

Chicano Studies Research Center

**Annual Report 2018-2019**

Submitted by Director Chon A. Noriega

*In memory of Leobardo F. Estrada (1945-2018)*

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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 and serves as the official archive 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. The CSRC holds 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 2018-19 academic year, the CSRC accomplished significant outcomes in all five areas: research, press, library/archive, grants and fellowships, public programs. Achievements include the receipt of a \$1.03 million grant from the University of California Multicampus Research Program Initiative, a groundbreaking report on the lack of Latino representation at the Smithsonian Institution that garnered national media attention, and CSRC involvement in public programs and exhibitions that were seen by over 425,000 people in the US, Mexico, and Europe. In addition, the CSRC received the 2019 Excellence in Diversity Award from the College Art Association, while the CSRC Director and CSRC Librarian were recognized for their work by the National Hispanic Media Coalition and the Los Angeles City Historical Society, respectively. And, as if that were not enough, the CSRC successfully underwent a six-year external review conducted by the Office of Interdisciplinary and Cross Campus Affairs.

Special recognition is in order for the dedicated staff who made it all happen despite having one less staff member for most of the year due to the retirement of the MSO at the end of September 2018. The CSRC staff have always risen to the challenges we face year-to-year, so that CSRC can continue to foster research that makes a difference. We are grateful for the support we have from our volunteers, donors, community partners, faculty, and students.

Finally, I wish to acknowledge the passing this year of two individuals whose contributions have meant a lot to the CSRC: our longtime UCLA colleague Leobardo Estrada and our community partner Raúl Ruíz. In 1977 Estrada was one of the first faculty members appointed at UCLA through a new chancellorial initiative that allocated Institutional FTE to the CSRC and other ethnic studies research centers. Leo excelled at research, teaching, mentoring, and service, and he will be deeply missed. Raúl Ruíz, professor emeritus at Cal State Northridge, was a lifelong Chicano activist, educator, and writer, and he was an editor and one of the photographers of the

community-based *La Raza* newspaper and later magazine (1967-77). Over 25,000 images from *La Raza* have now been digitized by the CSRC thanks to Raúl and the other photographers who worked for the publication. Their images became the basis of the CSRC-initiated exhibition *LA RAZA* at the Autry Museum. Raúl and Leo's generation dedicated their lives to challenging the inequities and discrimination facing the Mexican-descent population. CSRC would not be here today without their efforts.

## HIGHLIGHTS

### *External Affairs*

- The CSRC received \$1,375,406 in new grants and gifts for various projects and initiatives. This includes a \$1.03 million UC Multicampus Research Program Initiative grant for the 2.5 year project “Critical Mission Studies at California’s Crossroads,” an estate gift valued at over \$211,000, and a gift of \$20,000 to go toward endowing the Tamar Diana Wilson Fund for the Study of Urban Poverty. Included in the 138 individual gifts were matching gifts the CSRC received from Google and Microsoft Corporation.
- The CSRC was mentioned in eighty-six (86) broadcast and editorial features, blogs, and news articles from media outlets including NBC News, American Public Radio, *Los Angeles Times*, *The Washington Post*, *Chicago Magazine*, and *Artforum*.

### *Research*

- The CSRC launched the research project “Critical Mission Studies at California’s Crossroads” with Charlene Villaseñor Black, CSRC associate director and professor of art history and Chicana/o studies, as lead principal investigator on the project, which reconsiders California’s twenty-one Spanish-Indian missions. Research labs will be established at CSRC, UC Riverside, UC Santa Cruz, and UC San Diego, where faculty, graduate students, undergraduates, national and international experts, and community partners will draw on the academic disciplines of Native American, Chicana/o, California, and Mexican studies to create an inclusive narrative of California history.
- The CSRC 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 the Autry Museum, which through February 2019 displayed the *La Raza* exhibition that had been developed in collaboration with the CSRC for the Getty’s Pacific Standard Time Initiative. Finally, CSRC partnered with the Luskin School of Public Affairs on its new Latino Politics and Policy Initiative on a research report assessing Latino representation at the Smithsonian Institution, and partnered with the Music School on a symposium and yearlong exhibition based on the Strachwitz Frontera Collection of Mexican and Mexican American Music.

- 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. For 2019-20, the CSRC awarded ten (10) research grants to scholars and students in the following UCLA departments: anthropology; Chicana/o studies; film, television, and digital media; sociology; Spanish and Portuguese, and urban planning.
- The CSRC welcomed six (6) visiting scholars in residence. These postdoctoral scholars represented the following institutions and areas of study: University of California, Santa Cruz (Education), Universidad del Norte, Barranquilla (Communications); University of Denver (sociology); Willamette University (English and ethnic studies); and University of Pennsylvania (English and Latina/o studies).

### *Library*

- Nearly 5,000 people visited the CSRC Library, our highest number ever, including classes that received library instruction and school groups that received library tours. There were 81 formal requests by students, scholars, and community members for archival materials.
- After a concerted effort to eliminate duplicate objects in order to conserve space, CSRC holdings now consist of over 560,000 items. These items include 434,067 digital objects, 625 archival and special collections, over 13,000 books and monographs, 5,010 journals, 1,047 publications, 1,068 theses and dissertations, approximately 100 oral history interviews, and roughly 4,600 Chicano/Latino distinct newspapers, some from the nineteenth century. The Library acquired eleven (11) new special collections and additions to four (4) existing collections. Fifteen (15) finding aids were completed and placed on the Online Archive of California (OAC)
- Six (6) exhibition catalogs and two (2) documentary projects were published utilizing images from CSRC archival collections. As in past years, images were regularly lent to museums and gallery exhibitions, filmmakers, scholars, and the news media.
- CSRC Librarian Xaviera Flores received a 2019 Archives Education and Advocacy Award from the Los Angeles City Historical Society (LACHS).

### *Press*

- The CSRC Press published two (2) books, 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 publishes only 25 percent of submissions. The year was also spent in development on seven (7) book projects.

- The CSRC Press won thirteen (13) international book awards and was nominated for four (4) additional awards (winners will be announced Fall 2019).

### *Community Relations*

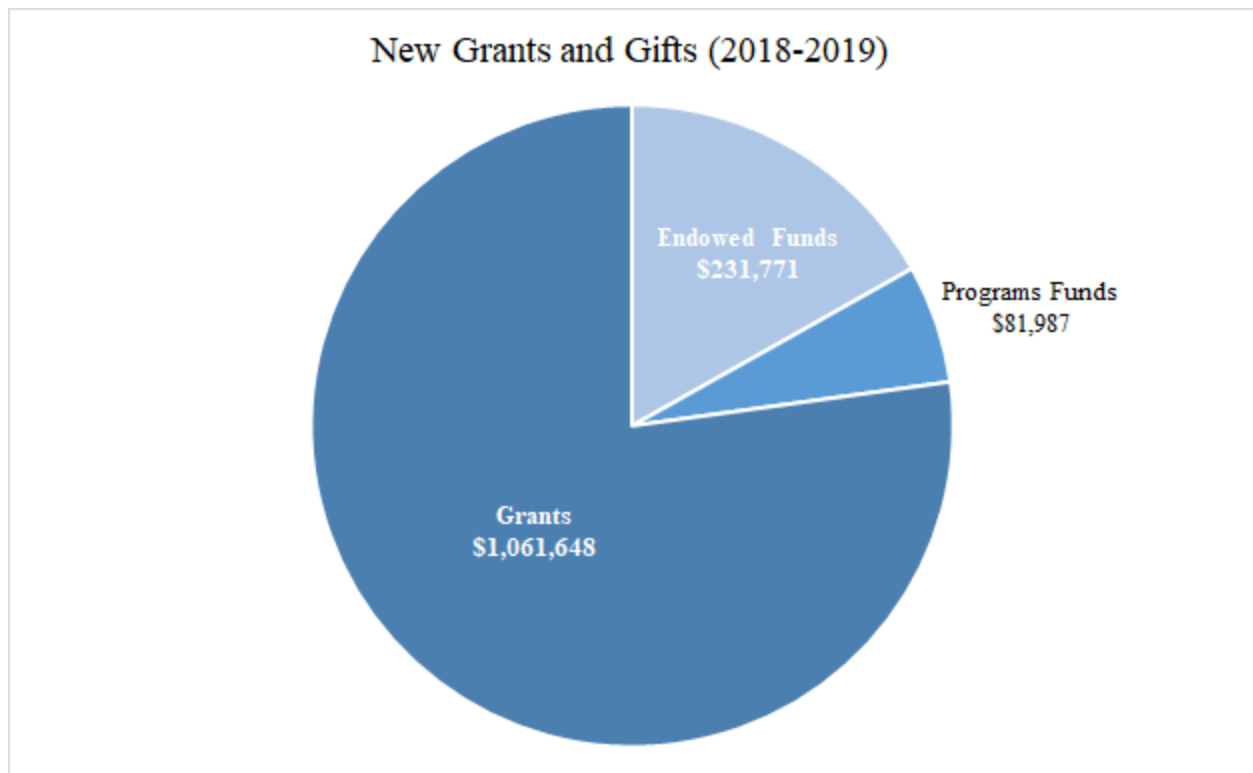
- CSRC organized and co-sponsored forty-seven (47) public programs and lent materials to seventeen (17) exhibitions, which combined, were seen by over 426,000 people in the US, Mexico, and Europe.
- CSRC received a grant from the UCLA Office of Interdisciplinary and Cross Campus Affairs to present a symposium on the Frontera Collection in collaboration with the Music Library and Ethnomusicology Archive. The symposium was held in conjunction with an exhibition at the Music Library co-curated by CSRC and Music Library staff, and displayed at the Music Library for all of 2018-19. The exhibition received over 25,000 in-person views. An online exhibition was developed to complement the installation.
- CSRC added to its YouTube channel thirteen (13) videos of CSRC-hosted or co-hosted public programs and classroom events, as well as miscellaneous research material. During the 2018-19 academic year, the entire catalog of CSRC YouTube received a combined 38,524 views. The total number of videos on CSRC YouTube is 425. The channel has over 1,200 subscribers. CSRC YouTube serves a method for archiving and providing access to CSRC public programs and Chicano-Latino research and scholarship.
- In March 2019, the CSRC launched the *CSRC Post*, a blog written by CSRC staff, work-study students, visiting scholars, and grant recipients and placing special emphasis on CSRC special collections. In its first four months (March - June), the blog received 853 reads.
- The CSRC received the 2019 Excellence in Diversity Award from the College Art Association and CSRC Director Chon Noriega was recognized with an L.A. Impact Award from the National Hispanic Media Coalition.

## 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 2018-19, the CSRC received \$1,375,406 in new grants and gifts.

### External Gifts and Grants Received (2018-19)

New Grants and Gifts	Projects Supported	Total External Funding from New Grants and Gifts
4 grants; 138 individual gifts	17	\$1,375,406



### Grants:

UCOP Multicampus Research Programs and Initiatives  
"Critical Mission Studies at California's Crossroads"  
\$1,028,898



Getty Foundation  
“Getty Multicultural Summer Internship Program”  
\$6,500

Terra Foundation for American Art  
“Art in the Global 18<sup>th</sup> Centuries at California’s Missions: Expanding “American” Art to Incorporate the Legacy of Conquest”  
\$25,000

UCLA Office of Interdisciplinary and Cross Campus Affairs  
“Escuchando la Frontera Symposium”  
\$1,250

**Gifts:**

Raphael Montañez Ortiz Life Estate  
\$211,771

Chicano Studies Research Center Director’s Fund  
\$25,646

Chicano Studies Research Center Library Fund  
\$20,584

Tamar Diana Wilson Fund for the Study of Urban Poverty  
\$20,000 (toward \$500,000 fund)

Tamar Diana Wilson Fund  
“Conference on Central American Migration”  
\$10,650

Carlos Haro Scholarship Fund  
\$7,415

Dr. Albert M. Camarillo Lecture  
\$6,000

Lupe Anguiano Leadership Scholarship Fund  
\$5,700

A Ver Book Series  
\$5,000

Magdalena Mora Memorial Scholarship  
\$500

Aztlán CSRC Journal Fund  
\$367

Chicano Studies Research Center La Raza Photographic Staff Fund  
\$100

Chicano Studies Research Center Exhibitions Fund  
\$25

### 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

Assistant Director (100%, CS)	Rebecca Epstein, PhD
MSO (100%, CS)	Connie Heskett (July-Sept. 2018)
Budget Analyst (100%, CS)	Darling Sianez
Business Assistant (100%, CS)	Ariadna Hoyos (beginning June 2019)
Comms. & Academic Pgrms Asst (100%, CS)	Michael Aguilar, MA, MLIS
Administrative Support (10%, TS)	Sabrina Jones
Development (25%, SS)	Christi Corpus, IAC Dir. of Development [Open] IAC Assistant Dir. of Development

#### Press Staff

Editor (45%, TS, 55%, CS)	Rebecca Frazier, MME
Assistant Editor (25%, SS)	Heather Birdsall, C.Phil
Press Assistant (25%, SS)	Kevin Cruz Amaya, PhD Student
Consultants	Bill Morosi (design)

Cathy Sunshine (copyediting)

Library Staff

Librarian (100%, AA)	Xaviera Flores, MSLIS
Assistant Librarian (100%, AA)	Douglas Johnson, C.Phil
Library Assistant (60%, TS)	Jason Lowder

Library Student Work-Study, Research Assistants, and Interns

*Undergraduate Work-Study Students*

Lupe Sanchez	Major: Psychology
Zaira Bernal	Major: Political Science

*Graduate Student Researchers*

Nicole Ucedo	Cinema and Media Studies, MA
Gaby Rodriguez-Gomez	Chicana/o Studies, MA

*MLIS Library and Archive Interns*

Sarah Corona	GSEIS/Latin American Studies, MA/MLIS
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*Getty Multicultural Undergraduate Internship Program*

Summer 2019: Cira Sandoval, CSU Long Beach

## IV. ACADEMIC AND COMMUNITY RELATIONS

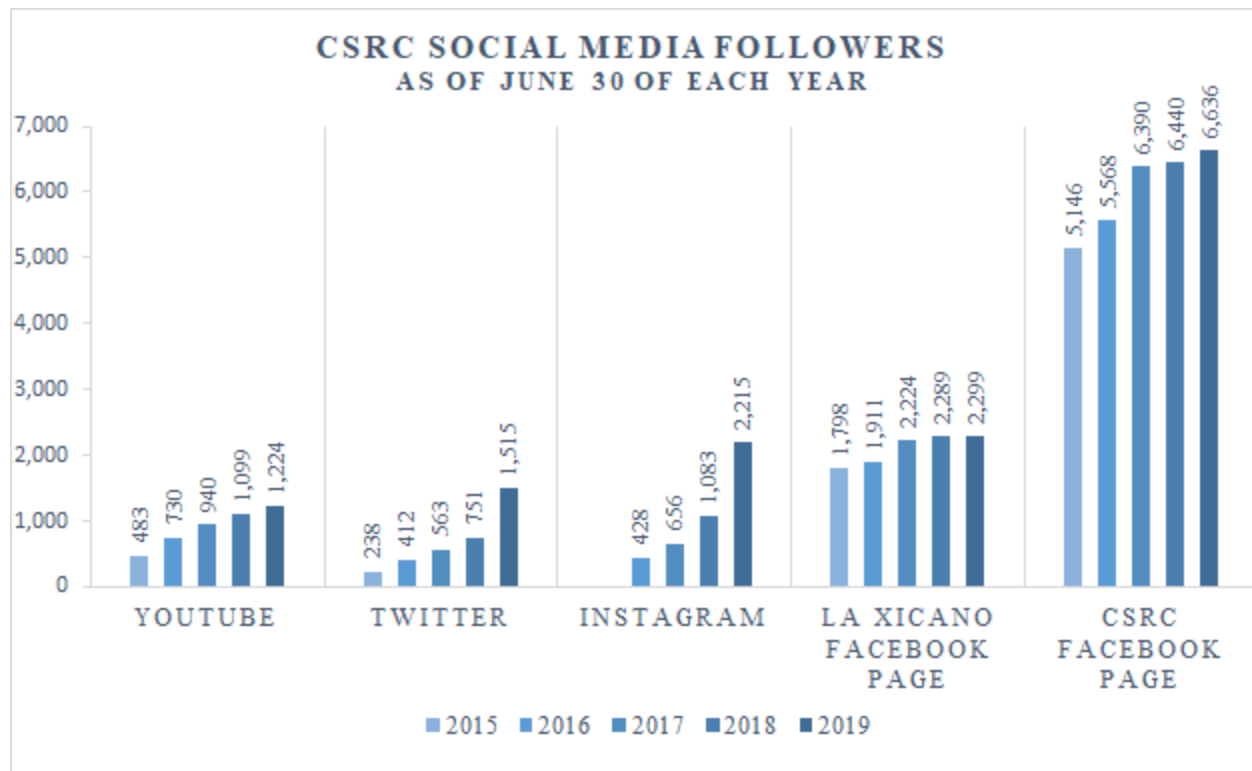
### Public Programs

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 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. Since 2012, the CSRC has collaborated on 437 research-based activities with 141 campus units, including departments, divisions, schools, and institutions. 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 2018-19, the CSRC organized and co-sponsored forty-seven (47) public programs and lent materials to seventeen (17) exhibitions, which combined, were seen by over 426,000 people in the US, Mexico, and Europe. Approximately 489 people attended CSRC-sponsored and co-sponsored conferences, symposia, and workshops; 902 people attended CSRC-organized and co-sponsored lectures, book talks, and panels; and 101,540 people attended CSRC-organized open houses, special events, film screenings, and exhibitions. CSRC organized and co-sponsored events attracted 31,599 attendees on-campus, and 71,332 attendees off-campus. Exhibitions organized by external organizations utilizing CSRC materials were seen by over 325,000 people.

As a method of archiving CSRC public programs and providing global access to Chicano-Latino research and scholarship, in 2018-19 the CSRC added to its YouTube channel thirteen (13) videos of CSRC-hosted or co-hosted public programs and classroom events, as well as miscellaneous research material. By the end of the 2018-19 year, these new videos received a combined 1,169 views. During the 2018-19 academic year, all videos on CSRC YouTube received a combined 38,524 views. The total number of videos on CSRC YouTube is 425. The channel has over 1,200 subscribers.

In addition to YouTube, other CSRC social media participation continued to grow in 2018-19. The CSRC increased its following on Instagram by 105 percent with 1,132 new followers (2,215 total). The CSRC Facebook page received 196 new likes (6,636 total) and the CSRC L.A. Xicano Facebook page received 10 new likes (2,299 total). The CSRC Twitter following increased by 102 percent, adding 763 new followers (1,515 total). To add to its social media presence, in March 2019 the CSRC launched the *CSRC Post*, a blog written by CSRC staff, work-study students, visiting scholars, and grant recipients and placing special emphasis on CSRC collections. The CSRC Post received 853 views in its first four months (March-June).



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

	2016-17	2017-18	<b>2018-19</b>
Conferences, Symposia, Workshops	10	7	<b>6</b>
Presenters	430	70	<b>66</b>
Attendees	1,542	1,766	<b>489</b>

*Conference: Ethnic & Indigenous Studies Student Welcome.* October 1, 2018. UCLA James West Alumni Center. Presenters: 6. Attendees: 129. Sponsor: The Ralph J. Bunche Center for African American Studies, the American Indian Studies Center, the Asian American Studies Center, and the Chicano Studies Research Center. Co-sponsor: UCLA Office of Equity, Diversity, and Inclusion; Dean of UCLA Division of Social Sciences; Institute of American Cultures.

*Conference: LGBTQ Welcome Back Resource Fair.* October 4, 2018. UCLA James West Alumni Center. Presenters: 25. Attendees: 67. Sponsor(s): UCLA LGBT Campus Resource Center, UCLA Lambda (LGBTQ) Alumni Association.

*Workshop: "Uncasting Colonization from Our Bodies & Dreams."* April 18, 2019. Rolfe Hall 2123 and Rolfe Courtyard. Presenters: 5. Attendees: 22. Sponsor(s): bozalta Collective. Co-sponsor(s): UCLA Cesar E. Chavez Department of Chicana and Chicano Studies, UCLA office of Student Organizations, Leadership & Engagement (SOLE), UCLA Graduate Students Association, UCLA Chicano Studies Research Center.

*Conference: 16th Annual Spanish and Portuguese Graduate Student Conference.* April 30, 2019. Royce Hall 306. Presenters: 8. Attendees: 34. Sponsor(s): UCLA Spanish and Portuguese Graduate Student Association (SPGSA). Co-sponsor(s): UCLA International Institute, UCLA Latin American Institute, 1st Gen Latinx, UCLA Department of Spanish & Portuguese, UCLA Office of Equity, Diversity, and Inclusion, UCLA Center for Southern Cone Studies, UCLA Arts Initiative, UCLA School of Arts and Architecture: Art, UCLA Center for Brazilian Studies, UCLA Chicano Studies Research Center.

*Symposium: 1st Annual Central American Studies Symposium at UCLA.* June 2, 2019. Tom Bradley International Hall Room 300, UCLA. Presenters: 10. Attendees: 201. Sponsor(s): Unión Centroamericana de UCLA. Co-sponsor(s): UCLA Latin American Institute, Central American Studies Working Group de UCLA, UCLA Chicano Studies Research Center.

*Symposium: Escuchando la Frontera: Listening to Collections and Communities."* June 5, 2019. 1630 and 1102 Schoenberg Music Building. Presenters: 12. Attendees: 36. Sponsor(s): UCLA Music Library. Co-sponsor(s): UCLA Ethnomusicology Archive, UCLA Chicano Studies Research Center.

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

	2013-14	2014-15	2015-16	2015-16	2017-18	<b>2018-19</b>
Lectures, Talks, Panels	28	38	31	39	30	<b>24</b>
Presenters	64	107	90	111	87	<b>79</b>
Attendees	1,132	2,017	1,457	1,755	3,371	<b>902</b>

*Book Talk: Justin Akers Chacón presents "Radicals in the Barrio"* October 16, 2018. Bunche Hall 6275. Presenters: 2. Attendees: 30. Sponsor(s): UCLA Department of History.

Co-sponsor(s): UCLA Institute for Research on Labor and Employment, Alan D. Leve Center for Jewish Studies, César E. Chávez Department of Chicana and Chicano Studies, UCLA Chicano Studies Research Center.

*Panel: 2018 IAC Fall Forum.* October 18, 2018. UCLA James West Alumni Center. Presenters: 11. Attendees: 152. Sponsor(s): UCLA Institute of American Cultures. Co-sponsor(s): American Indian Studies Center, Asian American Studies Center, Bunche Center for African American Studies, UCLA Chicano Studies Research Center.

*Book Talk: Judy Baca and Anna Indych-López in Conversation.* October 18, 2018. Hammer Museum. Presenters: 2. Attendees: 57. Sponsor(s): Hammer Museum, UCLA Chicano Studies Research Center.

*Book Talk: "Chicana Movidas: New Narratives of Activism and Feminism in the Movement Era."* October 23, 2018. CSRC Library. Presenters: 6. Attendees: 42. Sponsor(s): UCLA Chicano Studies Research Center. Co-sponsor(s): UCLA Division of Social Sciences, UCLA Institute for Research on Labor and Employment, UCLA Latin American Institute, UCLA Center for Mexican Studies, UCLA César E. Chávez Department of Chicana and Chicano Studies.

*Lecture: Día de los muertos Invocation and Celebration.* October 29, 2018. CSRC Library. Presenters: 3. Attendees: 13. Sponsor(s): UCLA Chicano Studies Research Center.

*Panel: El Mexico del mas norte.* November 6, 2018. Lydeen Library. Presenters: 5. Attendees: 14. Sponsor(s): Centro Cultural Tijuana, UCLA Department of Spanish and Portuguese, Martín Camps (University of the Pacific). Co-sponsor(s): UCLA Center for Mexican Studies, UCLA Chicano Studies Research Center.

