Angeles student walkouts of 1968 to the recent activism of teens in Parkland, Florida.

*Associated Press*, March 12, 2018

51. “East L.A. Chicano Student Walkouts: 50 Years Later”

The two-day conference *Seeking Educational Justice: The 1968 Chicana/o Student Walkouts Made History*, organized by the CSRC, was highlighted in a *UCLA Newsroom* story discussing the fiftieth anniversary of the student-led movement.

*UCLA Newsroom*, March 09, 2018

52. “Commemorating the 1968 East LA Walkouts with Films, Art, and More”

A preview of the two-day conference "Seeking Educational Justice: The 1968 Chicana/o Student Walkouts Made History", organized by the CSRC, was highlighted in *Hyperallergic*. The preview included an image from the CSRC’s La Raza Photograph Collection.

*Hyperallergic*, March 05, 2018

53. “Pacific Standard Time: LA/LA”

The exhibitions *Home—So Different, So Appealing*, *Laura Aguilar: Show and Tell*, and *La Raza* were all named in an *Artnexus* review of the Getty’s Pacific Standard Time: LA/LA initiative. *Home—So Different, So Appealing* was organized by the CSRC in collaboration with the Los Angeles County Museum of Art and the Museum of Fine Arts, Houston. *Laura Aguilar: Show and Tell*, which debuted at the Vincent Price Art Museum and is now on view at the Patricia and Phillip Frost Art Museum in Miami, was organized in collaboration with the CSRC. *La Raza* was organized in collaboration with the CSRC and is now on view at the Autry Museum of the American West.

*Artnexus*, March-May, 2018

54. “The Walkout — How a Student Movement in 1968 Changed Schools Forever (Part 1 of 3)”

Images from the CSRC’s La Raza Photograph Collection were used in a three-part series on the East Los Angeles student walkouts of 1968. The series commemorates the fiftieth anniversary of the walkouts by examining the historical context and inspiration behind the students’ demands.

*United Way: Greater Los Angeles*, February 26, 2018

55. “On Pacifics, Standards, and the Times”

The exhibition *La Raza*, now on view at the Autry Museum of the American West and organized in collaboration with the CSRC, was featured in an editorial discussing the strengths of the Pacific Standard Time: LA/ LA initiative.

*Los Angeles Review of Books*, February 23, 2018

56. “Datebook: The Minimalism of Tony Delap, Ceramics by Dora De Larios and the Internet According to Petra Cortright”

*La Raza*, on view at the Autry Museum of the American West and organized in collaboration with the CSRC, was featured in a roundup of acclaimed exhibitions in currently on view across

Los Angeles.

*Los Angeles Times*, February 23, 2018

57. “Datebook: Plays on Gender and Sport, a Pioneering Romanian Conceptualist, New Abstraction”

*La Raza* was featured in a roundup of exhibitions currently on view across Los Angeles.

*Los Angeles Times*, February 16, 2018

58. “Q&A with Xaviera Flores and Doug Johnson, Co-Creators of the 'Las Causas' Zine Exhibit”

In an interview for the UCLA Library Powell Blog, CSRC librarian Xaviera Flores and CSRC archives specialist Doug Johnson discuss the exhibition they organized, *Las Causas: Zines from the Chicano Studies Research Center Archive*, which is on view in the Powell Library Rotunda through March 24, 2018.

*UCLA Library Powell Blog*, February 13, 2018

59. “Here’s the ‘Made in L.A. 2018’ Artist List”

Artists Carmen Argote and Daniel Joseph Martinez, whose work was featured in the CSRC-organized exhibition *Home—So Different, So Appealing*, will be among the Los Angeles-based artists whose work will appear in the 2018 edition of the Made in L.A. biennial at the Hammer Museum. Martinez was also featured in the CSRC’s installation program at the 2018 LA Art Show.

*ARTnews*, February 13, 2018

60. “PACIFIC STANDARD TIME: LA/LA. Traveling Exhibitions”

*ArtNexus* highlighted *Laura Aguilar: Show and Tell*, organized by the Vincent Price Art Museum in collaboration with the CSRC, as one of the Pacific Standard Time: LA/LA exhibitions that are traveling to new venues. The show opened on March 3 at the Patricia and Phillip Frost Art Museum at Florida International University; additional venues are to be confirmed.

*ArtNexus*, February 09, 2018

61. “Artists, Curators Respond to Christoph Büchel’s Border Wall Project”

CSRC director Chon A. Noriega was quoted in a response to an open letter signed by a number of art professionals calling for a boycott of Swiss artist Christoph Büchel’s proposal to preserve border wall prototypes built in Southern California.

*ARTnews*, February 07, 2018

62. “Art Industry News: Pussy Riot Refugees Seek Asylum in Sweden + More Must-Read Stories”

In a round-up of recent news, the CSRC-organized exhibition *Home—So Different, So Appealing* was noted in a blurb concerning PST: LA/LA exhibitions that will travel.

*artnet*, January 25, 2018

63. “Hispanic Activist Group Weighs Studio Boycott Amid Oscars Protest”

CSRC director Chon Noriega was quoted in a news story concerning a new campaign by the

National Hispanic Media Coalition to draw attention to the underrepresentation of Latinos in Hollywood films.

*The Hollywood Reporter*, January 25, 2018

64. “LA/LA Officially Closes on 1/28 with Nearly a Quarter of the Exhibitions Due to Travel” *Broadway World* published the Getty's press release summing up the PST: LA/LA initiative as it approaches its official end date. The CSRC is named as one of the initiative's five planning partners, and CSRC director Chon Noriega is quoted in the release.

*Broadway World*, January 24, 2018

65. “Getty Foundation Releases List of Traveling PST: LA/LA Exhibitions”

*ARTnews* provided a full list of the Pacific Standard Time: LA/LA exhibitions that are traveling nationally and internationally to other museums. Among the exhibitions mentioned are the CSRC-organized exhibition *Home—So Different, So Appealing*, and *Laura Aguilar: Show and Tell*, organized by the Vincent Price Art Museum in collaboration with the CSRC.

*ARTnews*, January 24, 2018

66. “LACMA and Autry will Share Artwork”

The CSRC was mentioned as having partnered with The Autry Museum of the American West for the *La Raza* exhibition. The exhibition features extensive images and items from the CSRC's *La Raza* photograph and *La Raza Magazine* collections.

*Los Angeles Times*, January 10, 2018

67. “2018 Gravlee Lecture explores 'Destructivism and Hollywood's First Archive'”

The Department of Communication Studies at Colorado State University announced that CSRC director Chon A. Noriega would be this year's Gravlee Lecturer.

*CSU Communications Studies blog*, January 18, 2018

68. “History Revisited: The East L.A. Walkouts of 1968”

The exhibition *La Raza* at the Autry Museum, organized in collaboration with the CSRC, was discussed in an article commemorating the East Los Angeles student walkouts of 1968.

*California State University Los Angeles Magazine*, January 17, 2018

69. “United States Artists Names 2018 Fellows, Including Dread Scott, Pepón Osorio, and Cassils”

*ARTnews* reported on the announcement of the United States Artists foundation fellows for 2018. Among them is Pepón Osorio. The story notes his installation *Badge of Honor* (1994) in the CSRC-organized exhibition *Home—So Different, So Appealing*.

*ARTnews*, January 16, 2018

70. “What to See at Museum of Fine Arts, Houston on MLK Day”

The CSRC-organized exhibition *Home—So Different, So Appealing*, on view at MFAH through January 21, was named in Chron, the online home of the *Houston Chronicle*, as the number one show to see at the museum on Martin Luther King Day.

*Houston Chronicle*, January 15, 2018

71. “Los Angeles Art Show Featuring Latin American Art”

Artists Leyla Cárdenas, Ramiro Gomez, and Raphael Montañez Ortiz were named in a news story as among the famous artists who have shown work at the LA Art Show. The CSRC organized the presentation of these artist's works at the annual art fair.

*Latin American Herald Tribune*, January 12, 2018

72. “New Exhibit at MFAH, One to See”

*The Venture* reported on the CSRC-organized exhibition *Home—So Different, So Appealing*, on view at MFAH through January 21. The article also described a related public program that took place at the museum called "A Celebration of HOME," at which attendees crafted their own representation of home with cardboard boxes, paper, and other supplies.

*The Venture*, January 9, 2018

73. “Three Questions with an L.A. Art Show Organizer”

The CSRC was mentioned in an article interviewing Kim Martindale, producer and partner of the 2018 L.A. Art Show, who highlighted the installation by Daniel Joseph Martinez, co-presented by the CSRC and LACMA.

*Los Angeles Downtown News*, January 9, 2018

74. “LACMA and the Autry Museum Announce New Partnership to Share Their Art”

The CSRC was mentioned in an article discussing the new collaboration between the Los Angeles Contemporary Museum of Art (LACMA) and the Autry Museum of the American West.

*Los Angeles Times*, January 9, 2018

75. “Separation from Home: Pepón Osorio & ‘Badge of Honor’”

*Inside the MFAH*, a blog published by the Museum of Fine Arts, Houston, featured Pepón Osorio’s two-room installation, *Badge of Honor* on view in the CSRC-organized exhibition *Home—So Different, So Appealing* at the Museum of Fine Arts, Houston through January 21.

*Inside the MFAH*, January 5, 2018

76. “Pacific Standard Time: LA/LA Moments”

Laura Aguilar’s “At Home with the Nortés” was featured in a roundup of Pacific Standard Time: LA/LA exhibitions. The exhibition *Laura Aguilar: Show and Tell* was the first comprehensive retrospective of the photographer, and opened at the Vincent Price Art Museum prior to traveling to the Phillip Frost Art Museum in Miami.

*LA Artnews*, January 2018

77. “Filling in the Details: Mondongo & ‘Polyptych of Buenos Aires’”

*Inside the MFAH*, a blog published by the Museum of Fine Arts, Houston, featured *Home* artists Manuel Mendanha and Juliana Laffitte of Mondongo, who discuss their artwork *Polyptych of Buenos Aires*, an altarpiece that portrays Villa 31, a shantytown in Buenos Aires, Argentina.

*Inside the MFAH*, December 29, 2017

78. “What a Year for Art in L.A.”

Hunter Drohojowska-Philp mentioned the CSRC-organized exhibition *Home—So Different, So Appealing* on the radio show *Art Talk* on KCRW 89.9 FM.  
*Art Talk*, December 28, 2017

79. “Looking for ‘Home’: Two Intriguing Houston Art Exhibits Rethink its Meaning”  
The CSRC-organized exhibition *Home—So Different, So Appealing* was reviewed in *Dallas News*. CSRC director Chon A. Noriega was mentioned as one of the three curators of the exhibition.  
*Dallas News*, December 28, 2017

80. “MFAH’s Striking New Showcase Truly Hits ‘Home’”  
*CultureMap Houston* reviewed the CSRC-organized exhibition *Home—So Different, So Appealing*. CSRC director Chon A. Noriega was quoted in a discussion of the show’s organizational structure.  
*CultureMap Houston*, December 27, 2017

81. “Exhibition of La Raza Photos Documents Chicano Life in L.A. During the 60s and 70s”  
*UCLA Newsroom* reported on the *La Raza* photo collection and digitization project at the CSRC and the exhibition of selected images at the Autry Museum of the American West until 2019.  
*UCLA Newsroom*, December 22, 2017

82. “This Artist Brings Her Home into the Museum: Carmen Argote and ‘720 Sq. Ft.’”  
*Inside the MFAH*, a blog published by the Museum of Fine Arts, Houston, featured *Home* artist Carmen Argote discussing her artwork *720 Sq. Ft.: Household Mutations—Part B*, a multiroom carpet pulled from the apartment in which Argote and her family lived for more than twenty years.  
*Inside the MFAH*, December 22, 2017

83. “An Exhibition on L.A.’s Queer Chicano Networks Shows How California Artists Connected with the World”  
The *Los Angeles Times* reported on *Axis Mundo: Queer Networks in Chicano L.A.*, an exhibition co-curated by former CSRC visiting scholar C. Ondine Chavoya, who is quoted in the piece. The CSRC is a lender to this exhibition.  
*Los Angeles Times*, December 21, 2017

84. “Art Exhibit Focuses on the Meaning of ‘Home’”  
The CSRC-organized exhibition *Home—So Different, So Appealing*, on display at the Museum of Fine Arts, Houston, was featured on ABC13.  
*ABC13*, December 20, 2017

85. “Best of 2017: Our Top 10 Los Angeles Art Shows”  
The CSRC-organized exhibition *Home—So Different, So Appealing*, and the exhibition *Laura Aguilar: Show and Tell*, a collaboration between the CSRC and the Vincent Price Art Museum, were featured in *Hyperallergic*’s list of best Los Angeles art shows of 2017.  
*Hyperallergic*, December 20, 2017



86. “When a House Is More Than a Home: Installations by Daniel Joseph Martinez”  
*Inside the MFAH*, a blog published by the Museum of Fine Arts, Houston, featured *Home* artist Daniel Joseph Martinez discussing his two monumental installations that bookend the exhibition: *the west bank is missing: i am not dead, am I* and *The House That America Built*.  
*Inside the MFAH*, December 15, 2017
87. “Looking Back on 2017: Art”  
Art critic Max Benavidez named the CSRC-organized exhibition *Home—So Different, So Appealing* one of the best exhibitions of the year.  
*BOMB*, December 14, 2017
88. “Home—So Different, So Appealing at LACMA, Los Angeles”  
*Terremoto* featured a review of the CSRC-organized exhibition *Home—So Different, So Appealing*. The story includes photos of the exhibition at LACMA.  
*Terremoto*, December 14, 2017
89. “Meet the Devoted Coachella Valley Catholics Leading the Longest Pilgrimage in the United States”  
CSRC associate director Charlene Villaseñor Black was quoted in an article about a popular annual pilgrimage from Palm Springs to Coachella to celebrate La Virgen de Guadalupe.  
*The Desert Sun*, December 12, 2017
90. “The Idea of ‘HOME’: An Interview with Curator Chon Noriega”  
CSRC director Chon A. Noriega was interviewed for a story about the CSRC-organized exhibition *Home—So Different, So Appealing*, which is currently on view at the Museum of Fine Arts, Houston through January 21, 2018.  
*Inside the MFAH*, December 8, 2017
91. “Art Calendar: A Look at ‘Home’ and ‘Tensile Strength’”  
The CSRC-organized exhibition *Home—So Different, So Appealing*, on view at the Museum of Fine Arts, Houston through January 21, was featured in a listing of current art exhibitions in Texas.  
*Houston Chronicle*, December 6, 2017
92. “Art Basel Miami Beach 2017 Anticipates Record Sales”  
The CSRC-organized exhibition *Home—So Different, So Appealing* and *Home* artist Abraham Cruzvillegas were mentioned in an article discussing Art Basel Miami Beach 2017.  
*Hollywood Reporter*, December 2, 2017
93. “Home: So Different, So Appealing, LACMA”  
A review of the CSRC-organized exhibition *Home—So Different, So Appealing*.  
*ArtNexus*, December 2017 - February 2018
94. “Harry Gamboa Jr. at the Autry Museum”  
CSRC director Chon A. Noriega was mentioned in an article on Harry Gamboa Jr.’s exhibition *Chicano Male Unbonded*. A portrait of Noriega is featured in the exhibition, which is on view at the Autry Museum of the American West through August 5, 2018.

Carla, Winter 2017

95. “Home: So Different, So Appealing, LACMA”

A review of the CSRC-organized exhibition *Home—So Different, So Appealing*.  
*ArtNexus*, December 2017 - February 2018

96. “The Necessity of Touch: Laura Aguilar at the Vincent Price Art Museum”

The retrospective *Laura Aguilar: Show and Tell* was reviewed in *Art in America*. The exhibition is currently on view at the Vincent Price Art Museum through February 10, 2018.  
*Art in America*, November 30, 2017

97. “A Mexican-American Photographer’s Body, On Display and Invisible”

*The New Yorker* featured a review of Laura Aguilar’s first retrospective, *Laura Aguilar: Show and Tell*, currently on display at the Vincent Price Art Museum.  
*The New Yorker*, November 29, 2017

98. “1A Movie Club Sees Coco”

CSRC associate director Charlene Villaseñor Black was among the panelists assembled for the *1A Movie Club* to review the new animated feature film *Coco*.  
*1A Movie Club*, WAMU 88.5 FM, November 29, 2017

99. “Pacific Standard Time: LA/LA (II)”

The CSRC-organized exhibition *Home—So Different, So Appealing* is highlighted in a piece about the Getty-arts initiative Pacific Standard Time: LA/LA.  
*RTVE*, November 29, 2017

100. “Houston Art Exhibit Explores How for Immigrants, Home Is ‘A Moving Target’”