*Lecture: Curandero, sabio, vidente, hombre viejo, partera y rezandero: oficios de especialistas rituales nahuas de Chicontepec.* November 8, 2018. UCLA History Department Conference Room. Presenters: 2. Attendees: 15. Sponsor(s): UCLA Latin American Institute. Co-sponsor(s): UCLA Department of Spanish & Portuguese, UCLA American Indian Studies Center, UCLA Chicano Studies Research Center.

*Panel: 100 Years of Protests at UCLA.* November 14, 2018. CSRC Library. Presenters: 3. Attendees: 94. Sponsor(s): UCLA Asian American Studies Department. Co-sponsor(s): UCLA Asian American Studies Center, UCLA Center for Southeast Asian Studies, UCLA Chicano Studies Research Center.

*Lecture: Mock Job Talk: Rafael Solorzano.* November 14, 2018. CSRC Library. Presenters: 1. Attendees: 22. Sponsor(s): Chicano Studies Research Center.



*Book Talk: Leticia Alvarado presents "Abject Performances."* November 15, 2018. CSRC Library. Presenters: 2. Attendees: 15. Co-sponsor(s): UCLA Center for Performance Studies, UCLA Department of English, UCLA Chicano Studies Research Center.

*Lecture: Nos faltan 43.* November 27, 2018. CSRC Library. Presenters: 3. Attendees: 35. Sponsor(s): Eagle and the Condor Liberation Front, Mothers of Color in Academia (MOCA). Co-sponsor(s): UCLA Chicano Studies Research Center.

*Book Talk: Rubén Funkahuatl Guevara presents "Confessions of a Radical Chicano Doo-Wop Singer."* November 30, 2018. Jan Popper Theater - Room 1200, Schoenberg Music Building. Presenters: 2. Attendees: 32. Co-sponsor(s): UCLA Herb Alpert School of Music Center for Latino Arts, UCLA Chicano Studies Research Center.

*Lecture: Archival Donation and Talk: Mario T. García and Rosalío Muñoz in Conversation.* December 6, 2018. CSRC Library. Presenters: 3. Attendees: 17. Sponsor(s): UCLA Chicano Studies Research Center.

*Book Talk: "Father Luis Olivares, a Biography: Faith Politics and the Origins of the Sanctuary Movement in Los Angeles."* December 7, 2018. Bunche Hall 10383. Presenters: 2. Attendees: 25. Sponsor(s): UCLA Center for the Study of International Migration. Co-sponsor(s): UCLA César E. Chávez Department of Chicana and Chicano Studies, UCLA Chicano Studies Research Center.

*Book Talk: Danielle Clealand presents "The Power of Race in Cuba: Racial Ideology and Black Consciousness during the Revolution."* January 10, 2019. Black Forum - 153 Haines Hall. Presenters: 3. Attendees: 68. Sponsor(s): UCLA Center for the Study of Race, Ethnicity and Politics (CSREP) and the Race, Ethnicity and Politics (REP) Workshop. Co-sponsor(s): UCLA Division of Social Sciences, UCLA Bunche Center for African American Studies, UCLA Department of Political Science, UCLA Department of African American Studies, UCLA Latino Policy and Politics Initiative, UCLA Department of Chicana and Chicano Studies, UCLA Institute for Research on Labor and Employment, Los Angeles Social Science, UCLA Chicano Studies Research Center.

*Book Talk: "Coloniality of the US/Mexico Border."* January 17, 2019. CSRC Library. Presenters: 2. Attendees: 16. Sponsor(s): Eagle and Condor Liberation Front. Co-sponsor(s): UCLA Chicano Studies Research Center.

*Artist's Talk: Sandy Rodriguez presents "Codex Rodriguez-Mondragón."* February 12, 2019. CSRC Library. Presenters: 2. Attendees: 29. Sponsor(s): UCLA Chicano Studies Research Center.

*Book Talk: Timothy A. Wise presents "Eating Tomorrow: Agribusiness, Family Farmers, and the Battle for the Future of Food."* April 11, 2019. CSRC Library. Presenters: 3. Attendees: 6.

Sponsor(s): UCLA Institute for Research on Labor and Employment. Co-sponsor(s): Center for Mexican Studies, UCLA Chicano Studies Research Center.

*Book Talk: Paul Apostolidis presents "The Fight for Time: Migrant Day Laborers and the Politics of Precarity."* April 17, 2019. CSRC Library. Presenters: 3. Attendees: 11. Sponsor(s): UCLA Institute for Research on Labor and Employment. Co-sponsor(s): UCLA Chicano Studies Research Center.

*Lecture: Fernando Tormos-Aponte presents "The Politics of Survival: Racial Geographies of Capitalism in Post-Disaster Puerto Rico."* April 25, 2019. CSRC Library. Presenters: 3. Attendees: 13. Sponsor(s): UCLA Institute for Research on Labor and Employment. Co-sponsor(s): UCLA Chicano Studies Research Center.

*Lecture: "El espíritu del Plan de Santa Bárbara: The Past, Present, and Futures of Chicana/o/x Studies."* May 3, 2019. CSRC Library. Presenters: 3. Attendees: 35. Sponsor(s): Eagle and the Condor Liberation Front. Co-sponsor(s): UCLA Chicano Studies Research Center.

*Lecture: Priscilla Ybarra presents "Who Stole the Planet: Colonization, Capital, and Enslavement."* May 10, 2019. 365 Kaplan Hall and CSRC Library. Presenters: 3. Attendees: 45. Co-sponsor(s): Bellarmine College of Liberal Arts at Loyola Marymount University, UCLA Dean of Humanities, UCLA Laboratory for Environmental Strategies, UCLA Department of English, UCLA Chicano Studies Research Center.

*Book Talk: Aurora Levins Morales presents "Medicine Stories: Essays for Radicals."* May 14, 2019. St. Alban's Episcopal Church, Chapel. Presenters: 3. Attendees: 45. Sponsor(s): UCLA Department of History. Co-sponsor(s): Gary B. Nash Endowed Chair in United States History, UCLA LGBT Campus Resource Center, UCLA Luskin Center for History and Policy, UCLA Center for the Study of Women, UCLA Chicano Studies Research Center.

*Book Talk: Laura Velasco Ortiz and Carlos Hernández Campos present "Migración, trabajo y asentamiento en enclaves globales: Indígenas en Baja California Sur."* May 22, 2019. CSRC Library. Presenters: 3. Attendees: 17. Sponsor(s): UCLA Institute for Research on Labor and Employment. Co-sponsor(s): UCLA Center for Mexican Studies, UCLA Chicano Studies Research Center.

*Book Talk: Genevieve Carpio presents "Collisions at the Crossroads: How Place and Mobility Make Race."* May 30, 2019. CSRC Library. Presenters: 4. Attendees: 54. Sponsor(s): UCLA César E. Chávez Department of Chicana and Chicano Studies. Co-sponsor(s): UCLA Department of History, UCLA Department of Urban Planning, UCLA Chicano Studies Research Center.

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

	2013-14	2014-15	2015-16	2016-17	2017-18	<b>2018-19</b>
Open House and Special Events	514	402	1,042	68,510*	79,181*	<b>1,169</b>
Film and Video Screenings	448	211	621	51	710	<b>1,266</b>
Exhibitions organized or co-sponsored by CSRC	11,368	1,231	1,912	18,384	306,611	<b>99,105</b>
Exhibitions utilizing CSRC materials	43,954	146,632	23,588	34,633	117,871	<b>326,458+</b>
Total Attendance	56,284	148,476	27,163	121,578	504,373	<b>427,998+</b>

\*Includes LA Art Show.

*2018 CSRC Annual Open House.* October 11, 2018. CSRC Library. Presenters: 6. Attendees: 62. Sponsor(s): UCLA Chicano Studies Research Center.

*Film Screening: "Eternos Indocumentados: Central American Refugees in the United States."* January 30, 2019. UCLA Boelter Hall 3400. Presenters: 3. Attendees: 201. Sponsor(s): Union Centroamericana at UCLA. Co-sponsor(s): Central American Studies Working Group at UCLA, UCLA Department of History, UCLA Institute for Research on Labor and Employment, UCLA Center for the Study of International Migration, UCLA Latin American Institute, UCLA Chicano Studies Research Center.

*Film Screening: UCLA Institute of American Cultures Film Festival.* February 1, 2019. James West Alumni Center, 375 Westwood Plaza. Presenters: 14. Attendees: 492. Sponsor(s): UCLA Institute of American Cultures. Co-sponsor(s): UCLA American Indian Studies Center, UCLA Asian American Studies Center, Ralph J. Bunche Center for African American Studies, UCLA Chicano Studies Research Center.

*Performance: Petrona de la Cruz Cruz presents "Dulces y amargos sueños."* February 20, 2019. UCLA Royce Hall 314. Presenters: 2. Attendees: 24. Sponsor(s): UCLA Latin American Institute. Co-sponsor(s): UCLA American Indian Studies Center, UCLA Chicano Studies Research Center.

*Film Screening: "Con Safos: Reflections of Life in the Barrio."* March 3, 2019. Band Room, Room 1345 - Schoenberg Music Building. Presenters: 7. Attendees: 130. Sponsor(s): UCLA Herb Alpert School of Music Center for Latino Arts. Co-sponsor(s): UCLA Chicano Studies Research Center.

*Performance: "Evangeline, Queen of Make-Believe."* April 04, 2019 - April 14, 2019. Plaza de la Raza, 3540 N. Mission Rd., Los Angeles, CA 90031. Presenters: N/A. Attendees: 1,051. Sponsor(s): About... Productions. Co-sponsor(s): UCLA Chicano Studies Research Center.

*Film Screening: "America; I Too."* April 15, 2019. UCLA Charles E. Young Research Library, Main Conference Room. Presenters: 4. Attendees: 18. Sponsor(s): UCLA Chicano Studies Research Center, Coalition for Humane Immigrant Rights of Los Angeles (CHIRLA). Co-sponsor(s): UCLA Library.

*Film Screening: De/militarization: Creative Responses in Community Defense (pt. 1).* April 15, 2019. CSRC Library. Presenters: 3. Attendees: 32. Sponsor(s): Eagle and Condor Liberation Front. Co-sponsor(s): Central American Studies Working Group at UCLA, the Graduate Students for Justice in Palestine, UCLA Chicano Studies Research Center.

*Film Screening: Film Festival: "The 7th Annual UCLA Latin American, Latinx, & Iberian Film Festival: Women's Voices."* April 15, 2019 - April 18, 2019. Multiple UCLA Locations. Presenters: 13. Attendees: 393. Sponsor(s): UCLA Department of Spanish and Portuguese. Co-sponsor(s): Campus Programs Committee; Dean's Discretionary Fund-UCLA Humanities Division; Equity, Diversity, and Inclusion Funds-UCLA Humanities Division; the Etxepare Basque Institute, PRAGDA; Los Tigres del Norte Fund at the UCLA Chicano Research Center; Tourist Office of Spain - Los Angeles; UCLA Anderson School of Management - Center for Global Management; UCLA Center for Brazilian Studies; UCLA Center for European and Russian Studies; UCLA Center for Southern Cone Studies; UCLA César E. Chávez Department of Chicana and Chicano Studies; UCLA Department of Gender Studies; UCLA Department of Germanic Languages; UCLA Department of Spanish and Portuguese; UCLA Graduate Students Association; UCLA Hispanic Latinx Graduate Students Association; UCLA Institute for Research on Labor and Employment; UCLA Latin American Institute; UCLA Latino Policy & Politics Initiative; UCLA LGBTQ Studies Program; UCLA Library; UCLA Luskin School of Public Affairs; UCLA Melnitz Movies; UCLA Program on Caribbean Studies; UCLA School of Film, Theater, and Television.

*Roundtable Discussion: UCLA Alumni Day Roundtable Discussion.* May 18, 2019. CSRC Library. Presenters: 5. Attendees: 32. Sponsor(s): UCLA Alumni Association.

## 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:

### *LA RAZA*

The Autry Museum of the American West, Los Angeles, California  
September 16, 2017 – February 10, 2019  
Attendance: 31,465 (July 1, 2018- February 10, 2019)

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

Vincent Price Art Museum, Monterey Park, California  
June 2, 2018 – July 7, 2018  
Attendance: 1,357

Theodore Roosevelt High School Library, Los Angeles, California  
April 3, 2019 - April 1, 2029  
Attendance: 1,025 (April 3 - June 30, 2019)

### *Sonidos De La Frontera: Music Across Borders and Time*

Curated by Doug Johnson, CSRC Archives Specialist; and Xaviera Flores, CSRC Librarian and Archivist  
UCLA Music Library  
October 1, 2018 - October 1, 2019  
Attendance: 25,800 (October 2018 - June 2019)

### *Family, Community, Country: The Nell and Phil Soto Story*

Curated by Xaviera Flores, CSRC Librarian and Archivist  
CSRC Library, UCLA  
October 11, 2018 – March 22, 2019  
Attendance: 3,140

### *Laura Aguilar: Show and Tell*

National Museum of Mexican Art, Chicago, Illinois  
March 22, 2019 – August 18, 2019  
Attendance: 36,318

Exhibitions organized by other institutions utilizing CSRC holdings:

*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, 2018 – August 19, 2018

Attendance: 1,127

UNLV Marjorie Barrick Museum of Art, Las Vegas, Nevada

January 11, 2019 - March 16, 2019

Attendance: 12,504

Lawndale Art Center, Houston, Texas

April 6, 2019 - June 2, 2019

Attendance: 1,686

*Mundos Alternos: Art and Science Fiction in the Americas*

Queens Museum, Queens, New York

April 7, 2019 - August 18, 2019

Attendance: TBD

*¡Murales Rebeldes! L.A. Chicana/o Murals Under Siege*

California Historical Society, San Francisco, California

April 7 – September 16, 2018

Attendance: 3,771

*Testament of the Spirit: Paintings by Eduardo Carrillo*

Crocker Art Museum, Sacramento, California

June 24 – October 7, 2018

Attendance: 63,449

Triton Museum of Art, Santa Clara, California

October 27, 2018 – January 27, 2019

Attendance: 5,826

American University Museum at the Katzen Arts Center, Washington DC

April 6 – May 26, 2019

Attendance: 5,338

*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: 63,643

*¡Ya Basta! The East L.A. Walkouts and the Power of Protest*

LA Plaza de Cultura y Artes, Los Angeles, California  
June 15, 2018 – February 25, 2019  
Attendance: 41,156

*La Raza: The Chicano Movement and Photography*  
Centro Fotografico Manuel Alvarez Bravo, Oaxaca, Mexico  
July 6 – September 2, 2018  
Attendance: 2,594

*Ink: Stories on Skin*  
Museum of Latin American Art, Long Beach, California  
August 25, 2018 – February 3, 2019  
Attendance: 24,955

*Bridges in Time of Walls: Chicano/Mexican Art from Los Angeles to Mexico City*  
Museo de Arte Carrillo Gil, Mexico City, Mexico  
September 21 – November 25, 2018  
Attendance: 5,725

*Laid Bare in the Landscape*  
Nevada Museum of Art, Reno, Nevada  
September 29, 2018 - January 27, 2019  
Attendance: 23,057

*Regeneración: Three Generations Of Revolutionary Ideology*  
Vincent Price Art Museum, Monterey Park, California  
September 29, 2018 - February 16, 2019  
Attendance: 7,243

*Pop América, 1965–1975*  
McNay Art Museum, San Antonio, Texas  
October 4, 2018 – January 13, 2019  
Attendance: 19,159  
Nasher Museum of Art at Duke University, Durham, North Carolina  
February 21 - July 21, 2019  
Attendance: 18,724

*Viva Las Fotos: A Day of the Dead Memorial for Laura Aguilar*  
Avenue 50 Studio, Inc., Los Angeles, California  
October 13 - November 3, 2018  
Attendance: 707

*Roybal: A Multi-racial Catalyst for Democracy*  
Boyle Heights Museum, Los Angeles, California  
November 11, 2018 - February 9, 2019  
Attendance: TBD

*Broken Nature: Design Takes on Human Survival*  
XXII Triennale, Milan, Italy  
March 1 - September 1, 2019  
Attendance: To be released in September, 2019

*Queer California: Untold Stories*  
Oakland Museum of California, Oakland, California  
April 13 - August 11, 2019  
Attendance: 19,951 (April 14 - June 30)

*Art After Stonewall, 1969-1989*  
Leslie-Lohman Museum of Gay and Lesbian Art, New York, New York  
April 19 - July 21, 2019  
Attendance: 5,843 (April 19 - June 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 2018-19, the library's holdings consist of over 560,000 items. This total is lower than last year due to a concerted effort to create space by eliminating duplicate copies of digital and print objects.. The remaining items include 564,067 digital objects, 625 archival and special collections, over 13,000 books and monographs, 5,010 journals, 1,047 publications, 1,068 theses and dissertations, approximately 100 oral history interviews, and roughly 4,600 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, now a collection in itself, hold approximately 2,338 distinct subject records.

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 2018-19 academic year, one exhibit was installed in the CSRC Library and one was installed in the Music Library where it was viewed by an estimated 25,000 people, 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 2018-19, the CSRC participated in the Getty Multicultural Summer Internship Program; accepted one graduate student in cinema and media studies, one graduate student in Chicana/o studies, and one graduate student in education and information studies and Latin American studies to help process and preserve 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 spring 2019, CSRC librarian Xaviera Flores received an Archives Education and Advocacy Award from the Los Angeles City Historical Society (LACHS).

### Full-Time Staff

Xaviera Flores, MSLIS	Librarian and Archivist
Douglas Johnson, C.Phil	Archives Specialist

### Part-Time Staff

Jason Lowder	Senior Library Assistant
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### Undergraduate Work Study Students

Lupe Sanchez	Major: Psychology
Zaira Bernal	Major: Chicana/o Studies

### Graduate Student Researchers

Nicole Ucedo	Cinema and Media Studies, MA
Sarah Corona	Information Studies and Latin Am. Studies, MA,MLIS
Gabriela Rodriguez-Gomez	Chicana/o Studies, MA

### Getty Multicultural Undergraduate Internship Program

Summer 2019: Cira Sandoval, California State University, Long Beach

## **Library Metrics, 2018-2019**

### *Total Library Holdings*

Some field names 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 CSRC Librarian made collections management decisions to reclassify materials and condense collections. In addition, changes to CSRC metrics

and tracking system have allowed us to more accurately capture the types of materials we have and those that are requested.

Holdings	UCLA Library Catalog	CSRC Library Inventory
Stacks	12,471	12,471
Dissertations	1,068	1,068
Journals	179	5,010*
Microforms	929	2,823
Newspapers	426	≤ 4,650**
Rare	301	845
Reference	133	133
SRLF	156	5,399***
Storage	758	758
Vertical	2	2,338
Publications	n/a	1,047
Posters	n/a	1,111
Audiovisual	486	2,387
Digital objects	n/a	434,067
<b>TOTAL</b>	<b>16,911</b>	<b>474,561</b>

<b>Collections</b>	
Manuscripts	201
Special Collections	135
Digital Collections	185
Oral histories	104
<b>TOTAL</b>	<b>625</b>

### *Other Holdings*

Instructional Media Library	454
Film and Television Archive	32 / 2,387
Frontera Collection Archive	130,000

*UCLA Library Catalog.* Refers to all libraries and catalogues under the UCLA Library, including the Instructional Media Library, which houses CSRC holdings meant for teaching and instruction (454 holdings) and the Film and Television Archive, which on their public catalogue only have 32 CSRC holdings, but internally we know that they store nearly all 2,387 of our audiovisual holdings in their state-of-the-art facility.

\*5,010 individual journal issues but 519 separate titles.

\*\*There are 2,328 folders, each with 2-10 individual issues inside. The minimum number of newspaper issues is roughly estimated at 4,650. There are 1,261 newspaper titles. The number of titles has decreased from previous reports because some have been reclassified as individual collections.

\*\*\**Southern Regional Library Facility (SRLF).* This is where materials are stored offsite. The facility provides a climate-controlled environment and overseen by the UCLA Library and the University of California Office of the President. SRLF manages materials for all UC campuses in Southern California, while the Northern Regional Library Facility (NRLF) manages all materials stored offsite from the UC campuses in the northern part of the state.

### *Library Attendance and Services*

In 2018-19, over 4,920 people visited the CSRC Library: 1,740 in the late summer and fall, 1,773 in the winter, and 1,407 in the spring and early summer. This represents an increase in number of approximately 987 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 2018-19, reference services were handled by Xaviera Flores (CSRC Librarian and Archivist) Douglas Johnson (Archives Specialist) and Jason Lowder (Senior Library 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 handles 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 2018-19 the Library received 81 archival research requests and 1,131 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 to provide 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 2018:	1,740
Winter 2019:	1,773
Spring and Early Summer 2019:	1,407
Total	4,920

### **Service Learning and Internships**

The CSRC participates as a “service learning site” for graduate students in the UCLA Department of Information Studies. 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 year since 2005.

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*

2018-19

- Krystell Jimenez, Archivist for CHIRLA (Coalition for Humane Immigrant Rights Los Angeles) and liaison to bringing in CHIRLA archives to the CSRC
- Sarah Corona, graduate student in GSEIS and Latin American Studies, helped with processing the Sal Castro Papers

### *Getty Multicultural Undergraduate Internship Program*

Summer 2019

Cira Sandoval

California State University, Long Beach

Major: Anthropology / Minor: Spanish

Project: Cira is digitizing posters in the Self-Help Graphics and Art Research Collection and the CSRC Poster Collection. She is then linking these digital objects to the corresponding archival object records in these collections, as well as the America en la Mira Archive and Lionel Biron Mail Art Collection. These graphic materials will then be viewable on the Online Archive of California, greatly increasing access. This project also aids our preservation efforts, as we will now need to access the physical objects less often.

## 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 2018-19, CSRC archival collections were utilized in eighteen (18) museum and gallery exhibitions and programming throughout the U.S. After being one of the largest lenders to 2017-18 Getty PST: LA/LA initiative exhibitions in Los Angeles of Latino art, three (3) shows continued to travel and one remained on display at its original site until February 2019 (see *CSRC Items on Loan to Museum and Gallery Exhibitions*). The ability to have our materials on display internationally showcases the diversity of our collections and increases our visibility in diverse communities. 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 2018-19 were:

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

The CSRC Library continues its efforts in making this collection publicly available. From 2015-2018, a team of archivists, digital specialists, cataloguers, MLIS graduate students and undergraduate student interns worked to digitally preserve and describe the collection of approximately 25,000 photographic negatives documenting the Mexican descent community of Los Angeles between 1967 and 1977. The 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. The collection was successfully displayed at the Autry Museum of the American West exhibition *La Raza*,

based on the collection. The show ran from September 2017- February 2019; the exhibition and multiple related educational programs and workshops received 207,496 visits. The materials have also been displayed in other exhibitions and productions, including an exhibition in Oaxaca, Mexico, Plaza de Cultura y Artes, and for a high school performance based on the 1968 Walkouts and the call for civic engagement. More details under ***CSRC Items on Loan to Museum and Gallery Exhibitions***. The CSRC continues to explore platforms to display the materials and their dynamic, rich history.

- *LGBT/Mujeres Initiative*

Commencing with a grant from the Ford Foundation that concluded in 2012, the CSRC Library continues to actively collect LGBTQ and women's collections. This year the CSRC received three (3) new women's collections and two (2) new deposits for already existing collections. The CSRC also updated four (4) finding aids; and processed two (2) new collections (Yolanda Retter Papers and Lionel Biron Mail Art Collection). These collections are regularly researched by curators and requested for museum and gallery exhibitions: In 2018-19 seven (7) exhibitions featured Laura Aguilar's works, two (2) featured Robert "Cyclona" Legorreta. Two (2) of those exhibitions were continuations of the PST: LA/LA initiative and traveled to multiple venues throughout the year. In addition, multiple collections were used in exhibition catalogs and other non-CSRC publications (see **Other Permissions**).

- *Strachwitz Frontera Collection Digitization Project*

The Arhoolie Foundation's Strachwitz Frontera Collection is the largest repository of Mexican and Mexican American popular and vernacular recordings in existence; many of the recordings are one of a kind. The project dates back to 1998 but since 2001, with the support of the Los Tigres Del Norte Foundation, the CSRC has steadily helped digitize the collection, which now consists of over 130,000 recordings. With a website, a blog, and a book *The Arhoolie Foundation's Strachwitz Frontera Collection of Mexican and Mexican American Recordings* (Chicano Archives, volume 6), the collection continues to reach a worldwide audience. Since 2018, Arhoolie has steadily been providing complete access to songs via YouTube and conducting more outreach programming. In 2018-19 the CSRC curated an exhibition focusing on the collection in collaboration with the UCLA Music Library, UCLA Library, and UCLA Digital Library Program. The exhibition received over 25,000 visits between September 2018 and June 2019. With a grant from the UCLA Office of Interdisciplinary and Cross Campus Affairs, on June 5, 2019, the CSRC in collaboration with the Music Library and Ethnomusicology Archive hosted an afternoon of roundtables discussing and celebrating the academic and community use of the collection. The discussions were followed by a reception and musical performances in the Music Library. A video of the roundtable discussions is being edited and will be placed on the CSRC YouTube channel. The exhibition will remain on display until October 2019.

## **New and Updated Collections**

In 2018-19, the CSRC Library accepted eleven (11) new collections comprising over 315.5 linear ft. and acquired another 12.25 linear ft. of additions to four (4) previously existing collections.



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 2018-19, fifteen (15) collections with their corresponding OAC finding aids were fully processed or updated and made available to the public (264.05 linear ft. of materials). Entering 2019-20, the CSRC library staff is working on processing nine (9) collections totaling 470 linear ft. Additionally, the staff is working on completing nine (9) finding aids for processed collections.

#### *New Donations*

The City Project Records	120	linear ft.
Eastern Group Publications Records	79	linear ft.
Inter-University Program for Latino Research Records	69	linear ft.
Father Boyle Papers	18	linear ft.
Nate Capaldi Chicano Theatre and Mechicano Art Center posters and teaching materials	4	linear ft.
Anita Miranda Chicana/o Art Scene ephemera	2.5	linear ft.
Lino Martinez mixed media art prints	4	linear ft.
Democratic Socialists of America poster	3	linear ft.
Deborah Aschheim La Raza bus posters	15	linear ft.
Mario T. Garcia audio recordings	1	linear ft.
Saturnino Noriega Papers	N/A	

#### *Accruals to Existing Archival Collections*

Lupe Anguiano Papers	2	linear ft.
Cyclona newspapers, records and signs	7	linear ft.
Raphael Montañez Ortiz audio recordings and reels	3	linear ft.
Mark Santarelli addition	.25	linear ft.

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

Alturas Film Records	5.4	linear ft.
America en la Mira Archive	5	linear ft.
American GI Forum of California Records	19	linear ft.
Anthony Beltramo Collection	2	linear ft.
CASA HGT Records	.8	linear ft.
CARA (Chicano Art: Resistance and Affirmation Records)	95	linear ft.
Norma Corral Papers	2.4	linear ft.
David Damian Figueroa Papers	11.8	linear ft.
Ulises Diaz ADOBE LA Archive	4.8	linear ft.
Inter-University Program for Latino Research Records	69	linear ft.
Edward Victor Moreno Papers	5	linear ft.
Mujeres Activas en Letras y Cambio Social (MALCS) Records	.4	linear ft.
Paulina Sahagun TENAZ and CARA collection	1.2	linear ft.
Yolanda Retter Vargas Papers	40	linear ft.
NALIP Records	2.25	linear ft.

*Finding Aids in Progress*

Lupe Anguiano Papers additions
Isaac Artenstein Papers
Comision Feminil de Los Angeles Records
Tatiana de la Tierra Papers
La Gente de Aztlan Records
Homeboy Industries Records additions
Candelario Mendoza Music Collection
Plaza de la Raza Records

Lorena Parlee Papers

*Collections Being Processed*

Roberto Sifuentes papers and printed materials

Victor Ochoa papers and printed ephemera

Nell and Phil Soto Papers

Saturnino Noriega Papers

Sal Castro additions

Raphael Montañez Ortiz additions

Eastern Group Publications Records

Masiela Lusha Papers

CHIRLA Records

Estimated total: 470 linear ft.

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

In 2018-2019, materials from the CSRC archive were exhibited at the following institutions in the listed exhibitions (reverse chronological order):

*Art After Stonewall, 1969-1989*

Leslie-Lohman Museum of Gay and Lesbian Art, New York, New York  
April 19 - July 21, 2019

*Queer California: Untold Stories*

Oakland Museum of California, Oakland, California  
April 13 - August 11, 2019

*Broken Nature: Design Takes on Human Survival*

XXII Triennale, Milan, Italy  
March 1 - September 1, 2019

*Roybal: A Multi-racial Catalyst for Democracy*

Boyle Heights Museum, Los Angeles, California  
November 11, 2018 - February 9, 2019

*Viva Las Fotos: A Day of the Dead Memorial for Laura Aguilar*  
Avenue 50 Studio, Inc., Los Angeles, California  
October 13 - November 3, 2018

*Pop America, 1965-1975*  
Nasher Museum of Art at Duke University, Durham, North Carolina  
February 21 - July 21, 2019

McNay Art Museum, San Antonio, Texas  
October 4, 2018 – January 13, 2019

*Sonidos de la Frontera: Music Across Borders and Time\**  
UCLA Music Library  
October 1, 2018 - June 14, 2019

*Regeneracion: Three Generations of Revolutionary Ideology*  
Vincent Price Art Museum, Monterey Park, California  
September 29, 2018 - February 16, 2019

*Laid Bare in the Landscape*  
Nevada Museum of Art, Reno, Nevada  
September 29, 2018 - January 27, 2019

*Bridge in Time of Walls: Chicano/Mexican Art from Los Angeles to Mexico City*  
Museo de Arte Carrillo Gil, Mexico City, Mexico  
September 21 – November 25, 2018

*Ink: Stories on Skin*  
Museum of Latin American Art, Long Beach, California  
August 25, 2018 – February 3, 2019

*La Raza: The Chicano Movement and Photography*  
Centro Fotografico Manuel Alvarez Bravo, Oaxaca, Mexico  
July 6 – September 2, 2018

*¡Ya Basta! The East L.A. Walkouts and the Power of Protest*  
LA Plaza de Cultura y Artes, Los Angeles, California  
June 15, 2018 – February 25, 2019

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

Theodore Roosevelt High School Library, Los Angeles, California  
April 3, 2019 - April 1, 2029

Vincent Price Art Museum, Monterey Park, California  
June 2 – July 7, 2018

*Testament of the Spirit: Paintings by Eduardo Carrillo\**  
American University Museum at the Katzen Arts Center, Washington DC  
April 6 – May 26, 2019

Triton Museum of Art, Santa Clara, California  
October 27, 2018 – January 27, 2019

*Laura Aguilar: Show and Tell\**  
National Museum of Mexican Art, Chicago, Illinois  
March 22 – August 18, 2019

*Mundos Alternos: Art and Science Fiction in the Americans\**  
Queens Museum, Queens, New York  
April 7 - August 18, 2019

*Axis Mundo: Queer Chicano Networks in L.A..*  
Lawndale Art Center, Houston, Texas  
April 6 - June 2, 2019

UNLV Marjorie Barrick Museum of Art, Las Vegas, Nevada  
January 11 - March 16, 2019

Hunter College Art Galleries, New York, New York  
205 Hudson Gallery & Bertha and Karl Leubsdorf Gallery  
June 22 – August 19, 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

*LA RAZA\**  
The Autry Museum of the American West, Los Angeles, California  
September 16, 2017 – February 10, 2019

\*CSRC served as organizer or co-producer

### ***Other Permissions***

Each year, CSRC archival materials are reprinted with CSRC permission in a range of media, including the popular press. Published works in 2018-19 featuring CSRC materials include the news media (see Appendix A), and the following exhibition catalogs and documentary film projects:

*On Their Backs: Latinx Labor in the US* (Fellows of Contemporary Art, Los Angeles, California)

*Art After Stonewall, 1969-1989* (Leslie-Lohman Museum of Gay and Lesbian Art, New York, New York)

*Queer California: Untold Stories* (Oakland Museum of California, Oakland, California)

*Broken Nature: Design Takes on Human Survival* (XXII Triennale, Milan, Italy)

*Pop América, 1965–1975* (Nasher Museum of Art at Duke University, Durham, North Carolina)

*Regeneración: Three Generations of Revolutionary Ideology* (Vincent Price Art Museum, Monterey Park, California)

*Bridges in Time of Walls: Chicano/Mexican Art from Los Angeles to Mexico City* (Museo de Arte Carrillo Gil, Mexico City, Mexico)

A short film by Maya Cinema to accompany a screening of *Walkout!*

*Siqueiros: Walls of Passion*, a documentary by Lorena Manriquez

### ***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.

*Collections on Hold for Course Reserves*

Fall 2018

- Chicana/o Studies 10A – Introduction to Chicana/o Studies: History and Culture (887 students) – Chicano Newspaper Collection, La Raza Magazine and Newspaper Records, La Raza Photograph Collection and the Zine Collection

#### Winter 2019

- Chicana/o Studies 10B, Introduction to Chicana/Chicano Studies: Social Structure and Contemporary Conditions (615 students) - Chicano Newspaper Collection, La Raza Magazine and Newspaper Records, La Raza Photograph Collection and the Zine Collection

#### Summer 2019

- Chicana/o Studies 10A – Introduction to Chicana/o Studies: History and Culture (60 students) – Chicano Newspaper Collection, La Raza Magazine and Newspaper Records, La Raza Photograph Collection and the Zine Collection

#### *UCLA Class Visits to CSRC Library*

##### Summer 2018

- Mellon Mays Undergraduate Fellows
- Andrew W. Mellon Opportunity for Diversity in Conservation

##### Fall 2018

- Film/TV 221A, Media History and the Archives

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

##### Winter 2019

- Chicana/o Studies 188, Radical Women in Latin American Art
- History M186, Global Feminism

##### Spring 2019

- Ethnomusicology C100/200, Audiovisual Archiving in the 21<sup>st</sup> Century
- Information Studies 480. Introduction to Media Archiving and Preservation
- Musicology 191G, Mexican Soundscapes

### *Non-UCLA Class Visits to CSRC Library*

#### Spring 2019

- California Institute of the Arts (CalArts) CCST 210-01, Divided Spaces, In-Between Spaces, Future Spaces: The U.S.-Mexico Borderlands in Theory, Performance, Literature, Film and Art

#### Summer 2019

- Da Vinci Camp (Pasadena, CA) (30 middle school and high school students)

### *External Outreach by the CSRC Librarian*

Presenter, Broken Nature Symposium, Triennale di Milano, March 1, 2019

Panelist, “Conversation on Living Collections,” Sotheby’s Institute of Art, February 2019

Speaker, “Archiving Community History: Documenting a Community & Building a Collective Memory,” Teacher Creativity Studio: Fostering Global Competence in the Classroom, LA Plaza de Cultura y Artes in partnership with the Smithsonian Institute, Fall 2018

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

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

Site supervisor. Graduate Student Researchers (GSRs). UCLA Graduate School of Education and Information Studies. 2018-2019 AY.

Site supervisor. Graduate Student Researchers (GSRs). UCLA Theatre, Film, and Television. 2018-2019 AY.

### ***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 2018-19, the Library showcased the following exhibitions at the CSRC:

- *Family, Community, Country: The Nell and Phil Soto Story* (October 2018 – June 2019)  
Curated by Xaviera Flores



The CSRC also provides exhibits and displays at venues outside the CSRC and online. In 2018-19, CSRC collections exhibits were showcased at the following:

- *Sonidos de la Frontera: Music across Borders and Time* (October 10, 2018 – October 1, 2019) UCLA Music Library, Schoenberg Hall. Curated by Douglas Johnson. Organized by Xaviera Flores and Matthew Vest and supported by the UCLA Music Library and the UCLA Ethnomusicology Archive.

**(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 2018-19 fiscal year, the CSRC Press completed two printed book projects, nine issues of the CSRC electronic newsletter, five (5) posts for the *CSRC Post* blog, and two issues of *Aztlán: A Journal of Chicano Studies*. All publications are described below.

The CSRC Press has received fifty (50) 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 2019, the CSRC received the Excellence in Diversity Award from the College Art Association, in part due to the catalog of the CSRC Press.

In 2018-19, the CSRC Press received thirteen (13) book awards:

### *Aztlán Anthology Series*

- 2019 Independent Publisher (IPPY) Book Awards, Bronze Medal, Book Series Non-Fiction

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

- 2018 International Latino Book Awards, 2nd Place, Best Latina Themed Book
- 2018 International Latino Book Awards, Honorable Mention, Best Latino Focused Book Design
- 2018 International Latino Book Awards, Honorable Mention, Best LGBTQ+ Themed Book

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

- 2018 International Latino Book Awards, 1st Place, Best Latino Focused Book Design
- 2018 International Latino Book Awards, 2nd Place, Best Arts Book
- 2018 International Latino Book Awards, 2nd Place, Best Latina Themed Book

### *The Chicano Studies Reader: An Anthology of Aztlán, 1970-2015*

- 2018 International Latino Book Awards, 1st Place, Best Academic Themed Book

*Home—So Different, So Appealing*, by Chon A. Noriega, Mari Carmen Ramírez, and Pilar Tompkins Rivas

- 2018 International Latino Book Awards, 1st Place, Best Cover Design
- 2018 International Latino Book Awards, 1st Place, Best Cover Photo
- 2018 International Latino Book Awards, 2nd Place, Best Latino Focused Book Design
- 2018 International Latino Book Awards, 2nd Place, Best Interior Design
- 2018 International Latino Book Awards, Honorable Mention, Best Use of Photos Inside the Book

## 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 Kevin W. Cruz Amaya 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 2018-19 fiscal year, 83 percent of board members were from institutions outside of UCLA; each board serves a two-year term. Ninety-five percent of reviewers and authors were from outside UCLA.

## Earnings

In 2018-19, the press earned \$88,587 and spent \$32,357, with the balance earmarked for publications currently in production.

## *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 2018-19 the journal had 265 institutional subscribers (255 domestic and 10 international) and six (6) individual subscribers. Institutional subscriptions were down from last year's 273 subscriptions; individual subscriptions also decreased, dropping from last year's twelve (12) subscriptions. In summer 2017, CSRC implemented a "digital only" subscription option for institutions with a goal of increasing institutional subscriptions.

In 2018-19 the Press published *Aztlán* volumes 43.2 and 44.1 (for Tables of Contents, see Appendix B).

### *Aztlán Submissions*

Essay submissions have experienced a decrease when compared to last year's level (37, compared with 42). We also saw a slight decrease in overall submissions, with 82 this year and 86 last year (see table 1).

Our current rejection rate for peer-reviewed academic essays is between 61 and 76 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 several essays are still in process. *Aztlán's* long-term peer-reviewed rejection rate is between 59 and 72 percent (see Table 2).

**Table 1. 2018-19 Submissions to *Aztlán: A Journal of Chicano Studies***

	Essays	Dossiers	Reviews	Communiqués	Others	Total
1. Received	37*	21	20	2	2	82
2. Rejected	20	0	3**	0	0	23
3. Published	8	17	16	2	0	49
4. Accepted	10	21	16	2	0	49
5. Pending	4	12	1***	0	2	19
Rejection Rate RP	61%					37%
Rejection Rate NPP	76%					32%

Note: Does not include Editor's Commentaries

\*11 essays were resubmissions, compared to 12 resubmissions received in 2017-18. One essay was withdrawn following submission. Number of essays received does not reflect essays that were revised and resubmitted multiple times in 2018-19.

\*\* 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. 1997-2019 Submissions to *Aztlán: A Journal of Chicano Studies***

	Essays	Dossiers	Reviews	Communiqués	Others	Total
1. Received	833	312	331	46	25	1547
2. Rejected	408	10	40	0	13	471
3. Published	192	226	248	45	7	718
4. Accepted	132	209	242	30	10	623
5. Pending	139	72	21	0	2	234
6. Withdrawn	9	0	0	1	0	10
Rejection Rate RP*	59%					36%
Rejection Rate NPP**	72%					45%

Note: Does not include Editor's Commentaries.

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

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

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***

*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, January 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.

*Autobiography without Apology*, edited by Chon A. Noriega, Wendy Belcher, and Charlene Villaseñor Black (Aztlán Anthology series; anticipated release, January 2020). The new anthology of essays from *Aztlán* expands and updates *I Am Aztlán*, published in 2004. .

*La Raza*, edited by Colin Gunckel (completed in full, but publication delayed for new revisions; anticipated release: May 2020). 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.

*José Montoya*, by Ella Díaz (A Ver: Revisioning Art History series, volume 12; anticipated release, June 2020). 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, October 2020). 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.

*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.

*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.

### ***Books Published in 2018–19***

*Barrio Harmonics: Chicano/Latino Music*, by Steven Loza (anticipated release: November 2018). This collection of essays was published between 1985 and 2009.

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

## ***Books in Print***

*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.

*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 Americans artists who emerged in the late 1970s, Brito employs a personal iconography inspired by her identity as a woman, a mother, a Cuban exile, a naturalized American, and a Catholic. Her works include large complex installations, self-portraits dense with symbolism, and clay sculptures that combine allegory and caricature in a wry critique of art, politics, and everyday life. Each is an autobiographical statement situated within the artist's profound fluency in the history of Western art. Juan A. Martínez, who focuses on Brito's unique interplay of the personal and the universal, highlights her as an artist who challenges cultural, social, and artistic barriers.

*Celia Alvarez Muñoz* (A Ver: Revisioning Art History, volume 3)

Born in El Paso in 1937, Celia Alvarez Muñoz grew up amid competing cultures, languages, and value systems along the U.S.-Mexico border. In this in-depth study, Roberto Tejada gives an account of the artist through biography and cultural history, in conjunction with more traditional art history and close visual analysis. As both poet and photography historian, Tejada offers a critical corollary to Alvarez Muñoz's artistic practice: while the poet engages the arbitrariness of language, the photography historian engages the indexical nature of the image. In straddling these modes, Celia Alvarez Muñoz introduces us to an image-text artist whose art explores the first glances and misread signs where cultures meet and the stories that they tell about the history of American society, culture, and modern art.

*The Chicano Studies Reader: An Anthology of Aztlán, 1960–2010* (second edition)

The second edition of the Chicano Studies Reader brings this best-selling anthology up to date. Five additional essays address topics that have drawn increasing attention in the journal over the past decade, including cross-disciplinary studies, investigations of mass media and public

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

*Yolanda M. Lopez (A Ver: Revisioning Art History, volume 2)*

In this groundbreaking overview of Yolanda M. López's life and career, Karen Mary Davalos traces the artist's participation in Bay Area activism in the late 1960s and her subsequent training in conceptual practices. Davalos explores how López's experiences informed her art, which ranges from posters to portraiture and the highly influential Guadalupe Series to later installations. López has consistently challenged predominant modes of Latino and Latina representation, proposing new models of gender, racial, and cultural identity. Yolanda M. López reveals the complexity of the artist's work over time and illuminates the importance of her contributions to Chicana/o art, Chicana feminism, conceptual art, and the politics of representation. This is the second book published in the *A Ver: 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>

Sixteen oral histories have been published so far:

Judy Baca (currently being updated), 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 Laura Aguilar, 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 (October - June) electronic newsletter, which remains very popular with a subscription of 4,695 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.

### ***CSRC Post***

The press oversaw the March 2019 launch of the *CSRC Post*, a new blog featuring posts by CSRC staff, work-study students, grantees, faculty affiliates, and visiting scholars. The content

of the blog places special emphasis on CSRC collections. The blog was built by Michael Aguilar, CSRC communications and academic programs assistant, who serves as its managing editor. *CSRC Post* is hosted by WordPress. Five posts were edited and published from March through June 2019, receiving a total of 853 views. New posts are announced in the *CSRC Newsletter* and on social media. For those who subscribe to the blog, an alert is sent via email with each new post.

### **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 2018-19 include the new project, *Critical Mission Studies at California's Crossroads* based at the CSRC in partnership with three other UC campuses and funded through the UC Multicampus Research and Program Initiatives (MRPI). Continuing projects include *A Ver: Revisioning Art History*, which is documenting and preserving the work of individual Latina/o artists, and an exhibition that concluded its display 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 and its partnership with the Luskin School of Public Affairs for the school's Latino Politics and Policy Initiative by collaborating on the study *The Smithsonian Institution and Latino Representation*.

### CSRC Research Projects, 2018-19

- *Critical Mission Studies at California's Crossroads*
  - *The Smithsonian Institution and Latino Representation*
  - *Latinos and Economic Security*
  - *Pacific Standard Time: LA/LA*
- Exhibition:** *LA RAZA* utilizing CSRC collections, CSRC advisory board, and catalog by CSRC Press, at the Autry Museum of the American West
- *A Ver: Revisioning Art History*

### *Project Descriptions*

- *Critical Mission Studies at California's Crossroads*  
The CSRC-based research project "Critical Mission Studies at California's Crossroads" is funded by a \$1.03 million grant from the University of California Multicampus Research Programs and Initiatives (MRPI). Charlene Villaseñor Black, CSRC associate director and professor of art history and Chicana/o studies, is the lead principal investigator on the project, which reconsiders California's twenty-one Spanish-Indian missions. Research labs will be established at CSRC, UC Riverside, UC Santa Cruz, and UC San Diego, where faculty, graduate students, undergraduates, national and international experts, and community partners will draw on the academic disciplines of Native American, Chicana/o, California, and Mexican studies to create an inclusive

narrative of California history. Research sites will include state archives, the missions, and surrounding communities. K-12 educator workshops will be held in conjunction with the project, in summer 2019 and summer 2020. One of sixteen projects selected from a pool of 179 submissions for 2019 awards, “Critical Mission Studies at California’s Crossroads” is the only one that will be led at UCLA. In addition to Villaseñor Black, the principal investigators on the project are Jennifer Hughes, associate professor of history, UC Riverside; Amy Lonetree, associate professor of history, UC Santa Cruz; and Ross H. Frank, associate professor of ethnic studies, UC San Diego. This project will run from January 1, 2019 through June 30, 2021.

- *The Smithsonian Institution and Latino Representation*

Principal Investigators: Daisy Vera, Sonja Diaz, and Matt Barreto, School of Public Affairs; Chon Noriega, Department of Film and Television

In collaboration with the UCLA Latino Policy and Politics Initiative, the UCLA Chicano Studies Research Center (CSRC) conducted analyses of the Smithsonian Institution’s progress toward implementing the ten recommendations in a 1994 report by the institution’s Task Force on Latino Issues. That report, titled *Willful Neglect: The Smithsonian Institution and U.S. Latinos*, found that Latinos comprised only 2.7 percent of the Smithsonian’s workforce, with no Latinos in senior management or executive leadership. Almost twenty-five years later, the Latino population in the U.S. has doubled to 17.6 percent of the population, making Latinos the largest minority group. This study, announced on June 18, 2018, analyzes Latino representation within the Institution’s workforce, programming, collections, and exhibitions. It applies a mixed-methods research framework to evaluate the Institution’s actions in addressing the “consistent pattern of Latino exclusion.” The first report, released September 10, 2018, surveys the extent to which the 1994 recommendations were adopted and implemented. An update using data provided by the Smithsonian was published September 25, 2018. Media coverage of this report included *The Washington Post*, *Nonprofit Quarterly*, American University Radio, and *Hyperallergic*.