CSRC director and show co-curator Chon A. Noriega was mentioned in a review of the CSRC-organized exhibition *Home—So Different, So Appealing* at the Museum of Fine Arts, Houston.  
*Texas Observer*, November 28, 2017

101. “Larger than Life, in Great Detail: MFAH Show Explores ‘Home’ Through Latino Prism”

The *Houston Chronicle* featured a review of the CSRC-organized exhibition *Home—So Different, So Appealing* at the Museum of Fine Arts, Houston. CSRC director and exhibition co-curator Chon Noriega was quoted in the piece discussing the show’s theme and some of the artworks.  
*Houston Chronicle*, November 24, 2017

102. “Laura Aguilar at Vincent Price Art Museum”

Laura Aguilar’s first retrospective, *Laura Aguilar: Show and Tell*, was featured in *Contemporary Art Daily*. The images presented in the piece are courtesy of the artist and the CSRC. The CSRC Press recently published the exhibition catalogue.  
*Contemporary Art Daily*, November 22, 2017

103. “MFAH Exhibition that Looks at Importance of Home from Latin Perspective”

*CultureMap* covered the preview of *Home—So Different, So Appealing* at the Museum of Fine

Arts, Houston, which was attended by more than one hundred people. Among them were the exhibition's three curators, including CSRC director Chon A. Noriega.  
*CultureMap*, November 20, 2017

104. "Johanna Calle y Su Aproximación al Dibujo"  
The CSRC-organized exhibition *Home—So Different, So Appealing* is mentioned in a profile about Columbian artist Johanna Calle, whose work appears in the show.  
*El Tiempo*, November 19, 2017

105. "Top Five: November 16, 2017 with Eric Jarvis"  
*Home—So Different, So Appealing* was listed in the number one slot for the 'Top Five' exhibitions to visit in Texas.  
*Glasstire*, November 16, 2017

106. "METDance Finds Creative Pulse in 'Where the Heart Is'"  
*Home—So Different, So Appealing* was mentioned in an article discussing "Where the Heart Is," a home-themed dance concert at the Midtown Art and Theater Center in Houston on November 16–18.  
*Houston Chronicle*, November 15, 2017

107. "'La Raza' at The Autry"  
The CSRC was mentioned in an article discussing the exhibition *La Raza*, organized by the Autry Museum of the American West in collaboration with the CSRC, for the 25,000 photographs received by the CSRC for preservation, exhibition, and research.  
*Angelus News*, November 15, 2017

108. "'Home' Is Previewed in 'Houston Chronicle'"  
The *Houston Chronicle* previewed the CSRC-organized exhibit *Home—So Different, So Appealing* at the Museum of Fine Arts, Houston.  
*Houston Chronicle*, November 16, 2017 (print)

109. "Persistence of Vision: the Autry Museum's 'La Raza' Photo Exhibition"  
Luis Garza, co-curator of the exhibition *La Raza*, shared the history of the 1960s Chicano newspaper and magazine in an interview in *Capital and Main*.  
*Capital and Main*, November 9, 2017

110. "'La Raza' Again Empowers L.A.'s Chicano Community (Photos and Audio)"  
*Truth Dig* profiled the exhibition *La Raza*, organized in collaboration with the CSRC and on view at the Autry Museum of the American West. Several images in the piece were furnished by the CSRC.  
*Truth Dig*, November 7, 2017

111. "On Latinx Art / Pacific Standard Time"  
The CSRC-organized exhibition *Home—So Different, So Appealing* is mentioned in a piece about the Getty-arts initiative Pacific Standard Time: LA/LA.  
*Flash Art 50*, November 7, 2017

112. “P.P.O.W. Now Represents Ramiro Gomez”

*Home* artist Ramiro Gomez is now represented by Chelsea’s P.P.O.W. gallery in New York. His first solo exhibition at the gallery will open Spring 2018.

*Artnews*, November 6, 2017

113. “Stories of the Plush Pony: Vincent Price Art Museum Pays Tribute to a Working-Class Lesbian Bar”

The *Los Angeles Times* previewed an event at the Vincent Price Art Museum (VPAM) that paid tribute to The Plush Pony, a defunct working-class lesbian bar in Los Angeles.

*Los Angeles Times*, November 3, 2017

*Los Angeles Times*, November 4, 2017 (print edition)

114. “Politically Powerful and Often Seductive”

CSRC associate director Charlene Villaseñor Black participated in a talk with artist Judithe Hernández at the Millard Sheets Art Center in Pomona. They discussed Hernández’s work in the exhibition *One Path Two Journeys*, part of Pacific Standard Time: LA/LA.

*Artillery*, November 2, 2017

115. “Ways to Talk about Latin American and Latino Art”

CSRC director Chon A. Noriega was quoted in an essay that mentioned the exhibition *Home—So Different, So Appealing*.

*Hyperallergic*, November 2, 2017

116. “Can the Day of the Dead Survive Commercialization?”

CSRC associate director Charlene Villaseñor Black was interviewed by A Martínez for the radio program *Take Two*.

*Take Two*, KPCC 89.3 FM, November 2, 2017

117. “LACMA and the MFA Houston Go to Bat Over the World Series on Twitter”

*Home—So Different, So Appealing* was mentioned in an article discussing the recent Twitter battle between the Museum of Fine Arts, Houston and the Los Angeles County Museum of Art.

*Hyperallergic*, November 1, 2017

118. “Love Latin American, Latino Art? Southern California’s Massive Exhibit, Pacific Standard Time”

NBC News covered the arts initiative Pacific Standard Time: LA/LA. Included in the roundup is a photo from the *La Raza* exhibition at the Autry Museum, courtesy of the CSRC, and an image of the artwork *720 Sq. Ft.: Household Mutations* by Carmen Argote, featured in the CSRC-organized exhibition *Home—So Different, So Appealing* at LACMA.

*nbcnews.com*, October 30, 2017

119. “Dia de los Muertos Gets the American Holiday Treatment: Commercialization”

CSRC associate director Charlene Villaseñor Black was quoted in a *Los Angeles Times* piece discussing the recent surge in popularity of Dia de los Muertos merchandise.

*Los Angeles Times*, October 30, 2017

120. "See What You Mean - J. Paul Getty Museum"

Harry Gamboa, artist-in-residence at the Getty, chronicled on his website "See What You Mean," an event he designed that took place October 28 at the Getty Museum. Included in the event was a panel discussion featuring Gamboa in conversation with fellow artists Ramiro Gomez and Guadalupe Rosales and moderated by CSRC director Chon Noriega.

*Harry Gamboa Jr. (artist's website)*, October 29, 2017

121. "FTV 0575 - An Evening of Insurrections with Harry Gamboa Jr."

Pacifica Radio Archives presents a "From The Vault" recording featuring "See What You Mean: An Evening of Insurrections with Harry Gamboa Jr.," a panel discussion at the Getty Center. The panelists were L.A. artists Ramiro Gomez, Guadalupe Rosales, and Harry Gamboa Jr. CSRC director Chon Noriega served as moderator. All three artists are collections donors to the CSRC.

*From the Vault*, October 28, 2017

122. "The Architecture of the Americas is Not White"

In an opinion piece discussing the Mexican culture of Southwest America, *Home—So Different, So Appealing* was mentioned for its theme that celebrates relations between various cultures and countries.

*Dezeen*, October 24, 2017

*Reprinted in 3noviceseurope.wordpress.com*, October 24, 2017

123. "UCLA Professor's Film Documents Forced Sterilization of Mexican Women in Late '60s and Early '70s L.A."

*UCLA Newsroom* previewed a screening event featuring the Academy and Emmy award-nominated documentary *No Más Bebés*.

*UCLA Newsroom*, October 23, 2017

124. "Para Las Duras and Other Ephemeral Bodies: Queer Chicax Social Spaces"

L.A.-based artist and photographer Laura Aguilar was featured in an article about the Chicax queer community in Los Angeles.

*Terremoto*, October 23, 2017

125. "Datebook: A Persian Epic, a Lost City from 'Superman,' the Return of Pop-Up Magazine"

The *Los Angeles Times* mentioned exhibitions featuring the works of *Home* artists Carmen Argote and Daniel Joseph Martinez, as well as an upcoming conversation with artists Harry Gamboa, Ramiro Gomez, and Guadalupe Rosales moderated by CSRC director Chon Noriega.