- *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. The CSRC completed these surveys in May and all focus groups in July 2018. These findings will be published by CSRC Press in a forthcoming report.

- *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 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 that took place in 2017-18. In addition to serving as a partner on the initiative, the CSRC played an organizing role in three (3) PST: LA/LA exhibitions. One (1) of these exhibitions, *La Raza*, continued its run at the Autry Museum of the American West during the 2018-2019 academic year, concluding in February 2019. The exhibition utilized 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. 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**).

- *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.

*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)

### **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 Marrow 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 research grants for graduate students and faculty. 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 142 individual IAC grants, sixty-one (61) to faculty and eighty-one (81) to students, totaling \$461,478. Grant recipients to date represent over thirty (30) academic departments including: Anthropology, Art History, Asian American Studies, Chicana/o Studies, English, Education, Film & Television, Information Science, Ethnomusicology, Gender Studies, History, Indo-European Studies, Law, Linguistics, Nursing, Political Science, Public Health, Public Affairs, Psychology, Sociology, Spanish and Portuguese, and Urban Planning.

Since 2008, 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.

#### IAC Faculty and Student Grants (2001-19)

	2001–14	2014-15	2015-16	2016-17	2017–18	<b>2018-19</b>	Total
Faculty Grants	42	2	3	2	2	<b>5</b>	61
Student Grants	54	4	4	7	6	<b>5</b>	81
Faculty Department s	26	3	3	2	2	<b>6</b>	
Student Department s	34	3	3	3	3	<b>2</b>	
Total Funds Awarded	\$317,456	\$25,000	\$27,499	\$28,023	\$25,000	<b>\$30,000</b>	\$461,478

In May 2019, CSRC awarded \$30,000 in IAC research support for projects by five UCLA faculty members, the CSRC's IAC visiting scholar, and five graduate students for use 2019-20.

IAC Faculty and Graduate Student Grants (awarded 2018-19 for use 2019-20)

	<b>IAC Grants</b>
Faculty Grants	<b>5</b>
Faculty Departments	<b>6</b>
Graduate Student Grants	<b>5</b>
Graduate Student Departments	<b>2</b>
Total IAC Funds Awarded	<b>\$30,000</b>

*Departments represented: Anthropology; Chicana/o Studies; Film, Television, and Digital Media; Sociology; Spanish & Portuguese; Urban Planning.*

*Awarded IAC Grants*

There were twelve proposals submitted to the CSRC in 2018-19: six (6) from faculty and six (6) from graduate students. These applications requested a total of \$80,447.48. 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

Amada Armenta	Urban Planning
Genevieve Carpio	Chicana/o Studies
Kristine Guevara Flanagan with Maite Zubairre	Film, Television, and Digital Media Spanish and Portuguese
Ruben Hernandez-Léon	Sociology
Norma Mendoza-Denton with Ji-Young Kim	Anthropology Spanish & Portuguese

IAC Visiting Scholar/Researcher

Jennifer Josten	Art and Architecture
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IAC Graduate Student Grantees

Alana de Hinojosa	Chicana/o Studies, PhD
Natalie Santizo	Chicana/o Studies, PhD
Adriana Silvestre	Chicana/o Studies, PhD
Alma Esperanza Villa Loma	Urban and Regional Planning, MA
Nadia Zepeda	Chicana/o Studies, PhD

*Faculty Grants: Project Descriptions*

Amada Armenta, Assistant Professor, Urban Planning

Project: *Immigration and Legal Attitudes: Examining Pueblodelphia*

\$2,000 in IAC funds

This project seeks to understand how undocumented residents of Philadelphia from Puebla, Mexico see, understand, and experience police and other legal authorities; how they decide to call (and not call) the police for help; and how their legal attitudes change (or not) once they reside in the US. Armenta argues academic literature on undocumented Latino immigrants in the US often assumes that immigrants have monolithic legal attitudes--all are presumed to live “in the shadows” and all are presumed to avoid contact with police and legal authorities due to an overwhelming fear of deportation. This, even though some research finds that some immigrants hold American police in high esteem, especially compared to police in their countries or origin. Armada states, “Legal attitudes matter because they are foundational to exercising civic and social membership in society, and they affect one’s willingness to cooperate with legal authorities, to claim rights, and to feel included as a member of the polity.” Having already performed extensive research in Philadelphia, Armenta plans to conduct fieldwork in Puebla to interview (1) a sample of Mexican residents who once resided in Philadelphia but returned to their “sending” towns, and (2) a sample of Mexican residents who have never emigrated. She argues that adding international fieldwork to her project is crucial because Mexican immigrants in Philadelphia are deeply connected and shaped by their “sending” communities. Her research findings will be used in an article and book manuscript.

Genevieve Carpio, Associate Professor, Chicana/o Studies

Project: *Spanish Mission Architecture and the White Spatial Imaginary in New Zealand*

\$4,000 in IAC funds

Carpio argues that between the two World Wars, New Zealand’s built environment became redolent with the verandas, archways, and tile roofs that characterize “Spanish Mission” architecture. Unlike the landscape of California, which had birthed the revival of the red-tile roof and its attendant mythologies of a primitive Spanish/Mexican past, New Zealand holds no such history of Spanish colonization. Carpio argues that the growth of Spanish Mission architecture in New Zealand, a nation without the history of Mexican dispossession endemic to the United States, widens our understanding of how racial projects travel and how they continue to service “white possessive logics.” More so, it creates an investment in the “Spanish fantasy past” (Carey McWilliams) as a settler colonial process, one of import not only to Anglo-Mexican relations in the United States, but also in structuring Indigenous and non-Indigenous lives across the Pacific. The proposed study builds on research Carpio completed last summer on Spanish Mission architecture in Sydney, Australia. During a two-week research trip, Carpio wishes to visit extant examples of Spanish Mission architecture in Auckland and Napier, New Zealand. She will also consult the archives of the University of Auckland and National Preservation Office, which have holdings on the architectural history of New Zealand. She also seeks to consult with Māori scholars, and to meet with staff at the Art Deco Trust in Napier, dubbed the “Art Deco City.” From this research, she will complete an article for submission to *Fabrications: The Journal of the Society of Architectural Historians, Australia and New Zealand* and a book chapter for her forthcoming manuscript.

Kristine Guevara Flanagan, Assistant Professor, Film, Television, and Digital Media  
Maite Zubairre, Professor, Spanish and Portuguese

Project: *Las Aguillas del Desierto* (documentary short)

\$4,000 in IAC funds

*Aguilas del Desierto* is a documentary film project following the efforts of the all-volunteer organization Aguilas del Desierto (Desert Eagles) as it searches for undocumented migrants who go missing when they cross the Mexico/United States border. Composed of volunteers who are gardeners, domestic workers, construction workers and security guards, the *Aguilas* conduct monthly “investigations,” searching for migrants whose concerned families have contacted the group. The goal of this project is to follow one such search and rescue mission, on the Barry Goldwater bombing range located in the Arizona desert near the U/S//Mexico border. Co-directors and UCLA professors Flanagan and Zubairre will explore the “quiet heroism” of the organization as it recovers human remains on the Arizonan desert and brings much-needed closure to families in Mexico, and, increasingly, Guatemala, Honduras, and El Salvador.

Ruben Hernandez-Léon, Professor, Sociology

Project: *The Return of the Bracero Program: The Recruitment of Temporary Migrant Workers Under the H-2 Visa Program*

\$5,400 in IAC funds

The goal of this study is to understand the growth of guest worker recruitment schemes in the Mexico-US migratory system, specifically pertaining to the dramatic increase of H-2 visa temporary workers. Although this temporary visa program has been in existence for several decades, after the passage of the Immigration Reform and Control Act of 1986, U.S. employers began to exploit it. Last year, 280,000 foreign workers entered the United States under one of two H-2 subcategories: the H-2A for agricultural workers and H-2B for non-agricultural workers. Mexicans constitute between 85 and 90 percent of all H-2 visa workers. This migration industry identifies, selects, and mobilizes workers across borders, exercising dual functions of facilitation and labor control. This study seeks to: 1) analyze the migration industry that organizes the recruitment of H-2 migrant workers; 2) understand the selectivity of temporary workers and their reasons for migration abroad; and 3) examine their experiences in areas of new growth of the H-2 program, like the state of California. A survey will be used to collect data from H-2A and H-2B workers in Mexico, specifically in the cities of Monterrey, site of the US consulate that processes half of all H-2 visas, and Tijuana, where the U.S. consulate issues visas for workers from western Mexico coming to California. Interviews will be conducted with Mexican government officials in the states of Zacatecas, Michoacán, and Oaxaca. Staff of contracting agencies, document processing firms, and recruiters operating in the cities of Monterrey, Zacatecas, Morelia (Michoacán), and Oaxaca (places that function as regional hubs for the migration industry) will also be interviewed.

Norma Mendoza-Denton, Professor, Anthropology

Ji Young Kim, Assistant Professor, Spanish and Portuguese

Project: *LA Speaks: Mapping Linguistic Boundaries of the Greater Los Angeles Area*



\$3,400 in IAC funds

The broad goal of the LA Speaks project is to capture the experience and perception of spatial and linguistic boundaries in Los Angeles in the words and language of L.A.'s Latino and Asian demographics. Interview subjects will be asked what it is like to grow up and live in the different neighborhoods of LA; how the neighborhoods are changing from a linguistic point of view; and what kind of language differences they perceive locally and across the state. Apart from creating a language corpus of various neighborhoods in Los Angeles, the researcher plan to create an interactive platform that includes: (1) demographic information of each neighborhood (e.g., population, ethnicity, languages, income, education, age, housing); (2) perceptual maps created by local community members; and (3) audiovisual speech samples. All speech samples will include transcriptions, supplemented by analytical charts showing acoustic properties of speech sounds and prosody, as well as characteristics of speakers' gestures and stylistic variations. In consultation with UCLA Institute for Digital Research and Education and UCLA Data Science Center (Charles E. Young Research Library), the project will include a custom-built web mapping application.

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

Jennifer Josten

Assistant Professor

Art and Architecture, University of Pittsburgh

\$4,000 in IAC funds

Project: *Designing the Global Sixties: From Cuba and Mexico to the World*

For the fellowship year, Josten plans to complete her manuscript for her second book, "Designing the Global Sixties: From Cuba and Mexico to the World." This study examines the development and circulation of what she calls "transcultural forms" and their impact on the evolution of modernism during the Cold War. Her study assesses networks of exchange that extended from post-revolutionary Cuba to Mexico, and includes the Chicano and Black Power movements that emerged in California the late 1960s. While in residence at the CSRC she wishes to carry out extensive research on the relationship between the ideologies and methodologies of designers connected to the Chicano movement and Cuba's revolutionary government, as well as the Black Panther Party and Mexico's '68 movement. Josten says the CSRC's extensive collections and library holdings related to the international aspects of el movimiento would be crucial for carrying out this work, as would other UCLA libraries, plus collections at the Center for the Study of Political Graphics in Culver City.

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

Alana de Hinojosa

Doctoral Candidate

César E. Chávez Department of Chicana and Chicano Studies

Project: *Unruly Rio Grande Terrain of Struggle: The Unresolved Space of El Chamizal*

\$1,450 in IAC funds

This project investigates the international Chamizal land dispute between El Paso and Ciudad Juárez that was settled in 1964 following a century of dispute. The settlement resulted in the displacement and dispossession of nearly 5,500 Mexican-Americans living along the border in El Paso. This study addresses gaps in borderlands history literature by arguing that the Chamizal Dispute illuminates the fluidity of (geo)political borders and, moreover, that (geo)political borders are colonial constructs that violently separate the empowered from the disempowered. Using a mixed-methods approach that includes ethnographic fieldwork, archival research, and oral histories, de Hinojosa has requested funding to 1) conduct archival research on the Indigenous peoples of the El Paso-Juárez borderlands; 2) conduct follow-up fieldwork and interviews at the Chamizal National Memorial; and 3) conduct exploratory fieldwork with the present-day residents of “Barrio Chamizal,” who are experiencing their own induced displacement due to ground contamination and air pollution. Barrio Chamizal is located adjacent to the Chamizal Memorial.

Natalie Santizo

Doctoral Student

César E. Chávez Department of Chicana and Chicano Studies

Project: *Critical Latina/o Foodways: Tracing Regional Foods in Southern California and New Mexico, 1910-1945*

\$650 in IAC funds

This project examines the ways Latina/o foodways—the production, distribution, and consumption of Latina/o influenced agricultural items—shape regional foods and regional identity between 1910 and 1945. Santizo argues that foodways can tell us much about racial formation in this period, as well as the social landscapes of understudied Latina/o “gateways,” particularly semirural communities at the urban edge in New Mexico and Southern California. To this end, she has requested funds to conduct archival research in Southern California and New Mexico, as well as oral histories. In this phase of research, she will expand upon work she has already conducted in the San Gabriel Valley, which focused on Cruz Baca, a Latino farmer-entrepreneur, whose story suggested a larger history of how Latina/o foods, goods, and foodways have shaped regional foods in Southern California. The primary research methods for this project are historical, including the use of primary documents in archives, Congressional notes, oral histories, and digital mapping. By utilizing a foodways lens to activate traditional archives, she hopes to provide a new perspective into Latina/o placemaking in what were ultimately transnational spaces within California and New Mexico.

Adriana Silvestre

Doctoral Student

César E. Chávez Department of Chicana and Chicano Studies

Project: *Abject Communities: Queers and Feminist Punks of Color in Los Angeles*

\$600 in IAC funds

This project examines how Chicas Rockeras, South East Los Angeles (CRSELA), a social justice and music camp for girls ages 8-14, and Club SCUM, a travelling monthly queer punk club, commonly seek to provide and create space for punk, queer, and feminist Chicanxs and Latinxs

who are largely working-class, first-generation, and/or immigrant. Silvestre argues these contemporary punk feminist and queer cultural formations draw from Chicanx, Latinx, punk histories, feminism, queerness, DIY, and rasquache elements to form an intergenerational dialogue through collaborative work. Silvestre seeks to highlight the ways in which punk allows South East Los Angeles queer and feminist communities to create collectively by embracing the very qualities that are abjected and pathologized by gendered, racialized, classed politics of respectability. Silvestre seeks to conduct, video-record, and transcribe 30 interviews with camp and club participants and organizers.

Alma Esperanza Villa Loma

Master's Student

Urban and Regional Planning

Project: *Contesting Precarity and Dispossession: Undocumented Latinxs Transforming the Meaning and Space of Boyle Heights*

\$1,200 in IAC funds

This project considers how undocumented status shapes the housing experiences of Latinx tenants of rental units in Boyle Heights, a longstanding Mexican-American neighborhood that is rapidly gentrifying while still an active center of Latinx advocacy. In light of the current housing crisis in Los Angeles, Villa Loma seeks to understand the complex housing challenges that undocumented Latinxs tenants and members of their households face, and how an underrepresented community vis a vis urban planning navigates the housing market while being undocumented. Through ethnographic research methods, specifically in-depth interviews with undocumented Latinx renters, Villa Loma hopes to contribute to scholarship in urban planning and ethnic studies, and to reveal the ways in which Latinx dwellers in Boyle Heights—a location that is home to many migrant families—are making sense of “home.” Villa Loma also plans to document buildings and businesses that speak to gentrification in the neighborhood, and to create an exhibition with these photographs.

Nadia Zepeda

Doctoral Candidate

César E. Chávez Department of Chicana and Chicano Studies

Project: *Healing Justice in Chicana Feminist Organizing*

\$3,000 in IAC funds

This project examines “healing justice”—the situating of community wellness at the center of social justice movements. Zepeda argues that through community wellness efforts, marginalized communities of color are able to disrupt and dismantle heteropatriarchal white supremacist structures. This project investigates the largely unexplored healing justice tradition in Chicanx movements, a tradition that attempts to engender inclusivity, especially for women. Tracing the lineage of Chicanx feminist healing justice, Zepeda will focus part of her study on the life histories of Chicanx activists and conduct interviews with four Chicana maestras. Zepeda will then use a case study of Mujeres de Maiz, a grassroots womxn of color ARTivist collective founded in 1997 that organizes a variety of events in the community centering wellness through programming, publications, art, and education. Zepeda looks at Mujeres de Maiz and full moon healing circles as contemporary examples of a model of Chicana healing justice framework.

Ultimately, this study explores the ways healing justice in Chicana feminist organizing provides an alternative social justice model that fights for the rights and dignity of marginalized communities. Her undergirding research questions are: What is healing justice? What is the genealogy of healing justice in Chicana feminist organizing? What are the contemporary iterations of healing justice?

### *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 seven (7) IUPLR-Mellon fellowships in the past five (5) years.

In 2018-19, the IUPLR-Mellon dissertation-completion fellowship at the CSRC was offered to two UCLA doctoral candidates:

- LeighAnna Hidalgo (Chicana/o studies)  
*Dissertation:* “Street Vendors of Los Angeles: Visual Narratives of Contested Urban Terrains”  
Hidalgo’s research interests include self-employment, cross-racial movements, urban space, and visual research methods. Her dissertation draws on a five-year community-based visual ethnographic study with the Los Angeles Street Vending Campaign, an effort led by Latinas in alliance with Black women to decriminalize street vending in Los Angeles.

- Carlos A. Rivas (Art History)

*Dissertation:* “Three Years of Surveillance: Aerial Views of El Salvador from the Descripción Geográfico-Moral de la Diócesis de Goathemala, 1768-1770”

Rivas’s dissertation examines a Central American eighteenth-century atlas and its corresponding census data that has rarely received scholarly consideration. Rivas employs art history research methodologies to conduct formal and iconographical analyses that not only interpret the visual data of the DGM, but also contextualize the maps within the larger history of Spanish colonial cartography in Mesoamerica.

#### *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 2018-19, 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 2018-19, the fund supported research projects of two graduate students: 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.” As requested by the donor, the fund also supported three (3) undergraduate DACA-status work–study students at the CSRC Library, and three (3) undergraduate student researchers on the “L.A. Speaks” research project led by Norma Mendoza Denton (anthropology) and Ji Young Kim (Spanish and Portuguese). Nicole Holliday, professor of linguistics and cognitive science at Pomona College is also a co-principal investigator. The project aims to create a digitized oral corpus of the various types of Spanish spoken in different neighborhoods in Los Angeles County, one of the most ethnically and linguistically diverse regions in the nation.

- Carlos M. Haro Scholarship Fund

The Carlos M. Haro Scholarship Fund was established at the CSRC in 2008 to support student research in education. In 2018-19, the fund supported GSEIS and Latin American studies graduate student Sara Corona, who was hired beginning summer 2018 to help process the Sal Castro Collection.

## 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 2018, 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, UCLA email address, access to all UCLA libraries, and an official affiliation with the CSRC.

### Visiting Scholar Appointments since 2001

	2001–14	2014–15	2015-16	2016-17	2017-18	<b>2018-19</b>	Total
Fellows and Visiting Scholars	82	8	6	7	5	<b>6</b>	114
Departments	26	8	6	6	5	<b>6</b>	
Institutions	51	8	6	7	3	<b>5</b>	

*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, Universidad del Norte in Barranquilla, Colombia, Università Ca Foscari (Italy), Università Degli Studi Roma Tre (Italy), Universität Zurich (Switzerland), University of Delaware, University of Denver, University of Illinois at Urbana-Champaign, University of Kansas, University of Nevada, Las Vegas, University of New Mexico, University of Pennsylvania, University of Texas, El Paso, University of Tokyo, University of Wisconsin, University of Zaragoza (Spain), USC, Willamette University, and Williams College.*

### ***Visiting Scholars, 2018-19***

Cindy Cruz

Associate Professor of Education, UC Santa Cruz

Cindy Cruz is an associate professor of education at UC Santa Cruz. Her research interests include LGBTQ street youth, critical ethnography, race in education, pedagogies of coalition, testimonio, digital literacies, intersectionality, youth resistance and infrapolitics, decolonial thinking, U.S. feminist of color theory, and Latinos in the education pipeline. While on sabbatical for the 2018-19 academic year, Cruz, an urban ethnographer, will continue her research on surveillance and safety pertaining to queer and trans youth at the LA Gay and Lesbian Center's Youth Center in Hollywood.

Oscar Arias Diaz

PhD student, Universidad del Norte in Barranquilla, Colombia

Oscar Arias Diaz is a PhD student in communications at Universidad del Norte in Barranquilla, Colombia, and a visiting graduate researcher at the CSRC. During his residency he will be engaged in research, observation, and writing pertaining to his project "Lights, Camera and Action: An Approach from Grounded Practical Theory to Filmmaking Practice in Chicanx and Latinx Filmmakers." He will be conducting his research at the CSRC Library and the UCLA Film and Television Archive, as well as on production sets.

Cecilia Fajardo-Hill, PhD

Independent Curator

Cecilia Fajardo-Hill is an independent curator and a 2018-19 CSRC research scholar. Her current research project is XicanXperimental Body, a forthcoming multidisciplinary art exhibition that looks at Chicanx art and culture through experimental art in Los Angeles and other US cities, plus border zones with Mexico, from the 1970s to the present. The exhibition aims to complicate the dominant understanding of Chicanx art and culture by focusing on the conceptual and experimental nature of visual practices utilizing the body, from self- to collective representation.

Artists include Asco, Judith F. Baca, Barbara Carrasco, Isabel Castro, Rafa Esparza, Ken Gonzales-Day, Esther Hernández, Yolanda López, Celia Muñoz, Sylvia Salazar Simpson, Shizu Saldamando, John Valadez, Patti Valdez, and Ricardo Valverde, among others. XicanXperimental Body is co-curated by Fajardo-Hill and Selene Preciado, and organized by the Phoenix Art Museum. The exhibition will open at the Pérez Art Museum in Miami in summer 2021.

#### Raúl Pérez

Assistant Professor of Sociology, University of Denver

Raúl Pérez is a Woodrow Wilson Career Enhancement Fellow. He is an assistant professor of sociology at the University of Denver, where his research centers on the intersections of race, racism, and humor and their connections to social inequality and social movements. Pérez will spend his fellowship year at UCLA completing his first book project, “The Racial Power of Humor,” in which he argues that racist humor, its political and discursive evolution, and organized opposition to it have played a critical role in shaping Americans’ thoughts and actions in regard to race over the past two centuries. Pérez uses ethnography, discourse analysis, content analysis, and archival research in his investigation.

#### Roy Pérez

Associate Professor of English and Ethnic Studies, Willamette University

Roy Pérez is the 2018-19 Institute of American Cultures visiting scholar at the CSRC. He is an associate professor of English and ethnic studies at Willamette University, where he teaches U.S. Latina/o culture from the colonial encounter to the present, contemporary Latina/o media, creative writing, literary and performance studies, critical race analysis, and queer studies. During his fellowship year, Pérez will complete his current book project, “Proximities: Queer Configurations of Race in Latina/o Culture.” The project examines cross-racial representation in art by and about Latina/os to better understand how Latinx identity has been shaped and influenced by other racial formations—including Asian American-ness and African American-ness or blackness—through art, literature, and performance. Pérez will research the work of Laura Aguilar for a chapter that discusses artists’ approaches to fatness, desire, and physical closeness or distance, and he will also examine cultural representations of the Los Angeles River, which connects disparate cultural enclaves.

#### Jennifer Ponce de León

Assistant Professor of English and Latin American and Latino Studies, University of Pennsylvania

Jennifer Ponce de León is a Ford Foundation Postdoctoral Fellow. She is an assistant professor in the Department of English and faculty in Latin American and Latino studies at the University of Pennsylvania. In addition, she serves as the associate director of the Critical Theory Workshop/Atelier de Théorie Critique, which takes place every summer at the Sorbonne and the École des Hautes Études en Sciences Sociales in Paris. Ponce de León is an interdisciplinary scholar whose research focuses on cultural production and antisystemic movements in the Americas since the 1960s. During her fellowship year she will complete her manuscript “Another Aesthetics Is Possible: Radical Politics across the Arts of the Americas,” which



theorizes aesthetics as an integral force in contemporary social struggles by examining the experimental and paradisciplinary art practices of Argentine, Mexican, Chilean, and Chicana/o artists and writers. Additionally, she will write about the work of L.A.-based writer Ricardo A. Bracho as it relates to contemporary immigration politics and securitization.

## 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.) shared by staff members, student assistants, and visiting scholars.

Room	Sq. ft.	Staff	Purpose
126	241	Rebecca Frazier	Senior Editor
130	393	Heather Birdsall	Graduate Assistant
		Kevin Cruz Amaya	Graduate Assistant
132	225	Project Researchers	Research
144	1590	Xaviera Flores	Librarian/Archivist
		Nicole Ucedo	Graduate Researcher
		Lupe Sanchez	Undergraduate Assistant
		Zaira Bernal	Undergraduate Assistant
		Gaby Rodriguez-Gomez	Graduate Researcher
		Sara Corona	Graduate Researcher
		Jason Lowder	Part-Time Library Staff
179A	160	<i>Not Applicable</i>	Archival Storage
179	312	<i>Not Applicable</i>	Conference Room
180	154		Archival Storage/Processing
181	151	<i>Not Applicable</i>	Publications Fulfillment
183	147	Connie Heskett	MSO/Financial Analyst
		Darling Sianez	Budget Analyst
		Ariadna Hoyos	Business Assistant

184	40	<i>Not Applicable</i>	Storage
185	159	Cira Sandoval	Getty Intern
186	151	Douglas Johnson	Collection Processing
188	147	Douglas Johnson	Collection Processing
190	44	<i>Not Applicable</i>	Kitchen
192	176	Carlos Haro Celia Lacayo	Visiting Scholar Lecturer
193	381	Michael Aguilar	Communications and Academic Programs Assistant
193A	119	Rebecca Epstein	Assistant Director
193B	175	Charlene Villaseñor Black	Associate Director
194	156	Elvia Vargas Cindy Cruz	IT Support Visiting Scholar
196	75	<i>Not Applicable</i>	Copier/Supplies
198	149	Raul Perez Roy Perez	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> 16	3,106	(excluding Library, conference room, and storage space)	

## APPENDICES

- A. CSRC Press: *Aztlán* Tables of Contents, Vol. 43.2 (Fall 2018) and Vol. 44.1 (Spring 2019)
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**Appendix A**

**CSRC Press**

***Aztlán* Tables of Contents**

**Vol. 43.2 (Fall 2018) and Vol. 44.1 (Spring 2019)**

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## **Appendix B**

### **Media Coverage, 2018-2019**

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

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

(In reverse chronological order)

1. *"I Am A Mexicano: The Legacy of Chicano Journalist and Activist Raul Ruiz"*  
A piece for *Artbound* examined the legacy and contributions of Chicano journalist and activist Raul Ruiz. CSRC director Chon A. Noriega is quoted in the piece, discussing Ruiz's contributions to the Chicano Movement through photography.  
*Artbound*, June 28, 2019
2. *"Escuchando la Frontera Presented"*  
UCLA Music Inquiry and Research Librarian Matthew Vest created an Adobe Spark webpage that recapped the recent symposium "Escuchando la Frontera: Listening to Collection and Communities." The symposium was in celebration of the Strachwitz Frontera Collection, and was a collaboration between the UCLA Music Library, the UCLA Ethnomusicology Archive, and the Chicano Studies Research Center.  
UCLA Library website, June 13, 2019
3. *"Latino Representation in Film Remains Limited, Despite History of Inclusion"*  
CSRC director Chon A. Noriega was extensively quoted in a piece the the Daily Bruin, discussing Latino inclusion and representation in the film industry.  
*Daily Bruin*, June 8, 2019
4. *"LAUSD Snapshot"*  
*KLCS*, a public broadcasting network, shared a snapshot video highlighting archival images held by the CSRC which document the 1968 Walkouts. The images are currently on display at Theodore Roosevelt High School, and CSRC assistant director emeritus Carlos Haro was interviewed for the video.  
*KLCS Twitter*, June 07, 2019
5. *"Cristina Fernandez's Mariás Great Expedition"*  
*MoMA Magazine* featured an article on the exhibition *Maria's Great Expedition*. CSRC director Chon A. Noriega is mentioned as facilitating an honorarium by the Mexican Museum to produce work by the artist.  
*Museum of Modern Art Magazine*, May 31, 2019
6. *"Professor Tackles Race, Space and Mobility in Her First Book"*  
*UCLA Newsroom* featured an article on "Collisions at the Crossroads," the recently released book by Genevieve Carpio, UCLA professor of Chicana and Chicano Studies and CSRC Faculty Advisory Committee member. Carpio presented the book in the CSRC Library on May 30, which is mentioned in the article.

*UCLA Newsroom*, May 29, 2019

7. *"Photographer Laura Aguilar Invited Viewers to Take a Long, Hard Look at All Her Imperfections"*

The retrospective exhibition *Laura Aguilar: Show and Tell* was featured in an article by *Chicago Reader*. The exhibition originally opened in 2017 at the Vincent Price Art Museum in collaboration with the Chicano Studies Research Center, and is currently on view at the National Museum of Mexican Art in Pilsen.

*Chicago Reader*, May 21, 2019

8. *"UCLA's Ethnic Studies Centers Look Back on Accomplishments, Discuss Goals for Future"*

The *Daily Bruin* published a piece on roundtable discussion featuring the directors of UCLA's four ethnic studies centers. The discussion was held in the Chicano Studies Research Center Library and was part of UCLA's Alumni Day celebration for the university's centennial year.

*Daily Bruin*, May 20, 2019

9. *"At 100, UCLA Celebrates, Takes Stock and Looks Ahead"*

CSRC director Chon A. Noriega was quoted in a piece by the *Los Angeles Times*, discussing the need for UCLA to prepare for the changing demographics its student body.

*Los Angeles Times*, May 18, 2019

10. *"Thousands Come Back to UCLA for Alumni Day Events"*

*UCLA Newsroom* published a piece on the Alumni Day events at UCLA, which included a roundtable discussion featuring the directors of UCLA's four ethnic studies centers. The discussion was held in the Chicano Studies Research Center Library.

*UCLA Newsroom*, May 18, 2019

11. *"Chicano History Makes History in this Instagram Account"*

The Instagram account of CSRC donor Guadalupe Rosales was highlighted by the website Mitú. Rosales' collection documents Southern California Chicano Life in the 1990s, and is housed at the Chicano Studies Research Center.

*Mitú*, May 06, 2019

12. *"Chicano and Chicana Art. A Critical Anthology"*

Art Libraries Society of North American released a book review of *Chicano and Chicana Art. A Critical Anthology*, which was co-edited by CSRC director Chon A. Noriega, A VER boardmember Jennifer A. González, two-time CSRC visiting scholar C. Ondine Chavoya, and former CSRC Arts Projects Coordinator Terezita Romo.

Art Libraries Society of North America, May, 2019

13. *"Reflections of a 68er"*

CSRC assistant director emeritus Carlos Haro's recent "Director's Message," which appeared in the April 2019 CSRC newsletter, discussed the opening at Theodore Roosevelt High School of an exhibition featuring photographs from CSRC collections that were taken during the 1968 student walkouts. The message was reprinted in a digital newsletter from Mónica

García, president of the Los Angeles Unified School District Board of Education and board representative for District 2, which includes Roosevelt High.  
Los Angeles Unified Board District 2 newsletter, April 16, 2019

14. *"American Academy in Rome Announces New Rome Prize Winners and Italian Fellows"* The American Academy in Rome announced the winners of the 2019-20 Rome Prize and Italian Fellowships. CSRC director Chon A. Noriega was mentioned as being on the jury for applicants in the visual arts.  
American Academy in Rome press release, April 9, 2019
15. *"Lessons from Pacific Standard Time: LA/LA"*  
CSRC director Chon A. Noriega was among the scholars and curators interviewed for a special section in the latest issue of *Latin American and Latinx Visual Culture*. The journal is edited by CSRC associate director Charlene Villaseñor Black.  
*Latin American and Latinx Visual Culture*, vol. 1, no. 2 (April 2019)
16. *"How Photographer Laura Aguilar Uplifted Queer, Chicano Identities"*  
*Chicago Magazine* published a feature on the acclaimed exhibition *Laura Aguilar: Show and Tell*, which is now on view at the National Museum of Mexican Art in Chicago through August 18. The exhibition was organized by the Vincent Price Art Museum in collaboration with the UCLA Chicano Studies Research Center.  
*Chicago Magazine*, March 28, 2019
17. *"Meet Ventura County's 'She-Ro,' A 90-Year-Old Whose Impact is Felt from City Hall to D.C."*  
*Ventura County Star* profiled Chicana feminist and environmental activist Lupe Anguiano on the occasion of her ninetieth birthday in an article and video. The CSRC holds the Lupe Anguiano Papers, 1944–2007 and hosts the Lupe Anguiano Leadership Scholarship Fund.  
*Ventura County Star*, March 16, 2019
18. *"Up from the Ashes: Charlotte Lerchenmuller"*  
*UCLA Daily Bruin* produced a video of Charlotte Lerchenmuller, president of the Sal Castro Foundation, in which Lerchenmuller reflects on the history of the Chicano Youth Leadership Conference (CYLC) at Camp Hess Kramer. The camp, co-founded by late Mexican-American education activist Sal Castro (Lerchenmuller's husband), was severely damaged by the Woolsey fire in November 2018. Carlos Haro, CSRC assistant director emeritus, is also interviewed. The CSRC holds the Sal Castro Collection.  
*UCLA Daily Bruin*, March 15, 2019
19. *"Artists Respond: American Art and the Vietnam War, 1965–1975"*  
An announcement on *e-flux* for the exhibition *Artists Respond: American Art and the Vietnam War, 1965-1975*, at the Smithsonian American Art Museum, mentioned CSRC director Chon A. Noriega as a panelist for a related event, "Artists Respond: A Symposium," held on March 15. Noriega discussed how artists of the Vietnam War era addressed their varied experiences of the war period through artwork.  
*e-flux*, March 15, 2019

20. *"New Anthology of Essays About Chicana and Chicano Art Edited by Arts Professor Jennifer González"*  
A press release from UC Santa Cruz Newscenter promoted the recently published anthology *Chicano and Chicana Art: A Critical Anthology* from Duke University Press, which was co-edited by Jennifer A. González, C. Ondine Chavoya, Terezita Romo, and CSRC director Chon A. Noriega.  
*UC Santa Cruz Newscenter*, March 14, 2019
21. *"Record Label Opens the Door to Chicano Culture in Japan"*  
Former CSRC visiting scholar Atsuko Niitsu was quoted in a piece by *Al Día* about interest in and influence of Chicano culture in Japan.  
*Al Día*, March 12, 2019
22. *"Los Angeles City Historical Society Annual Gala & Awards Ceremony"*  
A listing announcing the Los Angeles City Historical Society Annual Gala and Awards Ceremony appeared in *Broadway World*. This year's honorees include CSRC librarian Xaviera Flores, who was selected to receive the 2019 Archives Education and Advocacy Award.  
*Broadway World*, February 08, 2019
23. *"LACMA Names Rita Gonzalez Head of Contemporary Art"*  
*Artforum* announced the recent appointment of Rita González as Head of the Los Angeles County Museum of Art's Contemporary Art Department. González is a former CSRC arts project coordinator, where she authored two groundbreaking studies of Latino art and co-curated the acclaimed exhibition *Phantom Sightings: Art After the Chicano Movement* at LACMA in 2008.  
*Artforum*, February 28, 2019
24. *"Rita Gonzalez Appointed Head of LACMA's Contemporary Art Department"*  
*ARTnews* announced the recent appointment of Rita González as Head of the Los Angeles County Museum of Art's Contemporary Art Department. González is a former CSRC arts project coordinator, where she authored two groundbreaking studies of Latino art and co-curated the acclaimed exhibition *Phantom Sightings: Art After the Chicano Movement* at LACMA in 2008.  
*ARTnews*, February 28, 2019
25. *"A Van Nuys Student 'Walkout': East L.A. and Parkland Activists Inspire School Choir"*  
The *Los Angeles Times* featured a piece on an upcoming musical written and performed by the Van Nuys High School choir, which recounts the 1968 East L.A. school walkouts. The performance will be accompanied by projections of historical images from the walkout, provided by the UCLA Chicano Studies Research Center.  
*Los Angeles Times*, February 28, 2019
26. *"Artists Respond: American Art and the Vietnam War, 1965–1975"*  
*e-flux* featured an upcoming event at the Smithsonian American Art Museum, which will present a day of discussions and lectures on topics related to the exhibition *Artists Respond: American Art and the Vietnam War, 1965–1975*. A group of distinguished scholars, including

CSRC director Chon A. Noriega, will provide insights into how artists of the Vietnam War era sought to engage, and six artists whose work is in the exhibition will address their varied experiences of the war period.

*e-flux*, February 11, 2019

27. *"LA Plaza de Cultura y Artes presents Linda Vallejo: Brown Belongings"*

*Broadway World* announced the opening of the *Linda Vallejo: Brown Belongings* exhibition at LA Plaza de Cultura y Artes. The CSRC collaborated with Vallejo for the series For Your Consideration: Make 'Em All Mexican.

*Broadway World*, February 08, 2019

28. *"Walkout: Past, Present, Repeat Explores 1968 East L.A. Student Protests"*

*Broadway World* announced the upcoming oratorio "WALKOUT: Past, Present, Repeat," which is written by Van Nuys High School students for the Los Angeles Master Chorale's Voices Within Oratorio Project. *Broadway World* used an image from the La Raza Photograph Collection at the CSRC.

*Broadway World*, February 07, 2019

29. *"'La Raza' and the Onetime Voice of Chicano Activism"*

*Riot Material* featured a piece on the recently closed LA RAZA exhibition at the Autry Museum of the American West, which was organized in partnership with the CSRC. The exhibition was 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.

*Riot Material*, February 06, 2019

30. *"Dan Guerrero and Cate Caplin Named Recipients of Lee Melville Award"*

*Broadway World* announced that Playwrights' Arena will be presenting its annual Lee Melville Award to CSRC donor Dan Guerrero and to Choreographer/Director Cate Caplin. The Playwrights' Arena is the first and oldest theater dedicated to discovering, nurturing, and producing original works written exclusively by Los Angeles playwrights.

*Broadway World*, February 04, 2019

31. *"Archivos / Archival Donation & Talk: Mario T. Garcia & Rosalio Munoz / CSRC Newsletter / Jan. 2019"*

The Mexican American Studies department at the University of North Texas shared the CSRC's new video on YouTube of our December event: Archival Donation and Talk: Mario T. García and Rosalío Muñoz in Conversation.

Department of Mexican American Studies, University of North Texas, February 2, 2019

32. *"The Worst Slur for Mexican-Americans is Still a Mystery for Some"*

NBC News published an article examining recent use and the history of the word *beaner*. CSRC director Chon A. Noriega is quoted in the piece.

*NBC News*, February 1, 2019

33. *"Ethnic Studies Centers Celebrate 50 Years, Look Forward to Continuing Their Work"*

CSRC director Chon A. Noriega was interviewed for a piece in the *UCLA Daily Bruin* in which he discusses the importance of UCLA's four ethnic studies centers as they celebrate their fiftieth anniversary.

*UCLA Daily Bruin*, January 30, 2019

34. "*Chicano Studies Research Center Wins Diversity Award*"

*UCLA Newsroom* published a piece highlighting the CSRC's receipt of the 2019 Excellence in Diversity Award from the College Art Association. The story was also featured in the *UCLA Newsroom's* weekly roundup of top stories.

*UCLA Newsroom*, January 22, 2019

*UCLA Newsroom Weekly*, January 25, 2019

35. "*90 Years of 'In Old Arizona', the First Hollywood Talkie to be Filmed Outdoors*"

CSRC director Chon A. Noriega is quoted in a piece discussing the film *In Old Arizona* (1929), the first "talkie" Western to be filmed entirely outdoors. This year marks the ninetieth anniversary of the film's release.

*Cinestaan*, January 20, 2019

36. "*College Art Association Announces 2019 Award Recipients*"

*Artforum* published a list of this year's College Art Association Awards for Distinction recipients, including the CSRC.

*Artforum*, January 18, 2019

37. "*Announcing the 2019 Awards for Distinction Recipients*"

A College Art Association press release announced the 2019 Awards for Distinction recipients, including the CSRC.

*College Art Association*, January 17, 2019

38. "*College Art Association Names Winners of 2019 Awards for Distinction*"

*ARTnews* published a list of this year's College Art Association Awards for Distinction recipients, including the CSRC.

*ARTnews*, January 17, 2019

39. "*A Greater Los Angeles: Gabriel Navarro, Cultural Bridge-Builder*"

Colin Gunckel, associate professor of screen arts and cultures at the University of Michigan and associate editor of the *A Ver* book series, and Laura Isabel Serna, associate professor of cinema and media studies at USC and a CSRC collections donor, wrote a post for the *Film Comment* blog that discusses their upcoming publication from CSRC Press on the creative writings of Gabriel Navarro, a Mexico-born journalist based in Los Angeles in the 1920s and 1930s.

*Film Comment*, January 14, 2019

40. "*\$1 Million Grant Advances Study of California's Missions*"

*UC Riverside News* published an article on the Critical Mission Studies at California's Crossroads project, which was awarded \$1 million in funding through UC's 2019 Multicampus Research Programs and Initiatives. The project is led by CSRC associate director Charlene Villaseñor Black.

UC Riverside News, January 10, 2019

41. *"Students, Faculty React to Attempt to Promote Diversity to UCLA's Hiring Process"*  
CSRC director Chon A. Noriega is quoted in a piece in the *Daily Bruin* about the "Equity, Diversity and Inclusion Statement" required of all prospective UCLA faculty. The policy was instated for the 2018-19 academic year.  
*Daily Bruin*, January 8, 2019
42. *"Film Festival Showcases Poignant Ethnic and Social Justice Movies Made by UCLA Alumni"*  
*UCLA Newsroom* highlighted the IAC Film Festival, held in celebration of the fiftieth anniversary of the UCLA Institute of American Cultures. The program featured films made by UCLA alumni that address cultural and social justice issues. The CSRC presented *Requiem-29* (1971) and *Chicana* (1979) in the morning session, along with *Selena* (1997) as the festival's feature presentation in the evening.  
*UCLA News*, January 7, 2019
43. *"Society, Struggle, Scholarship"*  
*UCLA Newsroom* reprinted a story by *UCLA Magazine* that highlights the fiftieth anniversary of the UCLA Institute of American Cultures (IAC) by examining current research being performed at UCLA's four ethnic studies research centers. CSRC director Chon A. Noriega, who was interviewed for the piece, discusses the value of art and the CSRC's research and academic programs to forwarding the IAC's mission.  
*UCLA News*, January 3, 2019
44. *"More Than \$9M In Research Grants Awarded to UC Campuses to Address California's Critical Issues"*  
"Critical Mission Studies at California's Crossroads," a two-year research project led by CSRC associate director Charlene Villaseñor Black, is among the projects described in a press release about grants awarded by UC's Multicampus Research Programs and Initiatives (MRPI). Villaseñor Black and co-investigators from the Riverside, Santa Cruz, and San Diego campuses will create a new, multidimensional narrative of California history that includes the voices and perspectives of the Native American and Mexican American communities that helped lay the foundation for the state's development.  
*University of California Press Room*, December 17, 2018
45. *"Permanent Latinx Gallery Planned at Smithsonian"*  
An article in *NonProfit Quarterly* about a new permanent gallery dedicated to the Latinx experience at the Smithsonian referred to *Invisible No More: An Evaluation of the Smithsonian Institution and Latino Representation*, a 2018 study coproduced by the CSRC and the UCLA Latino Policy and Politics Initiative.  
*NonProfit Quarterly*, December 17, 2018
46. *"Society, Struggle, Scholarship"*  
*UCLA Magazine* highlighted the fiftieth anniversary of the UCLA Institute of American Cultures (IAC), examining current research being performed at UCLA's four ethnic studies research centers. CSRC director Chon A. Noriega, who was interviewed for the piece,



discussed the value of art and the CSRC's research and academic programs to forwarding the IAC's mission.

*UCLA Magazine*, December 14, 2018

47. *"The Artist America Built: Daniel Joseph Martinez Visits Other Places and Other Histories in His Ongoing Critique of These United States"*

An article featured in *ARTnews* examined the influences and career of artist Daniel Joseph Martinez. Martinez's work was included in the CSRC-organized exhibition *Home—So Different, So Appealing* at the Los Angeles County Museum of Art in 2017 and the Museum of Fine Arts, Houston in 2017-18.

*ARTnews*, December 11, 2018

48. *"Anthology of Latino Speculative Fiction Co-edited by A UCSB Scholar Wins an American Book Award"*

*The Current* reported that *Altermundos: Latin@ Speculative Literature, Film, and Popular Culture* won a 2018 American Book Award. *Altermundos* was co-edited by Ben Olguín, professor of English at UC Santa Barbara, and Cathryn Josefina Merla-Watson, assistant professor of Mexican American studies at the University of Texas Rio Grande Valley. The book was published by CSRC Press.

*The Current*, December 03, 2018

49. *"Chicano Musician to Discuss Issues of Identity and Inclusivity in LA at Book Talk"*

The *Daily Bruin* previewed a book talk and performance by writer and musician Rubén Guevara. The event, which took place on November 30 at the Jan Popper Theater, was co-organized by the UCLA Herb Alpert School of Music Center for Latino Arts and the CSRC.

*UCLA Daily Bruin*, November 29, 2018

50. *"In The Trump Era, A Lighter Shade of Latino Can Make It Easier"*

Former CSRC visiting scholar Celia Lacayo was quoted in an article in the *Los Angeles Times* that discusses the privileges afforded to Latino individuals in the United States who have lighter skin, straight hair, and light eyes.

*Los Angeles Times*, November 23, 2018

51. *"They Put Azul in Blue Wave"*

Recently deceased UCLA professor Leobardo Estrada was heralded in a *Los Angeles Times* article for his championing of voting rights during the 1980s and 1990s. Estrada was a CSRC Faculty Associate and served on the CSRC Faculty Advisory Committee throughout his tenure as UCLA faculty, which began in 1976 and ended with his retirement in spring 2018.

*Los Angeles Times*, November 22, 2018

52. *"Interactive: A Chicanx Artist's Point of View"*

*Artbound* featured a piece that explored the journeys, identities, and artistic practices of four artists whose work is included in the exhibition *Bridges in a Time of Walls:*

*Chicano/Mexican-American Art from L.A. to Mexico*, which was on view September 21 through November 25 at Museo de Arte Carrillo Gil in Mexico City. The CSRC was a lender to the exhibition and CSRC director Chon A. Noriega contributed to the catalog.

*Artbound*, November 19, 2018

53. *"Datebook: Carmina Escobar's Experimental Vocals, Art Inspired by The Huntington, A Groundbreaking Painter"*

The La Raza exhibition at the Autry Museum of the American West, which was organized in collaboration with the CSRC, was included in a roundup of acclaimed exhibitions currently on view across Los Angeles.

*Los Angeles Times*, November 8, 2018

54. *"In Memoriam: Leo Estrada, Urban Planning Scholar and Champion of Diversity"*

*UCLA Newsroom* published a memorial piece on the life and career of Leobardo Estrada, former CSRC Faculty Associate and member of the CSRC Faculty Advisory Committee, who passed away November 3.