*Los Angeles Times*, October 19, 2017

126. "'Home—So Different, So Appealing' / 'Hogar—Tan Diferente, Tan Atractivo'"

The CSRC-organized exhibition *Home—So Different, So Appealing* was profiled in *Relieve Contemporaneo*. Several images and a video from the exhibit, courtesy of LACMA, are included in the piece.

*Relieve Contemporaneo*, October 18, 2017

127. “The Big Lie”

Several images from the CSRC-organized exhibition *Home—So Different, So Appealing* appeared in an *Art Practical* essay questioning the long-term impact of the arts initiative Pacific Standard Time: LA/LA.  
*Art Practical*, October 19, 2017

128. “Focus on PST: LA/LA”

*Home* artist Carmen Argote was mentioned in an article for her work appearing in proyectosLA, an intimate art fair and group exhibition, and *Home—So Different, So Appealing*, both of which are part of Pacific Standard Time: LA/LA.  
*Artillery Magazine*, October 18, 2017

129. “UCLA in the News October 17, 2017”

A *New York Times* review of the CSRC-organized exhibition *Home—So Different, So Appealing* was highlighted in *UCLA Newsroom*'s list of weekly UCLA media mentions.  
*UCLA Newsroom*, October 17, 2017

130. “Deconstructing the Meaning of Home”

*The New York Times* “The Daily 360” featured CSRC director and *Home* co-curator Chon A. Noriega giving a brief tour of *Home—So Different, So Appealing* at LACMA.  
*New York Times*, October 16, 2017  
*Highlighted in newsroom.ucla.edu*, October 17, 2017

131. “Pacific Standard Time: LA/LA, Nuevas Narrativas del arte Latinoamericano”

CSRC director Chon A. Noriega was mentioned in a piece highlighting Pacific Standard Time: LA/LA exhibitions. Noriega is a co-curator of the PST: LA/LA exhibition *Home—So Different, So Appealing*.  
*Revista Código*, October 11, 2017

132. “Set Your Clocks to PST”

This piece on Pacific Standard Time: LA/LA highlighted the CSRC-organized exhibit *Home—So Different, So Appealing*.  
*Art Zealous*, October 10, 2017

133. “5 Design Things to Do This Week”

The CSRC-organized exhibition *Home—So Different, So Appealing* at LACMA was featured in a column highlighting design and architecture events of the week in Los Angeles.  
*KCRW Blog – Design & Architecture*, October 9, 2017

134. “Review: Laura Aguilar at the Vincent Price Museum: Turning a Lens Towards Latinas, Lesbians and the Large-Bodied”

The *Los Angeles Times* featured a review of the exhibition *Laura Aguilar: Show and Tell*, on display at the Vincent Price Art Museum through February 10, 2018.  
*Los Angeles Times*, October 7, 2017 (online)  
*Los Angeles Times*, October 29, 2017 (print version)

135. “Hecho En Mexico, Made for LA”

The CSRC-organized exhibition *Home—So Different, So Appealing* was mentioned in a profile of *Home* artist Carmen Argote and artist Jose Dávila. The artists discussed their Guadalajara origin and its impact on their work.

*LALA Magazine*, October 7, 2017

136. “Archives of American Art Benefit in NYC honors Sharon Percy Rockefeller, Glenn Ligon, and Tomás Ybarra-Frausto”

*ArtfixDaily* announced the Smithsonian’s Archives of American Art will honor scholar Tomás Ybarra-Frausto with the Lawrence A. Fleishman Award for Scholarly Excellence in the Field of American Art History.

*ArtfixDaily*, October 4, 2017

137. “Pacific Standard Time: LA/LA Photo Essay #1”

The CSRC was mentioned in an article discussing Pacific Standard Time: LA/LA. Included in the piece are several photos from the CSRC-organized exhibition *Home—So Different, So Appealing* at LACMA and *La Raza* at the Autry Museum of the American West.

*Arte el Día*, October 2, 2017

138. “The Past is Present”

*La Raza* was profiled in the *Los Angeles Magazine*. The exhibition is on display at the Autry through February 10, 2019.

*Los Angeles Magazine*, October 2, 2017

139. “Unearthing the Photos of La Raza, Unsung Chronicler of Chicano Stories in LA”

*The Columbia Journalism Review* profiled *La Raza*, organized in collaboration with the CSRC and on view at the Autry Museum of the American West. Several images from the exhibit, courtesy of the CSRC, are featured in the piece.

*Columbia Journalism Review*, October 2, 2017

140. “ECUADOR: LA/LA: América Latina arribó a Los Ángeles”

The CSRC-organized exhibit *Home—So Different, So Appealing* was mentioned in *Entorno Inteligente* for its participation in the arts initiative Pacific Standard Time: LA/LA, running through January 2018.

*Entorno Inteligente*, October 1, 2017

Reprinted in *www.elcomercio.com*, October 2, 2017

141. “Soñadores, Split Issue with Terremoto Magazine (Mexico City)”

The CSRC-organized exhibition *Home—So Different, So Appealing* was mentioned in essays by Alma Ruiz and Arden Decker in the October 2017 issue of the *Art Los Angeles Reader*, guest edited by *Terremoto*.

*Art Los Angeles Reader*, October 2017

142. “Don’t Miss ‘Home—So Different, So Appealing’”

The upcoming closure of the CSRC-organized exhibition *Home—So Different, So Appealing* was mentioned in a post on LACMA's blog *Unframed*.

*Unframed*, September 28, 2017

143. “60 Amazing Things Happening in L.A. this October 2017”

The CSRC-organized exhibition *Home—So Different, So Appealing* was listed as a must-see in *Time Out*'s piece of happenings in Los Angeles.

*Time Out*, September 28, 2017

144. “Restaurants that Ban NFL Games amid Anthem Protest Should Take a Deeper Look at Their Own Business”

*Generations of Exclusion: Mexican Americans, Assimilation, and Race*, by Vilma Ortiz, UCLA professor of sociology and CSRC Faculty Advisory Committee chair, and Edward E. Telles, professor of sociology at UC Santa Barbara, was cited in an op-ed concerning restaurants that have refused to broadcast NFL games due to players' refusal to kneel during the national anthem. *Laredo Morning Times*, September 26, 2017

145. “A Museum Devoted to Immigrant Histories Opens in Boyle Heights”

*Hyperallergic* announced a new exhibition at the new Boyle Heights Museum to open October 1. *Hyperallergic*, September 26, 2017

146. “Santa Monica College Launches New Art Lecture Series”

On October 3, CSRC associate director Charlene Villaseñor Black will kick off a new Art Lecture Series at Santa Monica College.

*Santa Monica Lookout*, September 25, 2017

147. “Una Exploración Ambiciosa del Arte Latino en Estados Unidos”

The CSRC-organized exhibition *Home—So Different, So Appealing* was mentioned in an article discussing Pacific Standard Time: LA/LA, the Getty-funded arts initiative.

*El Tiempo*, September 25, 2017

148. “A Head-Spinning, Hope-Inspiring Showcase of Art”

In a review of PST: LA/LA, *The New York Times* mentioned CSRC director Chon A. Noriega and the extensive efforts of the CSRC, and he called *Home—So Different, So Appealing* "one of the stronger shows" in the initiative.

*The New York Times*, September 22, 2017

Also mentioned in *UCLA In the News*, September 21, 2017

149. “Autry Museum Photo Exhibition Highlights Mexican-American Community”

The *Daily Bruin* featured a piece on the exhibition *La Raza*, co-produced by the CSRC and the Autry Museum of the American West.

*Daily Bruin*, September 21, 2017

150. “Photos—50th Anniversary of the Publication La Raza”

*Press Telegram* mentioned the CSRC for their partnership with the Autry Museum of the American West in producing the exhibition *La Raza*. September 13 marked the fiftieth anniversary of the founding of the publication *La Raza*.