*UCLA Newsroom*, November 6, 2018

55. *"UCLA's Top Teachers Recognized at Ceremony at Chancellor's Residence"*

Vilma Ortiz, professor of sociology and chair of the CSRC Faculty Advisory Committee, recently received UCLA's highest honor for teaching: the Distinguished Teaching Award. Ortiz was honored by the UCLA Academic Senate at the Andrea L. Rich Night to Honor Teaching awards ceremony at the Chancellor's residence on October 25.

*UCLA Newsroom*, October 31, 2018

56. *"Annual Conference Committee Chair Charlene Villaseñor Black on Why You Can't Miss CAA 2019"*

In an interview with the College Art Association (CAA), CSRC associate director Charlene Villaseñor Black discussed her work with CAA, her thoughts on the field, and what goes into making the CAA Annual Conference a reality each year. The video is available here.

*CAA News Today*, October 23, 2018

57. *"'Bridges in a Time of Walls' Brings Chicano Art to Mexico City"*

CSRC director Chon A. Noriega was quoted in a piece for *Artbound* discussing the dialogue between Mexico City and Los Angeles in regard to Chicano art and the exhibition *Bridges in a Time of Walls: Chicano/Mexican Art from Los Angeles to Mexico City*.

*Artbound*, October 22, 2018

58. *"'Viva Las Fotos: A Day of the Dead Memorial for Laura Aguilar' at Avenue 50 Studio, Los Angeles"*

A preview of the exhibition *Viva Las Fotos: A Day of the Dead Memorial for Laura Aguilar* included images courtesy of the CSRC and the artist's estate.

*ARTnews*, October 19, 2018

59. *"Professor Shares Experiences with Art History of LA, Community History"*

The *Daily Bruin* featured a piece on comments made by artist and retired UCLA professor Judy Baca during the recent event "Judy Baca and Anna Indych-López in Conversation," which was co-organized by the CSRC and the Hammer Museum.

*Daily Bruin*, October 19, 2018

60. *"La energía y poesía de la vanguardia cubana': conversando con Juan A. Martínez"*  
In an interview regarding the lifetime achievement award he recently received from the Oscar B. Cintas Foundation, art historian Juan A. Martínez discussed his career and notable publications, including *María Brito*, published by the CSRC Press as part of the A Ver: Revisioning Art History series.  
*Diario de cuba*, October 9, 2018
61. *"Looking for a Dinner Buddy? Ask the Professor Next Door"*  
CSRC associate director Charlene Villaseñor Black was interviewed by the *Daily Bruin* for a piece on the Faculty-in-Residence program at the undergraduate dorms.  
*Daily Bruin*, October 8, 2018
62. *"Connecting Chicano History and Homosexuality: 'Gaytino' "*  
Performer, producer, and CSRC donor Dan Guerrero was interviewed by NBC News Los Angeles for a feature celebrating Hispanic Heritage Month. The interview was partially filmed at the CSRC Library and features a glimpse of materials in the Dan Guerrero Research Collection. View the segment here.  
*NBC News*, October 7, 2018
63. *"By 2050, the United States Will be Majority-Minority and Older. How Do We Care for Everyone?"*  
Jacqueline L. Angel and CSRC faculty associate Juan Fernando Torres-Gil, investigators for the Latinos and Economic Security project, published an op-ed in *The Philadelphia Inquirer* in which they discuss the implications of an aging and majority-minority population. The project is a partnership between the CSRC and the UCLA Center for Policy Research on Aging.  
*The Philadelphia Inquirer*, October 4, 2018
64. *"UCLA Study Holds Smithsonian Accountable for Better Institutional Latino Representation"*  
CSRC director Chon A. Noriega was interviewed for a piece in *Hyperallergic* concerning the history, research, and findings of the *Invisible No More* study published in September by the UCLA Latino Policy and Politics Initiative (LPPI) and the CSRC. The study examines the Smithsonian Institution's progress toward implementing the ten recommendations in a 1994 report by the institution's Task Force on Latino Issues.  
*Hyperallergic*, October 3, 2018
65. *"At Smithsonian, Latinx Leadership Numbers Fall by 50%"*  
*Nonprofit Quarterly* reported on the findings from the study *Invisible No More: An Evaluation of Latino Representation at the Smithsonian Institution* conducted by the CSRC and the UCLA Latino Politics and Policy Initiative.  
*Nonprofit Quarterly*, October 1, 2018
66. *"About that Coffee Cup"*  
CSRC director Chon A. Noriega published an essay in *Faculty Center News*, a publication of the UCLA Faculty Center, regarding *The Mug*, a painting by Gronk. The artist donated the work to the university in the aftermath of the 1993 hunger strikes for Chicano studies at UCLA.

67. "Datebook: Avant-garde Graphic Design, Untold Stories of California Slavery and Poetry in The Sky"  
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*, September 28, 2018
68. "The Veteranas of Chicana Youth Culture in Los Angeles"  
*The New York Times* profiled artist Guadalupe Rosales and her archive of photos and ephemera chronicling Chicana and Chicano youth culture in Los Angeles in the 1980s and '90s. The article cites the CSRC as an early advisor to Rosales regarding her materials.  
*The New York Times*, September 27, 2018
69. "'The Smithsonian Can Do More and Should Do More,' Says Advocate For A Latino Museum"  
A feature in *The Washington Post* discussed the findings presented in the report *Invisible No More: The Smithsonian Institution and Latino Representation*, researched and published by the CSRC in collaboration with the UCLA Latino Politics and Policy Institute at the Luskin School of Public Affairs. CSRC director Chon A. Noriega was quoted in the piece.  
*The Washington Post*, September 25, 2018  
Highlighted in *UCLA News*, September 26, 2018
70. "On Saturday, Los Tigres del Norte Will Become the First Norteño Act to Play at the Hollywood Bowl"  
CSRC director Chon A. Noriega was quoted in a piece by the *Los Angeles Times* discussing the impact of the music of Los Tigres del Norte in Mexico and the United States.  
*Los Angeles Times*, September 13, 2018  
Mentioned in *UCLA News*, September 13, 2018
71. "Eduardo Carrillo, a Painter Who Took Chicano Art Beyond Identity's Borders"  
*Hyperallergic* featured an article on the work of Eduardo Carrillo, which is currently on view at the Pasadena Museum of California Art. It contains material lent by the CSRC.  
*Hyperallergic*, September 13, 2018
72. "Invisible No More / No más invisibles"  
The findings of the *Invisible No More* study, conducted by the Latino Policy and Politics Initiative (LPPI) and the CSRC, were discussed in an article by *ManhattanTimes*.  
*ManhattanTimes*, September 11, 2018
73. "Smithsonian registra mejoras en contratación de latinos pero éstos son ínfimos, según informe"  
*La Opinión* reported on the *Invisible No More* study, conducted by the UCLA Latino Policy and Politics Initiative (LPPI) and the CSRC, and highlighted key findings from the study.  
*La Opinión*, September 10, 2018

74. *"Aumenta fuerza laboral latina en Smithsonian pero continúa bajo el liderazgo"*  
Hoy Los Angeles reported on the release of the *Invisible No More* study conducted by the UCLA Latino Policy and Politics Initiative (LPPI) and the CSRC.  
Hoy Los Angeles, September 10, 2018
75. *"Latinos Remain Largely Excluded by Smithsonian Institutions, New Report Finds"*  
An article discussing the findings of the *Invisible No More* study, conducted by the Latino Policy and Politics Initiative (LPPI) and the CSRC, was featured on a WAMU American University Radio broadcast. The transcript is available on the station's website.  
WAMU American University Radio, September 10, 2018
76. *"Blu-Ray Review: The Ballad of Gregorio Cortez, a Landmark Film"*  
A review of the newly released Blu-Ray and DVD of *The Ballad of Gregorio Cortez* that cites an interview with CSRC director Chon A. Noriega as part of the supplemental materials.  
Screenanarchy, September 5, 2018
77. *"Sept 2018: International Latino Book Awards"*  
HVA Design's website featured a list of awards recently given to the exhibition catalog *Home—So Different, So Appealing*, published by the CSRC Press.  
HVADesign.com, September, 2018
78. *"Datebook: 45 Years of Printmaking, Children of the Holocaust and Jack Whitten's Writings"*  
The *La Raza* exhibition at the Autry Museum of the American West, which was organized in collaboration with the CSRC, was included in a roundup of acclaimed exhibitions currently on view across Los Angeles.  
Los Angeles Times, August 23, 2018
79. *"'The Ballad of Gregorio Cortez' (1982) Is a Landmark of Chicano Cinema, and a Passion Project for Star Edward James Olmos"*  
The Los Angeles Times featured a piece on the film *The Ballad of Gregorio Cortez*, which was recently restored by the Academy of Motion Picture Arts and Sciences. An interview with CSRC director Chon A. Noriega is featured in the new supplemental materials included in the newly released DVD and Blu-Ray versions.  
Los Angeles Times, August 21, 2018
80. *"A Pioneer of Latinx Identity: Laura Aguilar's Unapologetically Queer Bodies"*  
CSRC archival materials were used in an article by *Aperture*, which examined the work of photographer Laura Aguilar and her contributions to Latinx identity.  
Aperture, August 2, 2018
81. *"Art Gallery Publishes UCLA Undergraduate's Research on Artist Patssi Valdez"*  
Rocio Sanchez-Nolasco, CSRC associate director Charlene Villaseñor Black's advisee, was featured in a piece by *UCLA News* that notes the publication in *Art Gallery* of Sanchez-Nolasco's research on artist Patssi Valdez. Sanchez-Nolasco conducted archival research for her study at the CSRC.

*UCLA News*, July 19, 2018

82. *"A Chicano Renaissance? A New Mexican-American Generation Embraces the Term"*  
CSRC director Chon A. Noriega was quoted in a piece by NBC News that examined a renaissance in the use of the words "Chicana" and "Chicano."  
*NBC News*, July 15, 2018  
Highlighted in *UCLA News*, July 17, 2018
83. *"Datebook: Shots of Old Route 66, Dreamlike Paintings and Garments Fashioned from Paper"*  
The *La Raza* exhibition at the Autry Museum of the American West, which was organized in collaboration with the CSRC, was included in a roundup of acclaimed exhibitions currently on view across Los Angeles.  
*Los Angeles Times*, July 12, 2018
84. *"Crocker Showcases Diversity of Eduardo Carrillo's Work, from Realism to Myth and Fantasy"*  
The mural *Chicano History*, created for the CSRC in 1969 by four artists and currently traveling as part of the exhibition *Testament of the Spirit: Paintings by Eduardo Carrillo*, was mentioned in a review in the *Sacramento Bee*.  
*Sacramento Bee*, July 06, 2018
85. *"Exhibition—The 1968 Walkouts: Selections from UCLA Chicano Studies Research Center Collections"*  
*The 1968 Walkouts: Selections from the UCLA Chicano Studies Research Center*, organized by the CSRC, was highlighted by *Best Things California*. The exhibition was on view at the Vincent Price Art Museum, June 2–7, 2018.  
*Best Things California*, July 6, 2018
86. *"Almost 90, This Chicana Hidden Figure Shapes the Future with Her Courageous Past"*  
Benzinga published a piece highlighting the release of the book *Uncompromised: The Lupe Anguiano Story*, which tells the story of Anguiano's celebrated contributions to service in the L.A. community and welfare reform. Author Deborah Wright used the Lupe Anguiano Archives at the CSRC library as part of her research for the book.  
*Benzinga*, July 2, 2018

Selected clippings follow.

# Los Angeles Times

At 100, UCLA celebrates, takes stock and looks ahead

By Alejandra Reyes-Velarde MAY 18, 2019 | 8:35 PM



A light show is projected on UCLA's Royce Hall during a nighttime kickoff May 18 for the university's 100-year celebration. (Michael Owen Baker / For The Times)

As UCLA kicked off its centennial celebration on Saturday, the university's pride was clearly on display: Banners throughout campus lauded its faculty's 14 Nobel prizes, its \$1 billion in annual research funding and its myriad national sports championships.

But that, according to Chancellor Gene Block, is just the beginning.



"I hope 100 years from now, we'll celebrate the successes of all six UCLA campuses," Block said to a room full of alumni, who cheered and laughed at the thought of it.

Then the chancellor's tone became more serious: "We'll need to grow," Block said.

Joined by more than 5,000 people on campus for Alumni Day, Block — along with chancellors emeritus Albert Carnesale and Charles E. Young — addressed some of the most pressing issues facing UCLA in its 100th year, including the rising cost of tuition and how best to serve a diverse student body.



UCLA in 1929. (UCLA)

Last week, the UC regents approved a 2.6% tuition increase for nonresident students, a move that critics argued would negatively affect diversity efforts.

Although Block supported the increase, saying it was necessary to maintain UCLA's academic excellence, he acknowledged that diversity was "the power of coming to this university" and said it could be "fragile."

Chon Noriega, director of the campus' Chicano Studies Research Center, said UCLA had made great leaps over the years in terms of diversity and social justice but had much work to do to keep up with the state's changing demographics.

When UCLA's four ethnic studies programs — the Asian American Studies Center, the Chicano Studies Research Center, the American Indian Studies Center and the Ralph J. Bunche Center for African American Studies — were in their beginnings, students of color were a small population, he said. Now, the Latino and Asian American populations on campus make up more than 50% of the student body, but they often report a lack of financial and educational support.

In terms of demographics, the university is at a tipping point that Los Angeles County has already surpassed, Noriega said.

UCLA is "moving quickly to becoming a Hispanic-serving institution," Noriega said, and it should "prepare for that change that's already underway."

In recent months, UCLA has faced a different kind of struggle: the college admissions scandal, which included a [UCLA student who was admitted as a soccer recruit](#) despite a lack of high-level soccer experience.



Block spoke candidly about the scandal on Saturday, calling for reform of the athletic system at UCLA.

"I was disappointed ... but maybe not surprised," Block said. "There's always people looking for ways around the normal process. [I was] a little demoralized that we had this vulnerability."



In this photo from the 1940s or '50s, UCLA students lounge and walk between classes. (UCLA)

Now listed by U.S. News and World Report as the top public university in the country, UCLA was founded on May 23, 1919, when the UC regents made what was then the Los Angeles State Normal School the southern branch of the University of California. The first UC campus is in Berkeley.

Among the members of the centennial graduating class is Ariana Morales, who majored in international development studies.

"To be one of the top [schools] in the nation, that's something to be proud of," she said after taking graduation photos with her friends in Royce Quad.

As evening fell, students and alumni gathered to watch the finale to a day of celebration: Royce Hall illuminated in images depicting the school's history and the accomplishments of its innovators and alumni.

"We have reached a crest, a vantage point of the centuries behind us and centuries ahead," the narrator said. "We now must ask, how will the past illuminate the future?"

For now, UCLA has a few ideas in mind.

As part of its Grand Challenge Initiative, the university has set some goals: to eliminate depression by the end of the century and to shift Los Angeles to 100% local water and renewable energy.



Alejandra Reyes-Velarde

Alejandra Reyes-Velarde started as a Metpro reporter at the Los Angeles Times in 2017. She previously wrote for the San Francisco Business Times and covered local news and crime for the Sacramento Bee. She received her bachelor's degree in communication studies from UCLA, where she worked at the student-run Daily Bruin. Originally from Duarte, Calif., Reyes is a native Spanish speaker.



Happy Spring Break Week! I hope that everyone is enjoying their well deserved break and that this week is full of rejuvenation to gear up for the last stretch before graduations!

Thank you, Dr. Carlos Manuel Haro, for championing the special "1968 Walkouts" Photo Exhibit that now resides in Theodore Roosevelt High School. His reflections are below...



### [UCLA Chicano Studies Research Center](#)

## **DIRECTOR'S MESSAGE**

April 3 marked the official opening of the CSRC exhibition *The 1968 Walkouts: Selections from UCLA Chicano Studies Research Center Collections* at Theodore Roosevelt High School in Boyle Heights. The exhibition was installed in the school library as part of a ten-year loan from the CSRC. The opening commenced with music provided by Roosevelt's own mariachi group. Students, parents, school staff, and members of the community walked around the library to view the forty-one photographs taken during the walkouts, many of which were taken at Roosevelt. Some of the older community members looked at the images and reflected on their involvement in the walkouts and other civil rights actions.

After the mariachi performance, Monica Garcia, president of the LAUSD Board of Education, spoke about the significance of the exhibition for Roosevelt High School students and the Boyle Heights community. She noted that the school's students made history in 1968 and that it was important for students today to be aware of their activism. Then, several current students presented research projects on the walkouts that they had created in their ethnic studies courses. Two students read the list of student demands that had energized the 1968 protest. They noted where progress has been made but also where the public education system continues to fail the Chicana/o community.

As I sat listening to school staff and students, I began to consider that progress. A lot has indeed changed at Roosevelt, my alma mater, since I attended in the mid-1960s. In his introductory remarks, Ben Gertner, the school's principal, spoke about Roosevelt's efforts to help students succeed academically and to prepare them for college. Today the school is proud of the number of Roosevelt graduates who are college bound. I do not recall the principal ever mentioning high expectations for Mexican American students when I attended Roosevelt. In the 1960s, nearly 50 percent of Roosevelt students were pushed out before graduation. For many, their greatest ambition was to work in the service sector. Also, during my time at Roosevelt no teacher would have assigned a research project focusing on Chicana/o history, and there were no ethnic studies courses. Finally, as community members and parents commented on the presentations and exhibition, many spoke in Spanish. The Roosevelt I knew had a "No Spanish" rule for students, and because few staff spoke Spanish at that time, the school did not consider parents a resource. Needless to say, mariachi music on the campus was unheard of.

The CSRC is proud to share this exhibition with the Roosevelt community. It provides a look at a major event in Chicana/o history and demonstrates what can happen when a community demands change.

Carlos Manuel Haro  
CSRC Assistant Director Emeritus

*The 1968 Walkouts: Selections from UCLA Chicano Studies Research Center Collections was curated by Carlos Manuel Haro and Bryant Partida, with assistance from Johnny Ramirez and Oscar Castillo. Partida and Ramirez graduated in spring 2018 from the UCLA School of Education and Information Studies. The framed images in the exhibition are drawn from the CSRC's La Raza Photograph Collection and Oscar Castillo Photograph Collection.*

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# CHICAGO

MAGAZINE

## How Photographer Laura Aguilar Uplifted Queer, Chicano Identities

The National Museum of Mexican Art is hosting a monumental survey of her work.

**BY KERRY CARDOZA** *PUBLISHED 03/28/2019 AT 8:00 A.M.*



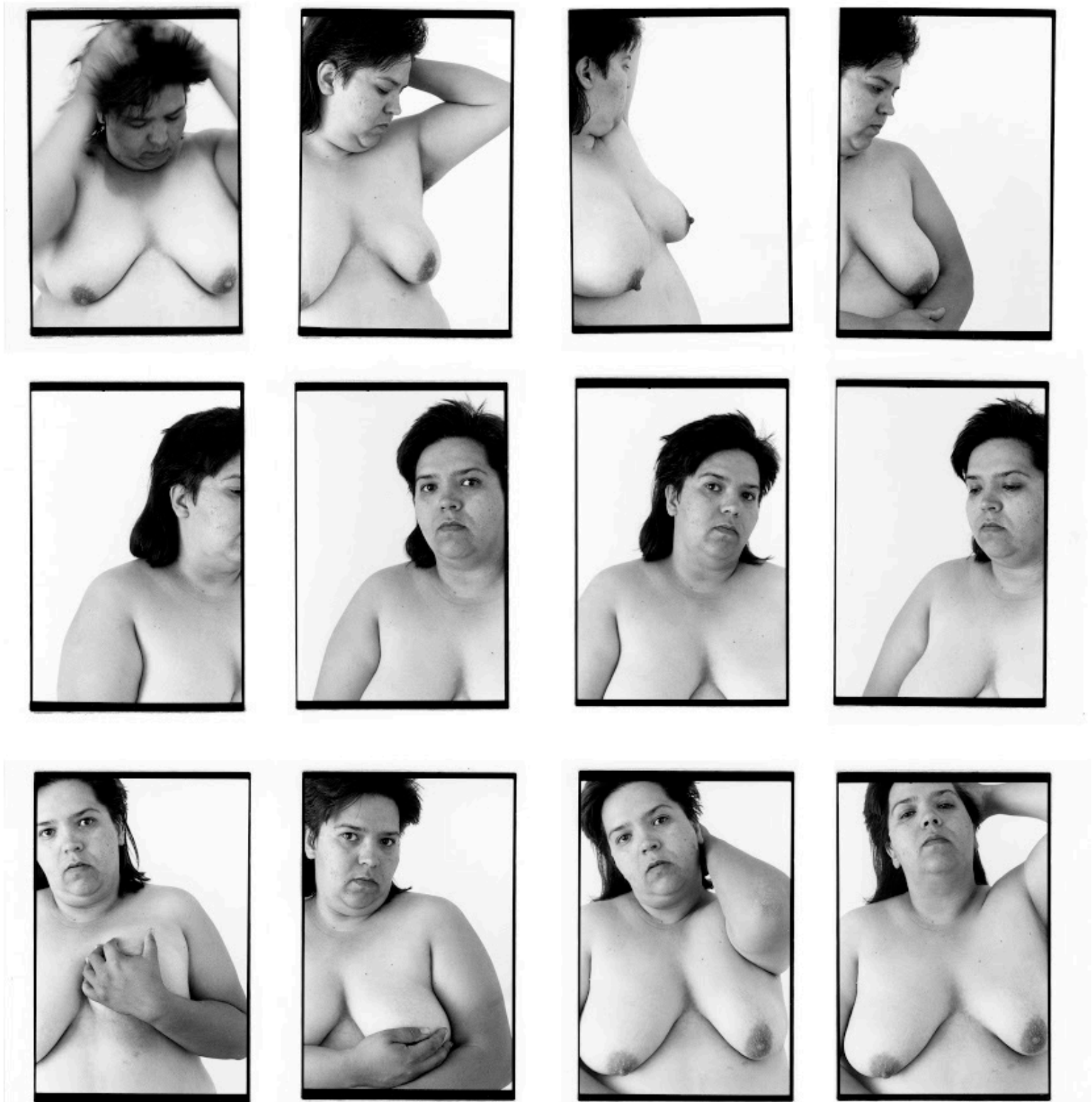
Laura Aguilar, *Nature Self-Portrait #2*, 1996. PHOTO: COURTESY OF THE UCLA CHICANO STUDIES RESEARCH CENTER

In the early '90s, the late Mexican American photographer Laura Aguilar wrote of her art: "I see this work is a part of me and it's very painfull [sic] and I cry know I have this Right to beauty in my life and in my ART." This reflection, penned in a letter to the artist Joyce Tenneson, sums up Aguilar's complicated approach to image-making. While she believed in

the importance of documenting the multiplicity of human life, she often felt uncomfortable showing nude self-portraits and struggled to express herself.

All of this ambivalence, as well as the raw emotions of Aguilar's depression, are on display in [\*Laura Aguilar: Show and Tell\*](#), the first retrospective of the artist's work currently on view at the National Museum of Mexican Art. Organized in 2017 by the Vincent Price Art Museum in collaboration with the UCLA Chicano Studies Research Center, the exhibition has become something of an homage to Aguilar's life; she died last April at the age of 58, having suffered from end-stage renal failure.

Cesareo Moreno, the NMMA's director of visual arts and chief curator, first saw Aguilar's work at this exhibition, and he immediately knew he wanted to bring the show to Chicago. "She was a very courageous photographer," he says. "And she really did understand that all people must struggle because she was so honest about her own."



Laura Aguilar, *12 Lauras* PHOTO: COURTESY OF THE UCLA CHICANO STUDIES RESEARCH CENTER

Organized chronologically, the exhibition opens with work Aguilar shot in the early 1980s when she was a student at East Los Angeles College: black-and-white portraits of friends and artists around East Los Angeles, scenes capturing Day of the Dead celebrations, and self-portraits. In school, she learned about Mexican American history and was exposed to the region's art scene, where she eventually connected to local queer communities and, in

turn, met new subjects for her work. When it came to photography, she was mostly self-taught.

Even in these early, smaller images — most are around 8 by 10 inches — you can see Aguilar's clear gift for composition and detail. *At Home with the Nortes* (1990) centers on a family of four watching cartoons in their living room; the scene would be quotidian were it not for each individual's Dia de los Muertos face paint.

Sybil Venegas, the curator who worked with Aguilar to select work for this exhibition, says that these early portraits are crucial to Aguilar's oeuvre. "And she was real happy about that, too, because that was where she came from — that was sort of the ground of her experience."





Laura Aguilar, *Plus Pony* #15 (1992) PHOTO: COURTESY OF UCLA CHICANO STUDIES RESEARCH CENTER  
[chicagomag.com/arts-culture/March-2019/Laura-Aguilar/](http://chicagomag.com/arts-culture/March-2019/Laura-Aguilar/)

In the late '80s and early '90s, as Aguilar explored her own identity as a queer, Mexican American woman, her work became more explicitly political. In a series she titled *Plush Pony*, Aguilar captured patrons from a working class lesbian bar near downtown LA in frank, intimate portraits that unapologetically celebrate their identities.

*How Mexican is Mexican* is a series of three triptychs, each presenting a self-portrait alongside portraits of two other Chicana women. Beneath their photos, each woman wrote a short text about their own identities. One expressed: "It is my connection to la raza [the race] where I get to be proud, chicana. myself understanding did not come from 'chicano studies 101.' I grew up in it, thats how I lived." At the bottom of the frame, Aguilar printed a row of clip-art thermometer, labeled "mild," "medium," or "hot," to measure each subject's understanding of their Mexican American identity.

In 1990, Aguilar made her best known work, *Three Eagles Flying*, a triptych with two photographs of an American flag and a Mexican flag, separated by an image of herself. She's standing bare-breasted, with hands bound by rope. Another Mexican flag covers her head; an American one, her lower half. The birds in the work's title represent the countries' emblems as well as the Spanish word for eagle: águila. The term, a reference to the artist's surname, reflects her feelings of being caught between cultures, particularly as a brown woman who couldn't speak Spanish.

It was, as Venegas puts it, "the breakout piece for her. It's a conversation about the polemics about Mexican American identity and/or border identity, which is kind of the ground zero for most Mexican identities in this country." *Three Eagles Flying* is also a deeply personal work, standing as one of Aguilar's first nude self-portraits.

"Laura was so far ahead of the times," Venegas says. "It was very difficult for many people to visualize the large, brown, female body. It just was something that people did not do. So this in-your-face, powerful image ... it just basically blew her out of the community, and she became known to a much larger audience."



Laura Aguilar, *Three Eagles Flying* (1990) PHOTO: COURTESY OF THE UCLA CHICAGO STUDIES AND RESEARCH CENTER

Aguilar's honest self-exploration is partially why her work is so appealing, adds Moreno. "As she was exploring her own identity, or identities, I think she really hit on the universal."

Indeed, as Aguilar explored these personal complexities, she seemed to be intuitively aware about the notion of intersectionality, a phrase that wasn't coined until 1989 by the scholar Kimberlé Crenshaw. Intersectionality describes how all aspects of a person's identity — race, religion, gender, and so on — are interconnected and thus impossible to consider separately. Aguilar's work is empathetic and intellectual, and it served as a way for her to clearly communicate her thoughts; she was diagnosed with auditory dyslexia when she was 26, which made reading, talking, and writing challenging.

Inspired by photographer Judy Dater's self-portraits in nature, Aguilar began a new set of works in the late '90s, of nude self-portraits taken outdoors. The first series, *Nature Self-Portraits*, were black and white images she took on a road trip through New Mexico in 1996. In these tender pictures, which sometimes include other women, the artist uses her body to mimic the arid desert landscape. Behind a fallen tree that has several barren branches thrust upwards, Aguilar stands tall, hands reaching for the sky. In a color photograph from a similar series, *Grounded* (2006), she sits with her back to the camera, mirroring the rounded shape of a large boulder in front of her. Through these deliberate poses, Aguilar implies that her body's presence is as natural and beautiful as the surrounding scene.

Many of Aguilar's photographs are emotionally raw, but the exhibition's most touching work is a candid video, titled *Untouched Landscape*. In it, the artist stands naked in the desert,

talking conversationally about her work and how she struggled with depression and self-esteem. At one point, she describes her changing perception of her body as she's photographed it over time, and how she's arrived at acceptance. "I look at the artwork, and I see I feel good there," she says. "I feel comfortable there."

*Laura Aguilar: Show and Tell* runs at the National Museum of Mexican Art through August 18.



## Up From the Ashes

Malibu

Thousand Oaks

Paradise

### Charlotte Lerchenmuller

VIDEO AND CAPTIONS BY Kitty Hu

Charlotte Lerchenmuller, wife of late Mexican-American educator and activist, Sal Castro and president of the Sal Castro Foundation, reflects upon the history of Camp Hess Kramer. Tucked away in the hills of Malibu, this Jewish campsite hosted the Chicano Youth Leadership Conference (CYLC), which Castro started in 1963. The conference reinforced the importance of higher education and understanding one's history and culture. It's goal was to foster a sense of community among Chicano youth, many of whom attended UCLA later on and returned to volunteer, and empowered the 1968 East Los Angeles Walkouts fighting for education reform. UCLA Chicano Studies Research Center supports CYLC and regularly hosts symposiums with the Sal Castro Foundation. Camp Hess Kramer was severely damaged by the Woolsey fire in November, but Lerchenmuller has faith in the restoration of the campsite and hopes to bring students back to this place in Chicano history.



CHARLOTTE LERCHENMULLER

# ARTNEWS

## Rita Gonzalez Appointed Head of LACMA's Contemporary Art Department

BY Maximiliano Durón POSTED 02/28/19 3:02 PM



Rita Gonzalez. ©MUSEUM ASSOCIATES/LACMA

The Los Angeles County Museum of Art has promoted Rita Gonzalez, a longtime curator at the museum, to head of contemporary art.

Gonzalez joined LACMA in 2006 as an associate curator and has been the interim department head since 2016. Many of her exhibitions at the museum have focused on under-recognized Latinx and Latin American artists. As part of her efforts to diversify and

[www.artnews.com/2019/02/28/lacma-rita-gonzalez-head-contemporary-art/](http://www.artnews.com/2019/02/28/lacma-rita-gonzalez-head-contemporary-art/)

expand the museum's permanent collection, she took the lead on LACMA's 50th Anniversary Artist Gifts Initiative, which resulted in the 2017 exhibition "L.A. Exuberance: New Gifts by Artists."

Among the other shows Gonzalez has curated are the traveling exhibition "Phantom Sightings: Art after the Chicano Movement" (in 2008); "Asco: Elite of the Obscure, A Retrospective, 1972–1987" (2011), which was part of the first Getty Foundation–funded Pacific Standard Time exhibition initiative; and the multi-venue survey "A Universal History of Infamy" (2017), which was part of PST: LA/LA.

Prior to joining LACMA, Gonzalez was an adjunct curator at the Orange County Museum of Art in Santa Ana. She has also worked at the Chicano Studies Research Center at UCLA, contributing to its "A Ver: Revisioning Art History" series on Latinx art, and at the studio of the late L.A. artist Mike Kelley. She has also helped curate the 2018 Gwangju Biennale and the 2014 Prospect New Orleans triennial.

LACMA also announced on Thursday that Leah Lehmbeck had been named the new head of the museum's European painting and sculpture, and American art department. Lehmbeck joined LACMA in 2014 and has been the acting department head since 2017. Among the shows she has organized at LACMA are "Delacroix's Greece on the Ruins at" (2014) and "To Rome and Back: Individualism and Authority in Art, 1500–1800" (2018).

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## \$1 million grant advances study of California's missions

Funding will connect UC scholars across campuses to launch an entirely new field: Critical Mission Studies

Author: Tess Eyrich, January 10, 2019

If you were once a fourth-grader in California, you probably remember learning about the state's trail of 21 historic missions. Maybe you even made a model of one of them with Popsicle sticks or papier-mache — or maybe that's something you'd prefer to forget.

Created between 1769 and 1823, the missions are central to California's story. But until now, the ways in which their history has been interpreted and taught have largely discounted the perspectives of the Native American and Chicano/a communities who built them.

Beginning this month, a group of University of California scholars that includes [Jennifer Scheper Hughes](#), a UC Riverside associate professor of history, seeks to broaden the narrative to more accurately reflect both the history of the missions and the diverse communities that have been at the center of the state's development.

Hughes and three colleagues — project leader Charlene Villaseñor Black of UCLA, Amy Lonetree of UC Santa Cruz, and Ross Frank of UC San Diego — are the recipients of more than \$1 million in funding through UC's [2019 Multicampus Research Programs and Initiatives](#), or MRPI, awards competition.

Presented every two years by the university's systemwide Office of the President, MRPI awards support cutting-edge research collaborations across UC campuses and disciplines. This year, 16 projects were chosen from a pool of 179 eligible proposals to receive a total of \$9 million in funding.

The winning proposal submitted by Hughes, Villaseñor Black, Lonetree, and Frank is titled "Critical Mission Studies at California's Crossroads." Far-reaching in scale, it aims to pioneer an entirely new field of scholarship, Critical Mission Studies, geared toward highlighting the historical contributions of Native American and Chicano/a peoples that traditionally have gone overlooked.

"There are ghosts to be reckoned with in our state and its history," said Hughes, a historian of religion whose focuses include Christianity in the Americas and material religion. "Given histories of suffering and struggle, we want to find a way to empower and support



communities to have access to a more complete historical record and to tell their own stories — and for everyone else in our state to hear those stories.”



Mission San Juan Capistrano, pictured above, is one of 21 California missions. (Photo courtesy of Mission San Juan Capistrano)

Hughes noted the proposal for the MRPI project developed out of [a summit](#) convened at San Marino’s Huntington Library in 2016 by the UC-Mexico Initiative’s Arts and Cultures Working Group.

During that meeting, a group of about 20 UC scholars, Native American leaders, preservationists, and government officials from California and Mexico came together to discuss the missions’ shared heritage and future efforts to preserve it on both sides of the border.

In Mexico, Hughes explained, responsibility for preserving and protecting the colonial missions of New Spain falls under the jurisdiction of the National Institute of Anthropology and History.

“So many ideas and connections came out of that work that we realized we really needed to secure funding to begin to implement some of the possibilities explored,” she said.

Villaseñor Black, who described the project as an opportunity to “decolonize histories,” said a chain of recent events — including the controversial canonization of Junípero Serra in 2015 — has underscored the need to critically re-examine the missions.

“We’re witnessing a sea change when it comes to how we approach the missions, with different expectations of accountability coming into effect across the state,” Hughes added.

With education in mind, Hughes and Villaseñor Black said one of their initial priorities is the development of curricular materials for California public school teachers, produced in collaboration with the California Historical Society. Beginning in summer 2019, the researchers plan to offer a program for teachers that will train them to incorporate the new materials and new perspectives in exchange for continuing education credits.

In addition, the researchers hope to accomplish the following goals in the first year of their two-year grant period, which runs through January 2021:

- Distributing subgrants to faculty members across the UC system.
- Funding collaborations with Native American leaders and community organizations, and other California partners.
- Awarding two postdoctoral research fellowships to assist with leading the project: one in Native American studies and another in Chicano studies.
- Offering research fellowships to graduate students at each participating campus.
- Establishing five humanities labs at different missions, which will serve as intensive research sites for faculty and students — both graduate and undergraduate — pursuing public history, art history, archaeology, preservation, and curatorial work.

The project builds on existing collaborations between UC faculty and California Native communities. The first step of the grant will be to convene a California Indian Advisory Board to establish priorities and advise on all areas of the grant.

Because 19 of the state’s 21 missions fall under diocesan control, the researchers said part of their work will also depend upon forging relationships with individual missions. Those relationships will jumpstart much-needed preservation work.





Many of California's missions are repositories of historical objects. (Photo courtesy of Mission San Juan Capistrano)

"We have to preserve what's in these missions because many of them contain Native histories," Villaseñor Black said. "Mission San Juan Capistrano, for example, has thousands of objects in its collections — baskets, lithic stone pieces — but they're not exactly sure what all of them are."

The project also enables collaboration with leading preservationists from Mexico's National Institute of Anthropology and History, who will aid in the process of "stabilizing" the historical contents of the missions, including material objects, archival documents, and artworks.

Villaseñor Black, who has studied Catholic religious art from the colonial period for most of her career, said the missions' paintings and book collections are of particular interest.

Hughes also emphasized the project's potential to explore some of the more contemporary aspects of the missions, such as longstanding rituals that see many immigrant and cultural communities engage in public memory-making.

"This is a way of relaunching an entire field by bringing together scholars across the UC system and funding and supporting researchers at every level — even undergraduate

students,” Hughes said. “While we certainly won’t be able to get to every mission, we can at least develop new critical practices and interpretations that might set a new standard for the rest of the system.”

Likewise, Villaseñor Black said the researchers’ work could eventually serve as a model for other states with missions, including Arizona, Texas, and New Mexico.

“It’s so important to recover a factually correct record,” she added. “The current history we have of the California missions is based on this sort of ‘Spanish fantasy heritage’ about California’s past, but accounting for what really happened — recognizing the importance of facts — is crucial, particularly in these political times.”

## Society, Struggle, Scholarship

By [Joan Voight](#)

Published Dec 14, 2018 8:00 AM

Since their birth in the turbulent late '60s, UCLA's four ethnic studies centers have made waves far beyond the campus. Now, as they celebrate their 50th anniversary in a divided America, their mission — to use advanced research to bring about social justice — takes on added urgency.



Danielle Dupuy, assistant director of the Ralph J. Bunche Center for African American Studies and co-lead of the Million Dollar Hoods Project. Photos by Bret Hartman.

<http://magazine.ucla.edu/features/society-struggle-scholarship/>

Under the administrative hub of the Institute of American Cultures (IAC) for the last seven years, UCLA's four ethnic studies centers today survey a society racked by conflict over race relations, anti-immigration rhetoric and headlines about white nationalism. Understandably, people are thirsty for insights and scholarship that address the unsettling tumult between whites and nonwhites in the United States. The centers' leaders recognize this as a deep and ongoing struggle in the American story.

"At this political juncture, it sometimes seems we are taking two steps forward and six steps back, with populations that are most vulnerable under attack by political figures. It's up to us in ethnic studies to explain unequivocally what is happening and why," says Shannon Speed, director of the American Indian Studies Center and professor of gender studies and anthropology.

David K. Yoo, vice provost of the IAC and professor of Asian American studies and history, encapsulates the situation: "Before long, the United States will no longer be a majority white nation, and the ethnic studies centers are well-situated to track this emerging America because we have been doing this work for nearly 50 years. Furthermore, the place of the United States in the world is shifting as other countries like China are on the rise."

Ethnic center scholars interpret America's changing culture through the lens of their work. Some fear that a recent rise in racial animus toward people of color has already done significant damage; others see it as part of an ongoing struggle. In the current political atmosphere, "We've seen the erosion of the norms of democracy, which especially hurts the lives of marginalized populations who lack an equal voice," says Karen Umemoto M.A. '89, director of the Asian American Studies Center and professor of urban planning and Asian American Studies, who has spent more than 25 years studying racial conflicts.

From the Chicano Studies Research Center comes another perspective: "We once thought being American was based on values, principles and a code of conduct; it wasn't about your family tree," says Chon Noriega, longtime director of the center. "But a mobilized part of the country now claims that being an American is racially defined." Noriega is concerned that while the UCLA ethnic studies centers were organized during the 1960s social movements, the country is now in the middle of another movement to undo any progress made. It's up to the ethnic studies centers to "integrate research about their communities" into the institutions of the nation, he insists.

Ethnic studies research can also bring a sense of context to a country plagued by political drama. Kelly Lytle Hernández, interim director of the Bunche Center for African American Studies and professor of history and African American studies, recognizes the tendency toward myopia. "It may seem to many people that we are in an unprecedented crisis, but this moment is not crisis — it is clarity," she says. "The contemporary tone of American

politics is an unfortunately familiar chord in the context of U.S. history. The extraordinary histories of indigenous and racialized communities in the United States have much to teach about how to live through this moment. It's a distraction to understand the contemporary situation with Trump as a new frontier. It's not new. This is just the most recent face of a long struggle."

Jerry Kang, vice chancellor for equity, diversity and inclusion, says the IAC's work has never been more essential to UCLA's mission to produce "relevant knowledge" useful to our communities. "In the context of divisive national politics, our ethnic centers' fearless curiosity and rigorous research produce a critical knowledge base, which is necessary to build equity for all," he says.

All of the centers' leaders come together on one point: They rise to the challenge of their shared mission by using data, research, archives, art, storytelling and any other tools to move the understanding of African Americans, Latinos, Asian Americans and Native people from the margins into the mainstream of our diverse society. With that understanding they can build the framework of a more socially just society. Here is some of the intriguing work that is taking them there.



Chon Noriega, director of the Chicano Studies Research Center and professor in the Department of Film, Television and Digital Media.

## **CHICANO STUDIES RESEARCH CENTER**

In more than 16 years as director of the Chicano Studies Research Center, Chon Noriega has built a reputation as a scholar, archivist and curator. "Art has the capacity for provocation; it is a way of reaching people," he says. A professor in the Department of Film, Television, and Digital Media and an adjunct curator at the Los Angeles County Museum of Art (LACMA), Noriega says he likes "to take universal concepts that everyone understands" to

<http://magazine.ucla.edu/features/society-struggle-scholarship/>



communicate the Latino/ Latina story. Last year's LACMA exhibition about the meaning of home, which he co-curated, was a prime example.

The center organized and co-sponsored 70 public film screenings, book talks, lectures and other public programs from July 2017 to June 2018. Together, they were seen by more than a half-million people in the U.S. and Mexico. The center also lent historical material to eight major museum exhibitions and uses its YouTube channel to archive and provide free access to its programs and classroom events. It also regularly posts videos of its programs and classroom events to YouTube. "For 50 years our center has collected resources and archived information," says Noriega. "Now it is time to use all that information."

The center also collaborates on a national research project, "Latinos and Economic Security," funded by the Ford Foundation, that aims to improve public policy for retiring Latino baby boomers. Along with experts on aging and Hispanic communities, the project includes the National Association of Latino Elected and Appointed Officials.

## **RALPH J. BUNCHE CENTER FOR AFRICAN AMERICAN STUDIES**



Kelly Lytle Hernández, interim director of the Ralph J. Bunche Center for African American Studies and professor of history and African American studies.



The Million Dollar Hoods Project is the signature research effort of the Bunche Center for African American Studies and its interim director, Kelly Lytle Hernández. Under the lead of Lytle Hernández and Danielle Dupuy, co-director of the center, the project began in September 2017 with information about the high cost of incarceration in Los Angeles. It uncovered proof that L.A.'s nearly billion-dollar jail budget locks up many people from just a few neighborhoods, and authorities spend more than \$1 million per year in each. "Before this, no one knew how much money was at stake," says Lytle Hernández.

The project has since expanded to cover several California counties. It also led to and produced data about the inequities in the traditional cash bail system. In addition, the center compiled a report on policing the local homeless population, finding that one-fifth of those arrested in Los Angeles are "houseless" people, who were often arrested because they failed to appear in court after getting a citation, says Dupuy. "Essentially, people are being arrested for being poor," she says. With data largely crunched by graduate students, new Million Dollar Hoods reports provide facts about policing students and incarcerating women.

In October, a group from the center began to explore a new source of material, the Los Angeles Police Department archives, which were opened thanks to an ongoing lawsuit by the American Civil Liberties Union. To get the word out about its findings and potentially impact public policy, the center invites community organizations to help plan each report. "They then share the information and help us put it to use," Lytle Hernández says.

## **AMERICAN INDIAN STUDIES CENTER**

Los Angeles has the largest urban American Indian population of any city in the country, yet the Native peoples in L.A. are largely unseen. Only about 300 students from indigenous backgrounds are enrolled at UCLA. To help the university deal with tribal sovereignty and other issues, Mishuana Goeman, associate director of the American Indian Studies Center, was named special adviser to the chancellor on Native American and Indigenous Affairs in October. Goeman has been a force behind the center's Mapping Indigenous L.A. project, which speaks to the stories of sites in L.A. that are important to Native American and indigenous peoples. It includes stories from the first peoples of the L.A. basin, particularly the Tongva and Tataviam communities.



Shannon Speed, director of the American Indian Studies Center and professor of gender studies and anthropology.

The center is also making its mark on the global stage. Center director Shannon Speed, a citizen of the Chickasaw Nation, has extensively researched violence against female indigenous migrants. Her forthcoming book, *Incarcerated Stories: Indigenous Women Migrants in the Neoliberal Multicriminal Settler State*, is due out in spring 2019. Many of the women Speed interviewed had been detained in the U.S. after seeking asylum for domestic violence, which will likely be denied, she says. Speed says that her research “disproves the idea that immigrants are coming here to take our jobs. That’s untrue for huge swaths of the immigrant population.”

Speed was also elected president of the Native American and Indigenous Studies Association in June 2018. Her high-profile role in the large international, interdisciplinary professional organization will give worldwide attention to scholarship from the UCLA center.

## **ASIAN AMERICAN STUDIES CENTER**



David Yoo, vice provost of the IAC and professor of Asian American studies and history.

Asians are often seen as homogenous, but many don't fit the stereotype of doctors and engineers, says Karen Umemoto, newly appointed director of the Asian American Studies Center. The center devotes itself to the nuances of diversity and inequality among Asians. For instance, Melany De La Cruz-Viesca M.A. '02, associate director of the center, co-authored the first study of the assets and debts of Angelenos based on race and ethnicity.

The 2016 report, *The Color of Wealth in Los Angeles*, found that while some Asians — such as Japanese, Asian Indians and Chinese — ranked among the wealthiest, Koreans held only 7 cents and Vietnamese only 17 cents for every dollar of wealth owned by comparable white families. According to the report, studying wealth revealed more than studying income, because the accumulation of wealth is more likely to ensure financial security and opportunity for families.

Umemoto says the center also works to educate the public on pending policy issues. For instance, she recently joined legal experts on a UCLA panel addressing the arguments in the Harvard University affirmative action case (*Students for Fair Admissions, Inc. v. Harvard College*). Asians are split over the case, with some favoring Harvard's consideration of race in admissions and others suing the school to stop the practice. The Trump administration

supports the lawsuit. Umemoto warns of the ways Asians are used to undermine programs benefiting other minority groups through the manipulation and selective use of information.



Karen Umemoto, director of the Asian American Studies Center and professor of urban planning and Asian American studies.

At age 50, the centers and the IAC are shifting into a new stage in which they tap their valuable expertise not only to educate and build awareness, but also to improve the overall well-being of a city, state and nation struggling with their diversity and their identity.

Even with a new power balance in Washington, racial divisiveness will continue to be a major problem in America. "It's up to our centers to show how our resources and research fit into the larger picture," says Noriega, director of the Chicano center. "It's time to change the script."