*Press Telegram*, September 21, 2017



151. “Pacific Standard Time LA/LA: 1,100 Artists from 45 Countries”

The CSRC-organized exhibition *Home—So Different, So Appealing* was mentioned in *The Economist* as part of the Getty-funded arts initiative Pacific Standard Time: LA/LA. *The Economist*, September 21, 2017

152. “Four Must-See Art Shows that Speak to the Anxiety Triggered by Trump’s DACA Reversal”

Four art exhibitions were named in the *Los Angeles Times* for how they address DACA and its recent reversal by the Trump administration. Artist Camilo Ontiveros was mentioned in the article for his sculpture *Temporary Storage: The Belongings of Juan Manuel Montes* in the CSRC-organized exhibit *Home—So Different, So Appealing*. *Los Angeles Times*, September 21, 2017

153. “Camilo Ontiveros on Making Art from the Belongings of a DACA Deportee”

*Home* artist Camilo Ontiveros was featured in a video on the *Los Angeles Times* website discussing his sculpture *Temporary Storage: The Belongings of Juan Manuel Montes*. *Los Angeles Times*, September 21, 2017

154. “North Korea, Puerto Rico, Mexico: Your Thursday Evening Briefing”

A review by art critic Holland Cotter of the exhibition *Home—So Different, So Appealing* was highlighted in a news brief in *The New York Times*. *New York Times*, September 21, 2017

155. “Eye on Injustice”

*UCLA Magazine* profiled the *La Raza* Photograph Collection at the CSRC. The CSRC is digitizing over 25,000 photographs for preservation, exhibition, and research. *UCLA Magazine*, September 20, 2017

156. “With Trump’s DACA Reversal, an Art Moment Rises: How Two Works Have Acquired New Significance”

*Home* artist Camilo Ontiveros was featured in an article discussing his sculpture *Temporary Storage: The Belongings of Juan Manuel Montes*, which was constructed from the belongings of the first person with DACA status to be deported by the Trump Administration. *Los Angeles Times*, September 20, 2017

157. “See How Bilingual Newspaper La Raza Shaped Chicano History 40 Years Ago”

The CSRC was mentioned in an article about the *La Raza* exhibition, now on view at the Autry Museum of American West. The exhibition features prints from a collection of 25,000 images that were taken by *La Raza* photographers and are being digitized by the CSRC.

*Press Telegram*, September 20, 2017

Reprinted in *dailybreeze.com*, September 20, 2017

Reprinted in *article.wn.com*, September 20, 2017

Reprinted in *topix.com*, September 20, 2017

Reprinted in *newzeb.com*, September 20, 2017

Reprinted in *dailynews.com*, September 21, 2017

158. “¡Murales Rebeldes! Bares the Plight of L.A.'s Murals”

KCET profiled *Murales Rebeldes: L.A. Chicana/o Murals under Siege*, an exhibition examining the reception of and struggle to preserve Chicano murals in Los Angeles.

KCET, September 20, 2017

159. “Baca mentioned in "ArtNews" review of Radical Women”

Artist and UCLA faculty member Judith F. Baca was mentioned in an *Artnet News* piece for having her work featured in the Pacific Standard Time: LA/LA exhibit *Radical Women* on display at the Hammer Museum.

*Artnet News*, September 20, 2017

160. “PST: LA/LA: It’s About Time”

In this preview of Pacific Standard Time: LA/LA exhibitions, *La Raza* was one of the highlighted shows. The CSRC co-produced *La Raza* and is a lender to *Murales Rebeldes: L.A. Chicana/o Murals under Siege*, another Pacific Standard Time: LA/LA exhibition mentioned in the piece.

*Paint This Desert*, September 18, 2017

161. “‘La Raza’ Exhibit at Autry Shows 60’s Equal Rights Issues Still Relevant”

This review of the exhibition *La Raza*, co-produced by the CSRC, discusses the show’s relevance in today’s political climate.

*Guardian Liberty Voice*, September 17, 2017

162. “From the Mundane to the Magnificent’: Photos from the Chicano Rights Movement”

NPR featured a review of *La Raza* exhibition, currently at the Autry Museum of the American West. The photographs in the exhibition were selected from an archive of over 25,000 images being digitized at the CSRC.

NPR, September 16, 2017

Reprinted in *wbgo.org*, September 16, 2017

Reprinted in *scpr.org*, September 16, 2017

Reprinted in *viral-today.com*, September 16, 2017

163. “What to See at Pacific Standard Time: LA/LA”

*The Art Newspaper* profiled Pacific Standard Time: LA/LA and highlighted a few of the exhibitions, including *La Raza*, which the CSRC co-produced with the Autry Museum of the American West.

*The Art Newspaper*, September 16, 2017

164. “Legalidad, para Quienes Somos Parte de la Cultura en EU”

Home artist Camilo Ontiveros discussed his sculpture *Temporary Storage: The Belongings of Juan Manuel Montes* in an interview with *El Universal*. The artwork draws attention to those affected by the repeal of DACA.

*El Universal*, September 16, 2017

*Horacero*, September 16, 2017 (Reprint)

165. “How Artist Camilo Ontiveros Acquired the Belongings of a DACA Deportee and What He Did with Them”

*Home* artist Camilo Ontiveros discussed his sculpture *Temporary Storage: The Belongings of Juan Manuel Montes* in a profile in the *Los Angeles Times*. The artwork draws attention to those affected by the repeal of DACA.

*Los Angeles Times*, September 15, 2017

166. “Pacific Standard Time: LA/LA’ Review: Mirror of a Kaleidoscopic Culture”

*The Wall Street Journal* surveyed Pacific Standard Time: LA/LA and mentioned the CSRC-organized exhibition *Home—So Different, So Appealing* as “essential on anybody’s PST list.”

*Wall Street Journal*, September 15, 2017

167. “Queer Chicano Art Is as Timeless as It Is Vital”

The exhibition *Axis Mundo: Queer Networks in Chicano L.A.*, now on view at ONE Gallery and the MOCA Pacific Design Center, was featured in an article in *Vice* about queer Chicano art.

*Vice*, September 15, 2017

168. “From Getty Intern to PST: LA/LA Professional”

Emily Butts, curatorial assistant for *Home—So Different, So Appealing*, was interviewed for *The Iris*, a Getty blog.

*The Iris*, September 15, 2017

169. “Your Guide to SoCal’s Biggest Ever Latinx and Latin American Art Event (Part I)”

*Home—So Different, So Appealing* was mentioned in *LA Weekly’s* guide to Pacific Standard Time: LA/LA exhibitions.

*LA Weekly*, September 15, 2017

170. “Making Chicano Life Visible”

The CSRC was mentioned in *The New York Times* in a preview of *La Raza* at the Autry Museum of the American West.

*The New York Times*, September 14, 2017

171. “Harry Gamboa Jr.’s Portrait Series Expands the Meaning of ‘Chicano’”

CSRC director Chon A. Noriega was quoted in a piece discussing *Chicano Male Unbonded*, an exhibition of photographic portraits by Harry Gamboa Jr.

*KCET*, September 14, 2017

172. “In a Heated Political Moment, the Ambitious Latino Art Series Pacific Standard Time: LA/LA Opens”

The *Los Angeles Times* reported on the launch-week press conference for Pacific Standard Time: LA/LA. *Home—So Different, So Appealing* artists Carmen Argote and Abraham Cruzvillegas spoke on the event’s artist panel.

*Los Angeles Times*, September 13, 2017

173. “A review of ‘Home—So Different, So Appealing’ was featured in the digital Artforum

Dispatch”

An issue of *Artforum Dispatch* featured the magazine’s Critics’ Pick of *Home—So Different, So Appealing*.

*Artforum Dispatch*, September 13, 2017

174. “Keep an Eye on Houston’s Visual Art Scene”

The CSRC-organized exhibition *Home—So Different, So Appealing* was mentioned in a list of noteworthy upcoming art shows in Texas. *Home* will be on view at the Museum of Fine Arts, Houston from November 15, 2017 through January 21, 2018.

*Houston Chronicle*, September 13, 2017

175. “Curator and Educator Chon Noriega Discusses Protest and Activism in Latin American and Latino Art”

*LAist* interviewed CSRC director Chon A. Noriega about the links between art and activism throughout Pacific Standard Time: LA/LA.

*LAist*, September 12, 2017

176. “Pacific Standard Time: LA/LA – the Perfect Exhibition for Trump’s America”

CSRC director Chon Noriega was quoted in a piece on the Getty-funded arts initiative Pacific Standard Time: LA/LA and the CSRC-organized exhibit *Home—So Different, So Appealing*, currently on display at LACMA.

*The Guardian*, September 12, 2017

177. “Everything You Need to Know about Pacific Standard Time LA/LA’s Celebration of Latin American and Latino Art, Culture and Music”

In anticipation of Pacific Standard Time: LA/LA’s “free museum day” on Sunday, September 17, *The Sun* highlighted two exhibits that the CSRC partnered with: *LA RAZA* and *Laura Aguilar: Show and Tell*.

*The Sun*, September 12, 2017

Reprinted in [www.dailynews.com](http://www.dailynews.com), September 12, 2017

178. “How Pacific Standard Time Is Writing Long-Overlooked Chicano Artists Back Into Art History”

In a preview of Pacific Standard Time: LA/LA, CSRC director Chon Noriega is mentioned for his contributing role in developing the initiative.

*Artnet News*, September 12, 2017

179. “Four Latinx Artists on Inspiration, Creation and Identity, in Their Own Words”

Artist Laura Aguilar was featured in an interview of several Pacific Standard Time: LA/LA artists whose art is inspired by their identity.

*LA Weekly*, September 12, 2017

180. “Gallery Wendi Norris Congratulates Home Artists Julio César Morales and Miguel Angel Ríos”

A press release from Gallery Wendi Norris congratulated *Home* artists Julio César Morales and Miguel Angel Ríos for their inclusion in the Getty’s Pacific Standard Time: LA/LA.

*Gallery Wendi Norris (press release)*, September 12, 2017

181. “Contesting ‘Home’”

The CSRC-organized exhibition *Home—So Different, So Appealing* was reviewed in *Damn Magazine*. The story includes photos of the exhibition at LACMA.

*Damn Magazine*, September 12, 2017

182. “Pacific Standard Time: Los Angeles and Latin America Collide – In Pictures”

Several images from *Home—So Different, So Appealing* were featured in a slideshow in *The Guardian* featuring photos from several exhibitions participating in Pacific Standard Time: LA/LA.

*The Guardian*, September 12, 2017

183. “Google Launches Massive Collection of Latino Art and History”

*Jezebel* announced Google Arts & Culture’s launch of a new online archive dedicated to Latino art and cultural history.

*Jezebel*, September 11, 2017

184. “In the Art World, ‘Latinx’ Marks a Gender-Free Spot”

CSRC director Chon Noriega was quoted in a piece discussing the popular terms ‘Latinx’ and ‘Chicanx.’ The exhibition *Home—So Different, So Appealing*, which Noriega co-curated, was also mentioned.

*The New York Times*, September 11, 2017

185. “The House In and As Contemporary Art”

The CSRC-organized exhibition *Home—So Different, So Appealing* and *Home* artists Leyla Cardenas and Carmen Argote were mentioned in an article discussing the topic of home as an art subject.

*The Los Angeles Review of Books*, September 10, 2017

186. “On Latinx Art / Pacific Standard Time”

In an essay critiquing the Getty-funded arts initiative Pacific Standard Time: LA/LA, the CSRC-organized exhibition *Home—So Different, So Appealing* was among the mentioned exhibitions.

*Flash Art*, September 8, 2017

187. “The Modern Art Notes Podcast”

*Home* artist Leyla Cárdenas discussed her piece *Excision* (2012) in the *Modern Arts Notes Podcast*. Cárdenas’ sculpture can be viewed in the CSRC-organized exhibition *Home—So Different, So Appealing* at LACMA through October 15.

*Modern Arts Notes Podcast*, September 7, 2017

188. “Preview: The Autry Presents ‘La Raza’”

*L.A. Taco* previewed the exhibition *La Raza*, co-produced by the CSRC and on view at the Autry Museum of the American West through January 2019.

*L.A. Taco*, September 7, 2017

189. “From Donald Duck to Donald Trump, an Unprecedented Look at Latin American Art Holds Up a Mirror to the U.S.”  
In a preview of the Getty-funded arts initiative Pacific Standard Time: LA/LA, the *Los Angeles Times* highlights a few of the exhibits that are particularly timely in the current political climate. *Los Angeles Times*, September 6, 2017
190. “Daniel Joseph Martinez | Exhibitions Fall 2017”  
A press release from Roberts & Tilton lists the exhibitions that include *Home* artist Daniel Joseph Martinez’s work. Two of his pieces are currently on display at LACMA in the CSRC-organized exhibit *Home—So Different, So Appealing*. *Roberts & Tilton (press release)*, September 6, 2017
191. “The Ultimate Map of All Pacific Standard Time: LA/LA Exhibits (So Far)”  
A map of many of the Pacific Standard Time: LA/LA exhibits was released to help participants navigate the Getty-funded arts initiative launching this month. *KCET*, September 5, 2017
192. “The Courageous Photography of Laura Aguilar”  
*Laura Aguilar: Show and Tell*, part of the Getty’s Pacific Standard Time: LA/LA, opens September 16 at the Vincent Price Art Museum with images courtesy of the CSRC and the artist. *Artillery Magazine*, September 5, 2017
193. “What We Talk About When We Talk About L.A.”  
*Home—So Different, So Appealing* was mentioned in *Art News* for its use of the concept of “home” as its organizing principle. *Art News*, September 5, 2017
194. “Latino Heritage Month 2017 Calendar and Cultural Guide”  
*Home—So Different, So Appealing* is featured in the Latino Heritage Month 2017 Calendar and Cultural Guide. The CSRC-organized exhibit is on display at LACMA through October 15. *Department of Cultural Affairs*, September 1, 2017
195. “Five Latin American Galleries Join Forces for New LA Space”  
In a piece announcing a new gallery opening in the Glendale area of Los Angeles that is a joint effort between five galleries from Latin America, *Artforum* referenced its Critics’ Pick of *Home—So Different, So Appealing Home* and the Getty-funded arts initiative Pacific Standard Time: LA/LA, which is bringing Latin and Latin American art to the forefront of the Los Angeles art scene. *Artforum*, September 1, 2017
196. “Raphael Montañez Ortiz”  
*Art in America* featured a review of LAXART’s exhibit *Raphael Montañez Ortiz*, which included a piano destruction performance at the opening reception. *Art in America*, September 1, 2017
197. “The Autry Museum Presents LA RAZA”

Arte al Día features a preview of the upcoming exhibition *La Raza* at the Autry Museum of the American West, with images courtesy of the CSRC.

*Arte al Día*, August 31, 2017

198. “Fall Preview: Art x Cuba, Abstracting History, Adiós Utopia & More”

Cuban Art News highlighted the CSRC-organized exhibition *Home—So Different, So Appealing* as part of a piece on the Getty-funded arts initiative Pacific Standard Time: LA/LA. Following a run at LACMA, the show will travel to the Museum of Fine Arts, Houston from November 19, 2017 – January 21, 2018.

*Cuban Art News*, August 31, 2017

199. ‘SWISS’ Magazine Mentions ‘Home’

The CSRC-organized exhibition *Home—So Different, So Appealing* was mentioned in the “Cultural Highlights” section of the September issue of SWISS Magazine.

*SWISS Magazine*, August 31, 2017

200. “‘I’m Not Racist, I’m Argentine!’”

CSRC visiting scholar Celia Lacayo, whose research focuses on colorism and racism in Southern California, was asked to comment on an argument between a Mexican street vendor and an Argentine pedestrian in Hollywood. The conflict was captured on video in July and quickly went viral.

*WAMU.org*, August 30, 2017

201. “How Pacific Standard Time Celebrates Our Unique ‘LA/LA’ Land”

CSRC director Chon A. Noriega is quoted in this piece discussing the impact of Pacific Standard Time: LA/LA.

*Time Out*, August 29, 2017

202. “Never-Before-Seen Photos from the Chicano Movement Feel Timely 50 Years Later”

A preview piece of the exhibition *La Raza*, opening September 16 at the Autry Museum of the American West, discusses the show’s goal to shed light on the Chicano Movement through photographs from *La Raza*, the grassroots Chicano newspaper of the 1960s and ‘70s. Many of the photographs will be on display for the first time since they were published. The story includes photos from the CSRC, which digitized these works for preservation, exhibition, and research.

*LA Weekly*, August 28, 2017

203. “For Latino Artists in Sci-Fi Show, Everyone’s an Alien”

The CSRC-organized exhibition *Home—So Different, So Appealing* is mentioned in an article discussing a few of the PST: LA/LA exhibitions. Also mentioned was *Mundos Alternos: Art and Science Fiction in the Americas*, to which the CSRC lent materials. It will be on display at the University of California, Riverside, through February 4, 2018.

*The New York Times*, August 25, 2017

204. “PST: LA/LA | Christina Fernandez: Prospect | Save the Date”

Home artist Christina Fernandez’s solo exhibition *Prospect* will open September 16 at Gallery

Luisotti. The exhibition is part of the Getty-funded arts initiative Pacific Standard Time: LA/LA. Fernandez's work is currently on display in the CSRC-organized exhibition *Home—So Different, So Appealing* at LACMA through October 15.