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# At Smithsonian, Latinx Senior Leadership Numbers Fall by 50%

By  STEVE DUBB | 11 hours ago



(<https://nonprofitquarterly.org/wp-content/blogs.dir/56/files/2018/10/nmal.jpg>)

September 25, 2018; Washington Post ([https://www.washingtonpost.com/entertainment/museums/the-smithsonian-can-do-more-and-should-do-more-says-advocate-for-a-latino-museum/2018/09/24/5576164a-bc1e-11e8-b7d2-0773aa1e33da\\_story.html](https://www.washingtonpost.com/entertainment/museums/the-smithsonian-can-do-more-and-should-do-more-says-advocate-for-a-latino-museum/2018/09/24/5576164a-bc1e-11e8-b7d2-0773aa1e33da_story.html))

In 1994, a report from a Smithsonian-commissioned task force chaired by Raul Yzaguirre (<https://encore.org/purpose-prize/raul-yzaguirre/>), executive director of the National Council of La Raza (now Unidos US (<https://www.unidosus.org/>)) from 1974 to 2004, issued a report titled *Willful Neglect: the Smithsonian Institution and US Latinos* ([https://siarchives.si.edu/sites/default/files/forum-pdfs/Willful\\_Neglect\\_The\\_Smithsonian\\_Institution%20and\\_US\\_Latinos.pdf](https://siarchives.si.edu/sites/default/files/forum-pdfs/Willful_Neglect_The_Smithsonian_Institution%20and_US_Latinos.pdf)). At the time, the task force concluded that “the Institution almost entirely excludes and ignores [Latinxs] in nearly every aspect of its operations.”

The Smithsonian Latino Center (<http://www.latino.si.edu/About/>) was found in 1997 to respond to the shortfall and promote Latinx contributions to arts, culture, and science. The Center “has been praised for its exhibitions and research, as well as its mentoring programs,” notes Peggy McGlone in the *Washington Post*. This year, it won the Diversity, Equity, Accessibility and Inclusion award for institutions (<https://www.aam-us.org/2018/04/23/american-alliance-of-museums-honors-smithsonian-latino-center-with-2018-award-for-diversity-equity-accessibility-and-inclusion/>) from the American Alliance of Museums. In granting its award, the museum trade association cited outreach efforts to Latinx scholars and students and acquisition of works by Latinx artists.

Curator Taína Caragol, who joined the Smithsonian’s National Portrait Gallery in 2013, tells McGlone that, “There has been a noticeable increase in representation. Latinx artists are showing up in every exhibition, in the permanent collection....When I arrived here five years ago, the representation of [Latinx] people and artists was minimal. That has massively changed.”

But while Latinx representation in collections is much improved, in other areas the Smithsonian has fallen short. This is particularly true with respect to hiring, especially at the senior management level. Also, an envisioned National Museum of the American Latino

Sign up! ▲

(<https://americanlatinomuseum.org/>) remains on the drawing board more than two decades after it was proposed.

As a report released last month from the Latino Policy & Politics Initiative and the Chicano Studies Research Center at the University of California, Los Angeles (UCLA), titled *Invisible No More: An Evaluation of the Smithsonian Institution and Latino Representation*

(<https://ucla.app.box.com/s/2as38f400a8e4k5aep7jxdas71lc6vl>) , indicates, “Our findings reveal some notable progress in key areas impacting collections, exhibitions and scholarship. Here, the Smithsonian provides a much-needed model for other institutions. Yet, there remains significant work to do in diversifying leadership and governance.”

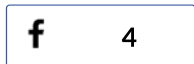
According to an update to the report (<http://latino.ucla.edu/wp-content/uploads/2018/09/UCLA-LPPI-Invisible-No-More-Update-September-2018.pdf>) issued last week based on new numbers provided by the Smithsonian, among senior leadership, in 2007, there were eight senior Latinx leaders out of 181 positions; by 2016, there were only five senior Latinx leaders out of 232 positions. Effectively, as a percentage, this works out to a 50 percent decline from 4.4 percent of all senior positions in 2007 to 2.2 percent in 2016. As for overall Smithsonian employment, the percentage of Latinx workers has declined slightly from 4.87 percent of employees in 2007 to 4.82 percent of employees in 2016, even as the Latinx percentage of the US population increased rapidly during the same period from 10.3 percent to 17.8 percent.

Meanwhile, progress on creating a museum that focuses on the Latinx experience in the US is at best halting. “Originally proposed during the design phase of the National Museum of the American Indian, the [Latinx] effort was squeezed out by the National Museum of African American History and Culture, which was authorized by Congress in 2003,” writes McGlone.

McGlone adds that Smithsonian Secretary David Skorton (<https://www.si.edu/about/secretary-david-skorton>) has said that his focus is on maintaining existing buildings. A 2016 report, writes McGlone, “found its maintenance backlog to be at least \$785 million. And once the African American Museum opened, Smithsonian leaders turned their attention to the National Air and Space Museum and its seven-year, \$1-billion renovation.”

A nonprofit advocacy group called Friends of the American Latino Museum (<https://americanlatinomuseum.org/bipartisan-coalition/>) is promoting legislation by Congress (<https://ros-lehtinen.house.gov/press-release/ros-lehtinen-serrano-and-menendez-issue-joint-statement-response-ucla-smithsonian>) similar to the 2003 legislation that led to the 2016 opening of the National Museum of African American History and Culture (<https://nmaahc.si.edu/>) . That museum, since its opening, has hosted over 3.5 million visitors (<https://nmaahc.si.edu/visit/passes>) and has had to use tiered entry passes to govern visits due to the overwhelming public demand.

As the Smithsonian indicates (<https://www.si.edu/newsdesk/releases/smithsonian-ten-point-response>) , Congress must pass legislation to create a new museum. In the meantime, McGlone indicates that, “The Smithsonian will follow the model of the African American Museum by opening a permanent space for [Latinx] exhibitions in the National Museum of American History.” However, even that, McGlone cautions, remains “years away.”—Steve Dubb





## A Pioneer of Latinx Identity

Laura Aguilar's unapologetically queer bodies. By Yxta Maya Murray, August 2, 2018



Laura Aguilar, *In Sandy's Room*, 1989 © and courtesy the artist and the UCLA Chicano Studies Research Center

Photographer Laura Aguilar was one of the pioneers of Latinx identity. In her fin de siècle pictures, Aguilar depicted "Latina lesbians" in pompadours, families all cuddled together, and nonbinary babes showing off their bodies. In creating this community of images, she left us a foundational text for how we invent and collaborate on brown selfhood today.

[aperture.org/blog/latinx-identity-laura-aguilar/](https://aperture.org/blog/latinx-identity-laura-aguilar/)



Laura Aguilar, Plush Pony #2, 1992 © and courtesy the artist and the UCLA Chicano Studies Research Center

The term "Latinx" first appeared on the web around 2004, according to scholar Arlene B. Gamio Cuervo. The term descends from the appellations Latina/o, Xicanx, Chicanx, Latin@, and Latine, which rebelled against the gender-assuming "Latino" and "Latina," and the grumble-inducing but always popular "Hispanic." Latinx evokes a pan-gender brownness that possesses blurry edges, queer sensibility, and an intersectionality of affections and oppressions.





Laura Aguilar, Xerox Collage #2, 1983 © and courtesy the artist and the UCLA Chicano Studies Research Center



Today, these values are expressed by artists such as the conceptualist Rafa Esparza, who makes built environments out of tierra alongside his father, who had expressed discomfort with Esparza's sexuality. They also imbue the photo art of Guadalupe Rosales, whose work engages found snapshots of manifold Latinx party crews, as well as that of trans musician/banshee Elysia Crampton and critical race burlesque performer Xandra Ibarra. Each of these creators burns down the cells in which supposedly discrete Latin American personas have been segregated. In so doing, they live out some of "Latinx"'s promise, which was imagined decades earlier in Aguilar's coruscating photography.



Laura Aguilar, *Los Illegals*, 1984 © and courtesy the artist and the UCLA Chicano Studies Research Center

Born in San Gabriel, California, in 1959 to the Mexican American Paul Aguilar and the half-Irish Juanita Grisham, Aguilar was dyslexic, large-bodied, lesbian, and of a complex racial background. Around 1988, Aguilar produced the famous *Latina Lesbians* suite, which describes identity as an evolving community invention. In her own self-portrait, she's shown smiling in

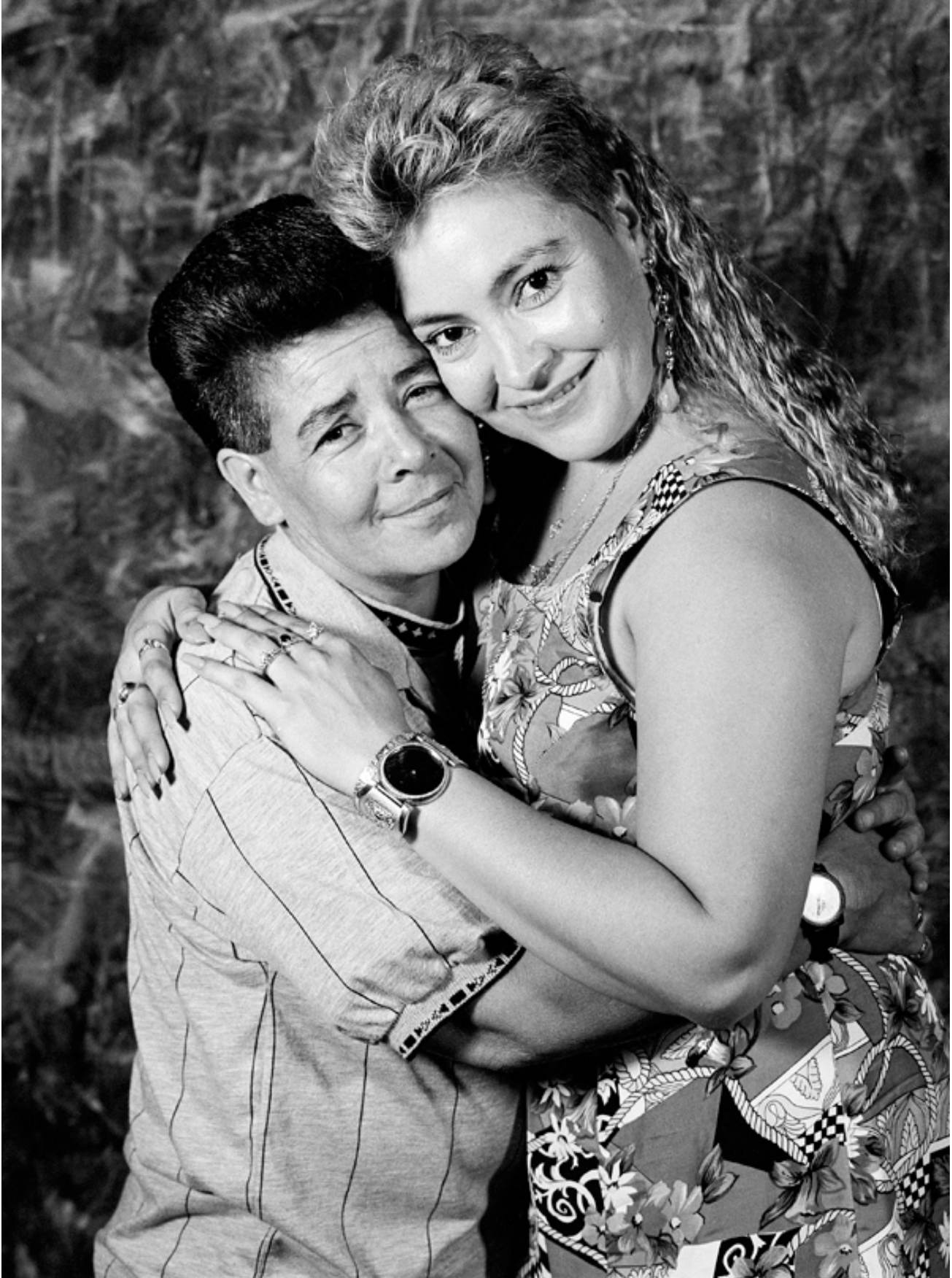
her bedroom, wearing shorts and a cowboy hat. Beneath the picture, she's written: "Im not comfortable with the word Lesbian but as each day go's by I'm more and more comfortable with the word LAURA." And in Yolanda, an unsmiling, square-jawed heartbreaker, wearing jeans and a navy Izod polo, poses with her hands in her pockets. Under her image it says, "My latina side infuses my lesbian side with chispa & pasión."



Laura Aguilar, *Clothed/Unclothed #14*, 1991 © and courtesy the artist and the UCLA Chicano Studies Research Center

Aguilar's art gained energy and texture as the '80s crested into the '90s. In her early '90s *Clothed/Unclothed* series, she represented a Latinx woman with a little sign reading "Fuck Your Gender" affixed to her vagina. Aguilar included this model within a panoply of other portraits that are naked, multiracial, queer, and beguilingly interfamily. From 1996 to 1999, Aguilar made some of her most well-known works: *Her Nature Self-Portrait* and *Stillness* portfolios reveal Aguilar undressed in the southern California desert, positioned next to rock pools, burned trees, and stone outcroppings. Her body's lush curves and vibrant attitudes—arms up, dancing; standing with her hands on her hips and staring into

the forest—do not hide the frailty of her skin, or the vulnerability of her breasts. To be a brown, gay, full-framed woman in the world takes courage, these images say, and you have to invent a self that the hegemony insists does not, and could not, exist.



Laura Aguilar, Plush Pony #15, 1992 © and courtesy the artist and the UCLA Chicano Studies Research Center

With their gentleness and beauty, the Nature Self-Portrait and Stillness photos glimpse at Latinx melancholy experienced *avant la lettre*. These works cap off Aguilar's decades-long study of the ways in which exclusion and anguish helped forge the brown and contingent self. In one of the installments of 1993's *Don't Tell Her Art Can't Hurt Her* series, Aguilar stands nude before the viewer while mouthing the barrel of a gun: "So don't tell her Art can't hurt," she printed neatly beneath the portrait. "She knows better. The believing can pull at one's soul. So much that she wants to give up."



Aguilar created other narratives of agony, too—the 1990 *Three Eagles Flying* shows her standing before a black background, with her head wrapped in the Mexican flag, her breasts bared, the U.S. flag tucked around her waistline, and a rope tied around her throat. And Aguilar fearlessly demonstrated how poverty and neoliberalism shaped identity with their own carving knives in 1993's *Will Work for #4*, which portrays her standing under the word "Gallery" (perhaps she was at Santa Monica's Bergamot Station) and holding up a sign that says *Artist Will Work for Axxcess*.



Laura Aguilar, *Stillness #25*, 1999 © and courtesy the artist and the UCLA Chicano Studies Research Center

In the way back of the '80s and '90s, Aguilar taught us that living as Latinx meant looking hard at what's within, while also reaching out to the larger world. Like the writings of Audre Lorde, Cherríe Moraga, and Gloria Anzaldúa, her work presaged the vision of contemporary artists who embrace unbounded community, not to mention the intersectional activism of Black Lives Matter and #NoBanNoWall. Aguilar died tragically at the age of fifty-eight in a

hospice in Long Beach, California, on April 25, 2018, and deserves to be remembered as a foremother of the modern Latinx state. Without her photographs, this morphing and creative identity would not exist in its current form.

*Yxta Maya Murray is Professor of Law at Loyola Law School, Los Angeles, and the author of the novels *The King's Gold* (2007) and *The Good Girl's Guide to Getting Kidnapped* (2010).*





## A Chicano renaissance? A new Mexican-American generation embraces the term

"If you take pride in being Chicano, you stand up," said a young Mexican-American. "We're here."

by Dennis Romero / Jul.15.2018 / 4:00 AM ET



Colorful cultural celebrations found in San Diego's Chicano Park. James Cordero



SAN DIEGO — The signposts of a Chicano renaissance are everywhere. On streets and college campuses, in fashion and in art, there's renewed energy around a term associated with 1960s civil rights and farm worker activism.

"Being Chicana means you have a responsibility to your people," said Olivia Parraz, 22, as she strolled along [San Diego's Chicano Park](#) in a tank top emblazoned with the word "Chicana."

Chicano is a word popularized by an older Mexican American generation, but it has been experiencing a revival at a time when an expanding, young Latino population is asserting its place as the country wrestles over issues of race, rhetoric and identity.

"Here in Southern California we're having a cultural and political renaissance of the term," said Alexandro José Gradilla, associate professor of Chicana/o Studies and African American Studies at California State University, Fullerton.

The backdrop for the resurgence includes a Golden State where Latinos now are 39 percent of the population and represent California's largest racial or ethnic group. More than a third of them are age 20 or younger, according to the California Senate Office of Research.

The recharged movement is a metaphorical safe space for young Mexican-Americans and Latinos who feel battered not only by President Donald Trump's policies and rhetoric regarding south-of-the-border immigrants but also by a far right emboldened by his rhetoric. In San Diego's Chicano Park, [demonstrators twice stood up to far-right protesters who targeted the National Historic Landmark's flag](#), which includes a slogan, "This is my land."

The park, with its large collection of murals and its own Chicano activism roots, is in Logan Heights, San Diego's oldest Mexican-American neighborhood.

"The gloves are off with the alt-right," said University of San Diego ethnic studies professor [Alberto López Pulido](#), a longtime member of the [Chicano Park Steering Committee](#). He has volunteered as a community organizer in nearby Logan Heights for more than a decade.



A mural at Chicano Park, where demonstrators faced alt-right protestors with the slogan "This is my land."Dennis Romero / NBC News

"We're going to stand up to this," he said of the [far-right events that led to clashes in the park](#). "The park is definitely a sacred space."

William A. Nericcio, director of the Master of Arts in Liberal Arts and Sciences program at San Diego State University, described the recent renaissance as "neo-Chicanismo."

"Trump's actions, words, and tweets, have made Chicano-style activism more necessary," he said.

## THE ORIGINS OF CHICANO

The term Chicano first came into wide usage among Mexican-Americans in the late 1960s as young activists stood atop the shoulders of United Farm Workers organizers Dolores Huerta and Cesar Chavez, and other Mexican American leaders who [fought for an expansion of civil rights](#), focusing on wages, education and fair housing.

It was a time of vigorous activism in the Southwest. In 1967, Reies López Tijerina led an armed takeover of New Mexico's Rio Arriba County Courthouse [in a bid to reclaim the 600,000-acre Tierra Amarilla Land Grant](#), land that Mexican and Spanish families were supposed to be able to keep after the 1846-48 Mexican-American War, the first U.S. conflict on foreign soil.

The next year, students on Los Angeles's Eastside participated in "blowouts" by walking out of class to demand an end to unequal education. In 1970, the [National Chicano Moratorium](#), an anti-Vietnam War demonstration that drew hundreds of thousands and drew attention to Mexican-Americans' disproportionate service and deaths in the Vietnam War.

"I was part of the group of people who contributed to popularizing the term," said artist Harry Gamboa, a California Institute of the Arts professor who was an organizer of the blowouts. "The notion of the Chicano at the beginning implicated that we were very much American. But it also refers to a population that has been here for thousands of years."

"We are the in-between people," said Phillip Rodriguez, the award-winning documentary filmmaker.

This third way became the path that best describes Chicano, a Mexican-American rooted in a tale of an American Southwest that once belonged to the Aztec people, but where historically Mexican-Americans have been relegated to second-class status and not seen as "American" as Anglos.

But while the term came to define how some Mexican-Americans felt — neither the U.S. nor Mexico fully accepted them — it alienated others in the community.





A painting of a "Chicana" in San Diego's Chicano Park. Dennis Romero / NBC News

The term and the movement seemed to hit a low point in the 1980s and '90s when assimilation and economic mobility became a goal for many middle-class Mexican-Americans. Many people with Mexican roots adopted the terms Hispanic and Latino, joining forces with Central Americans, Puerto Ricans, Cuban-Americans, Dominicans and South Americans.

Waves of Spanish-speaking immigrants in the 1980s, '90s and 2000s upended the assimilation strategy. Waves of newcomers expanded and diversified the population — although the Latino population remains 63 percent. For some, even Latino did not capture their identity and their children didn't find it a good fit either.

Even without the future president [calling Mexicans criminals and rapists](#), Chicanismo has been on its way back. New Chicanos are nonetheless less militant and less nationalistic than their '60s forebears.

## **A NEW CHICANO GENERATION**

Nowadays, Chicanismo is mostly about ethnic pride, cultural expression and the defense of immigrants.

Professor June Pedraza, chair of the [National Association for Chicano and Chicana Studies](#), says Mexican-Americans in their teens are showing up at her classes at Northwest Vista College in San Antonio eager to study the roots of the Chicano movement. "There is more of a demand for it now," she said.

Today's Chicanos are trying to protect immigrants and Dreamers, the term used to describe immigrants who were brought to the U.S. illegally as children. They're just as likely to fight for access to higher education as for better K-12 schools, and they're [battling against gentrification](#) in traditionally Mexican-American communities such as Los Angeles's Boyle Heights.

And they're much more likely to defend the rights of women and LGBTQ Latinos, almost unheard in the 1960s use of Chicano, not unlike much of the general population.

At the eight-acre Chicano Park in San Diego, amid food stands, T-shirt stalls and gleaming low riders, Sarina Sanchez, 29, was volunteering at an information tent for Border Angels, a

nonprofit that organizes pro-immigrant demonstrations and leaves bottles of water in the desert for undocumented travelers.

Chicano “isn’t just a look,” she said. “We have to know how to fight back.”

Sanchez majored in Chicano studies at UCLA and said she identifies with the gender- and sexual-orientation neutral term Chicanx. “The ‘x’ is a reclamation of my indigenous heritage and my feminism,” she said.

Peter Ortiz, 28, is a tech industry worker in Silicon Valley who in 2016 founded the San José Brown Berets, which pays homage to the militant group of the 1960s.

“There was a lot of toxic masculinity” in the movement’s past,” he said. “We’re not down with that.”

Social media and easily accessed history mean that young Mexican-Americans can quickly grasp the issues and contextualize them without having to be heavily involved in a movement.

“I think the students today know the issues better than they did in the 1960s,” said Chicano studies pioneer [Rodolfo Acuña](#), of California State University, Northridge. “Today the millennials see the injustice to themselves.”

Earlier this year, students participating in the March for Our Lives gun-control demonstration in Los Angeles said they were also paying homage to the 50th anniversary of the “East L.A. blowouts.”

Chon A. Noriega, director of [UCLA’s Chicano Studies Research Center](#), said the market for Chicano studies classes “has been growing pretty strong over the last decade for good reason — there are more of these students in the pipeline.”

Latinos make up more than half of public school students in California, according to the state Department of Education. Noriega pointed out that the current defense-of-immigrants rallying cry was born under President Barack Obama, whose administration deported more than 2.5 million people.





One of many t-shirts celebrating the Chicano experience at Chicano Park. Dennis Romero / NBC News

Oregon State University student Angel Mandujano-Guevara, 21, is an organizer for MEChA (Movimiento Estudiantil Chicano de Aztlán), the Chicano movement's original campus cavalry. He said the typical member is someone who was exposed to MEChA in high school but didn't sign up: "They say, 'I was never involved and now I want to get involved here. How can I join?'"

## **IT'S A LOOK, TOO**

Chicanismo is having its day in the sun perhaps most luminously through youth culture, art and fashion.

Los Angeles indie band Chicano Batman is exposing masses to the movement through a current national tour. It reached the heights of the Coachella Valley Music & Arts Festival in 2015.

"Chicano Batman has put the word out there is something that's not only political but something that's hip and edgy," Cal State Fullerton's Gradilla said.

Last year, Vogue magazine [declared that the return of Chicano fashion](#) was "an assertion of pride" and an "act of hope."

At Chicano Park, the clothing brand Pipiripau showed off its T-shirt and tank-top designs, which mix the gothic moods of Dia de los Muertos with the infantile playfulness of the manga comics of Japan. The clothing epitomizes the modern Chicano — global but immediately recognizable as Mexican-American.

It's "part of the story of the Chicano experience," said Rolando Rubalcava, 36, who co-founded the brand in Ventura, California.

At the park, Marc Gonzales, 22, said you can't just wear Chicanismo on your sleeve. It comes with a call to intellectual arms.

"If you take pride in being Chicano, you stand up," he said. "We're here."





A t-shirt from the clothing line Pipiripau on display at Chicano Park, in San Diego. Dennis Romero, NBC News