*Gallery Luisotti* (press release), August 24, 2017

205. "Pacific Standard Time: Latin American Art Sweeps Southern California"

CSRC director and Home co-curator Chon A. Noriega is quoted in a piece discussing Pacific Standard Time: LA/LA. The CSRC was part of the original planning committee for the Getty-funded arts initiative.

*Departures*, August 24, 2017

206. "This Impactful Exhibit Showcases Hundreds of 'La Raza' Magazine's Chicano Movement Photos"

The CSRC was mentioned in a preview of the exhibition *La Raza*, opening September 16 at the Autry Museum of the American West. The exhibition is based on the eponymous grassroots Chicano newspaper of the 1960s and '70s focused on social justice in Los Angeles.

Photographers of the publication provided the CSRC with more than 25,000 images to digitize that became the basis of the show.

*Remezcla*, August 23, 2017

207. "Free Museum Admission Day Announced for Pacific Standard Time: LA/LA"

The Getty-funded arts initiative Pacific Standard Time: LA/LA will kick off with a launch party September 14, followed by a free day on September 17 in which dozens of museums will offer free admission to their PST: LA/LA exhibitions. The initiative explores Latin American and Latino art through exhibitions and public events throughout Los Angeles and surrounding regions over the course of the next four months. The CSRC-organized exhibition *Home—So Different, So Appealing*, part of PST: LA/LA, is currently on display at LACMA.

*Los Angeles Times*, August 23, 2017

208. "Hacking Hockney: the Mexican American Painter Bringing Latino Culture Into Art"

The Guardian profiled L.A. artist Ramiro Gomez, whose work has been inspired by artist David Hockney. Gomez's work is on display at LACMA in *Home—So Different, So Appealing*, part of the Getty-funded arts initiative Pacific Standard Time: LA/LA.

*The Guardian*, August 22, 2017

209. "'WeHo Artes' Launches Wednesday with 'In West Hollywood'"

WeHo Artes will host a reception for the exhibit *In West Hollywood*, part of Getty-funded arts initiative Pacific Standard Time: LA/LA. The exhibit features work by L.A.-based artist Ramiro Gomez, whose work is also on display at LACMA in the CSRC-organized PST: LA/LA exhibition *Home—So Different, So Appealing*.

*WEHOville*, August 22, 2017

210. "LACMA: Case"

Domus featured a piece on the CSRC-organized exhibition *Home—So Different, So Appealing* currently on display at LACMA through October 15. The story includes photos of the exhibition.

*Domus*, August 18, 2017



211. Facebook Live with Carmen Argote at LACMA

In a Facebook Live segment with the Los Angeles County Museum of Art, artist Carmen Argote discusses her piece 720 sq. ft.: Household Mutations on view in the CSRC-organized exhibition *Home—So Different, So Appealing* at LACMA.  
*Facebook Live*, August 18, 2017

212. “Cuban Art & Artists in ‘Pacific Standard Time: LA/LA’”

*Home—So Different, So Appealing* was featured in a piece listing all of the Cuban artists to have their work displayed in the Getty-funded arts initiative Pacific Standard Time: LA/LA.  
*Cuban Art News*, August 17, 2017

213. “The Other Side of the Wall: A New Generation of Latino Art”

As an example of the U.S. art scene’s increased interest and investment in Latin American art, including the Getty-funded arts initiative Pacific Standard Time: LA/LA, L.A.-based artist Carmen Argote was mentioned for her carpet installation on display at LACMA in the CSRC-organized exhibition *Home—So Different, So Appealing*.  
*The New York Times Style Magazine*, August 17, 2017

214. “Home—So Different, So Appealing: Art from the Americas Since 1957”

Arte Al Día featured a post discussing the CSRC-organized exhibition *Home—So Different, So Appealing* on display at LACMA through October 15. The show will travel to the Museum of Fine Arts, Houston from November 2017 – February 2018.  
*Arte Al Día*, August 16, 2017

215. “A Chicana/o Manifesto on Community Organizing: Reflections of a Scholar-Activist”

Former CSRC visiting scholar Alvaro Huerta wrote an opinion piece on community organizing as both practice and theory. The CSRC was mentioned in the article for hosting the symposium “Organizing Latino Immigrants in the Informal Economy: The Successful Case of the Association of Latino American Gardeners of Los Angeles” in 2015.  
*LA Progressive*, August 16, 2017

216. “Viaja en Metro a LACMA y Analiza el Concepto de Hogar”

El Pasejero featured a blog entry on the CSRC-organized exhibition *Home—So Different, So Appealing*. Several photos from the exhibit are included in the piece.  
*El Pasajero*, August 15, 2017

217. “Fall Preview 2017”

*Home—So Different, So Appealing*, on display through October 15, was mentioned in a preview of the Getty-funded arts initiative Pacific Standard Time: LA/LA. The exhibit is one of five in the initiative on view at the Los Angeles County Museum of Art.  
*Los Angeles County Museum on Fire*, August 14, 2017

218. “Fotos Resaltarán Aporte de La Raza al Movimiento Chicano Durante Aniversario” (Photos Highlight La Raza Contribution to Chicano Movement for Anniversary)

A preview of *La Raza* with images courtesy of the CSRC.

Hoy, August 12, 2017

219. “Ramiro Gomez ‘Home—So Different, So Appealing’ at LACMA”

L.A.-based artist Ramiro Gomez’s cardboard mural CUT-OUTS, which was part of Fragments from Home exhibited by the CSRC at the 2017 LA Art Show, was recently acquired by LACMA with the assistance of LACMA’s AHAN: Studio Forum and Susan Hancock. Gomez currently has work displayed in the exhibition *Home—So Different, So Appealing* on view at LACMA through October 15.

*Charlie James Gallery* (press release), August 10, 2017

220. “The Autry Presents LA RAZA”

*La Raza*, an exhibition organized by the Autry Museum of the American West in partnership with the CSRC, opens September 16 at the Autry. The exhibition is based on the eponymous grassroots Chicano newspaper of the 1960s and 70s focused on social justice in Los Angeles. Photographers of the publication provided the CSRC with more than 25,000 images to digitize that became the basis of the show.

*Broadway World*, August 10, 2017

221. “ProyectosLA, Fair-Exhibition Hybrid Timed to Pacific Standard Time: LA/LA, Reveals Artists, Title”

Home artists Carmen Argote and Mondongo will be included in proyectosLA, an upcoming fair-exhibition hybrid that is now officially part of the Getty Foundation’s Pacific Standard Time: LA/LA initiative. Sixty-two artists will have their work displayed in a warehouse in downtown Los Angeles from September 16 to October 28.

*ARTnews*, August 8, 2017

222. “A Thousand Ways to Go Home Again”

The Huffington Post featured a review of the CSRC-organized exhibition *Home—So Different, So Appealing*. The review by Max Benavidez, author of *A Ver: Gronk* from CSRC Press, discusses many artworks in the show, including those by Miguel Angel Ríos, Raphael Montañez Ortiz, Leyla Cárdenas, and Daniel Joseph Martinez.

*Huffington Post*, August 6, 2017

Reprinted in <http://theamericanshow.com>, August 13, 2017

223. “UCLA Luskin School of Public Affairs Establishes Latino Policy Think Tank”

The CSRC is mentioned in an article concerning the launch of the Latino Policy and Politics Initiative (LPPI), led by UCLA faculty Matt Barreto, Sonja Diaz, and Gary Segura. The purpose of the LPPI is to address political, social, and economic issues faced by California’s diverse population. Segura, dean of the UCLA Luskin School of Public Affairs, has collaborated with the CSRC in partnership with the National Hispanic Media Coalition (NHMC) on research projects examining media stereotypes of Latinos and their impact on public opinion.

*UCLA Newsroom*, August 4, 2017

224. “Home—So Different, So Appealing”

Chon Noriega, CSRC director and co-curator of *Home—So Different, So Appealing* was quoted in a piece discussing the CSRC-organized exhibition. It’s the first of five shows at LACMA

funded in part by the Getty for Pacific Standard Time: LA/LA.  
*Terremoto*, August 4, 2017

225. “August 2017 News, Reviews, and Events”

The CSRC-organized exhibition *Home—So Different, So Appealing* was mentioned in the University of Washington Press Blog for its excellent reviews in *ARTnews*, *Cuban Art News*, *The New Yorker*, and the *Los Angeles Times*. The University of Washington Press will distribute the accompanying catalogue later this year.

*University of Washington Press Blog*, August 3, 2017

226. “WHAT’S ON”

SculptureCenter featured a photo of Abraham Cruzvillegas’ artwork *Autoconstrucción* on display in the CSRC-organized exhibition *Home—So Different, So Appealing* at LACMA through October 15.

*SculptureCenter*, August 3, 2017

227. “What We’re Reading: Jeff Abbott’s Twisted Amnesia Thriller”

In a San Antonio Express-News piece discussing recent book releases, the CSRC is mentioned for its Latina/o sci-fi anthology *Altermundos: Latin@ Speculative Literature, Film, and Popular Culture*, published by CSRC Press.

*San Antonio Express-News*, August 2, 2017

228. “Magic Carpet/Home (2003/2017)”

*Home—So Different, So Appealing* artist María Elena González’s “Magic Carpet” was installed by Tellus Build. The sculpture is interactive, which converts a to-scaled replica of a 700-square foot Federal affordable housing floor plan into rolling waves. This piece and the rest of the exhibition is on view at LACMA through October 15.

*Collaboration of Design + Art*, August 2, 2017

Highlighted in [www.benzinga.com](http://www.benzinga.com), August 3, 2017

229. “Qiu Zhijie: Journeys Without Home—So Different, So Appealing”

*Home—So Different, So Appealing* was featured in *DAMN° Magazine*’s calendar of exhibitions. Home is currently on display at the Los Angeles County Museum of Art through October 15.

*DAMN° Magazine*, August 1, 2017

230. “LACMA’s Genre-Defying Summer of Pacific Standard Time: LA/LA”

*Insider*, LACMA’s quarterly donor magazine, showcased the museum’s participation in the Getty-funded arts initiative Pacific Standard Time: LA/LA. Three of five exhibitions are now open at LACMA, including the CSRC-organized exhibition *Home—So Different, So Appealing*, as well as *Playing with Fire: Paintings by Carlos Almaraz*, and *A Universal History of Infamy*.  
*Insider*, Spring 2017

231. “The Unabomber, Martha Stewart, and ‘The House That America Built’”

CSRC director Chon Noriega writes about the recent fascination with Unabomber Theodore (Ted) Kaczynski. Noriega relates Home artist Daniel Joseph Martinez’s work “The House America Built,” modeled after Kaczynski’s cabin with the eight-episode TV special *Manhunt*:

*Unabomber* premiering on the Discovery Channel August 1.  
*Unframed*, July 31, 2017

232. “Visual Arts News Digest, Compiled by the Vancouver Art Gallery Library, July 31, 2017”  
*Home—So Different, So Appealing* was featured in a listing of July international art exhibitions. CRSC director Chon A. Noriega along with the two other co-curators of *Home* were mentioned.  
*Vancouver Art Gallery Library and Archives*, July 31, 2017

233. “Full House: Artists from Latin America Imagine Home”  
*Hyperallergic* featured a review of the CSRC-organized exhibit *Home—So Different, So Appealing*. The review discusses many artworks in the show, including those by Guillermo Kuitca, Livia Corona Benjamin, Leyla Cárdenas, Abraham Cruzvillegas, Daniel Joseph Martinez, Vincent Valdez, and Julio César Morales.  
*Hyperallergic*, July 29, 2017  
Reprinted in *vanartgallerylibrary.wordpress.com*, July 29, 2017

234. “LACMA Presents a Groundbreaking Exhibition on the Universal Concept of Home”  
CSRC director Chon Noriega is quoted in a piece discussing the CSRC-organized exhibition *Home—So Different, So Appealing* currently on display at LACMA through October 15. This is the first of five shows LACMA will host in conjunction with the Getty funded arts initiative Pacific Standard Time: LA/LA.  
*ArtDaily.org*, July 29, 2017  
Reprinted in *dallasartdealers.org*, July 29, 2017

235. “Midsummer Round-Up: 6 Shows to Catch Now”  
The CSRC-organized exhibition *Home—So Different, So Appealing* on view at LACMA was mentioned in Cuban Art News’ list of must-see summer art shows.  
*Cuban Art News*, July 27, 2017

236. “Home—So Different, So Appealing” Is ARTFORUM Critic’s Pick  
The CSRC-organized exhibition *Home—So Different, So Appealing* was featured as a critic’s pick in *ARTFORUM*. Reviewer Andy Campbell named CSRC director Chon Noriega as one of three curatorial experts within the field of Latin American and Chicana/Latina who helped bring the show together. *Home* is on display through October 15 at the Los Angeles County Museum of Art.  
*ARTFORUM*, July 26, 2017

237. “At Home at LACMA”  
Hunter Drohojowska-Philp discusses the CSRC-organized exhibition *Home—So Different, So Appealing* on the radio show “Art Talk” on KCRW 89.9 FM. To listen to the story, click [here](#).  
*Art Talk*, July 20, 2017  
Transcript on [kcrw.com](#), July 20, 2017

238. “Carmen Argote | Recent Acquisition by LACMA”  
Artist Carmen Argote’s sculpture “720 Sq. Feet: Household Mutations” has been acquired by the Los Angeles County Museum of Art with funds provided by Jane Siegal and AHAN Studio

Forum, 2017 Art Here and Now Purchase. This work is on display at LACMA in the CSRC-organized exhibition *Home—So Different, So Appealing* through October 15.  
*Shulamit Nazarian Los Angeles*, July 15, 2017

239. “7 Experiences Not to Miss During Pacific Standard Time: LA/LA”  
*Home—So Different, So Appealing* is mentioned in Discover Los Angeles’ list of Pacific Standard Time: LA/LA shows not to be missed. The CSRC-organized exhibition is on view through October 15 at LACMA.  
*Discover Los Angeles*, July 12, 2017

240. “Update: Soriano in Southern California, Mendive in the Bronx, and Pacific Standard Time in LA”  
In a news piece about upcoming exhibitions featuring Cuban-born artists, Cuban Art News mentions the artworks of Luis Cruz Azaceta, Félix González Torres, and María Elena González on display in *Home—So Different, So Appealing* at LACMA through October 15.  
*Cuban Art News*, July 11, 2017

241. “Martha Stewart & Ted Kaczynski: Stranger Than Fiction”  
A blog post on Los Angeles County Museum on Fire discusses the artwork “The House That America Built” (date) by Daniel Joseph Martinez and on display in the exhibition *Home—So Different, So Appealing* at LACMA. Martinez’s piece replicates Ted Kaczynski’s Unabomber cabin but is painted with Martha Stewart’s latest palette. The sculpture draws upon the similarities between Stewart’s and Kaczynski’s lives.  
*Los Angeles County Museum on Fire*, July 10, 2017

242. “LACMA Instagram Features ‘Home’”  
CSRC collections donor Guadalupe Rosales featured an artwork in the exhibition *Home—So Different, So Appealing* on LACMA’s Instagram. This post is part of LACMA’s new Instagram artist-in-residence program; Rosales is the program’s inaugural artist. For more on her six-week residency at LACMA, see the story in the *Los Angeles Times*.  
*Instagram*, July 5, 2017

243. “LACMA Announces Its First Ever ‘Instagram Artist-in-Residence’ Because Art Will Never Stop Evolving”  
LACMA has announced Guadalupe Rosales as its first “Instagram artist-in-residence.” Rosales, a CSRC collections donor featured an artwork in the exhibition *Home—So Different, So Appealing* as one of her first LACMA Instagram posts.  
*Paper*, July 5, 2017

244. “Announcing LACMA’s First Instagram Artist in Residence”  
LACMA has announced Guadalupe Rosales as its first “Instagram artist-in-residence.” Rosales, a CSRC collections donor will use LACMA’s Instagram platform as a means to discuss art and to encourage conversations about art in Los Angeles.  
*Unframed*, July 5, 2017

245. “Scholarship Drives the Next PST”

The second edition of the Getty-funded Pacific Standard Time initiative is devoted to Latin America and Latino art and will launch with the intention of boosting cultural tourism and focusing on academic value. CSRC director Chon Noriega was quoted in this piece discussing the PST exhibition he co-curated, *Home—So Different, So Appealing*, on display at LACMA through October 15.

*Art Newspaper*, July/August, 2017

246. “Home and Away”

The June 26-July 2 print version of the *The New Yorker* features a review of the CSRC-organized exhibition *Home—So Different, So Appealing*. Art critic Peter Schjeldahl calls the exhibition a “tour de force.” The review appeared online June 19.

*The New Yorker*, June 26, 2017.

**Appendix B**

**CSRC Press**

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