

Chicano Studies Research Center

Annual Report 2019-20

Submitted by Director Chon A. Noriega

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I. DIRECTOR'S MESSAGE

The UCLA Chicano Studies Research Center (CSRC) was founded in 1969 with a commitment to foster multi-disciplinary research as part of the overall mission of the university. It is one of four ethnic studies centers within the Institute of American Cultures (IAC), which reports to the UCLA Office of the Chancellor. The CSRC is also a co-founder 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-four 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; at local, national, and international venues; and online. 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 2019-20 academic year, the CSRC accomplished significant outcomes in all five areas: research, press, library/archive, grants and fellowships, public programs. Achievements include the announcement of a \$349,289 grant from the National Endowment for the Humanities for a groundbreaking archival project focusing on religion, spirituality and faith in Mexican American social history since the 1940s; the publication of the fiftieth anniversary issue of *Aztlán: A Journal of Chicano Studies* and an expanded fourth edition of *The Chicano Studies Reader*; and the publication of the *La Raza* Publication Records, a digital archive of the historic *La Raza* newspaper and magazine (1967-77) that for decades has been inaccessible to researchers in its entirety. CSRC public programs and exhibitions showcasing CSRC materials were seen by over 324,000 people in the US, Mexico, and Europe.

The CSRC has received a number of recognitions for its work during 2019-20, including one scholarly journal award and six international book awards. The *La Raza* catalog was awarded first place in the category US History. The CSRC Director received the Distinguished Editor award from the Council of Editors of Learned Journals and the Distinguished Leadership Award from the American Association of Hispanics in Higher Education.

The CSRC also successfully completed a six-year external review conducted by the Office of Interdisciplinary and Cross Campus Affairs, a review that began in Spring 2019. The review noted the CSRC's excellence as "a vital research unit on campus," in its contributions to diversity, and through its "intellectual production ... broadening multiple subfields in Chicano and Latinx studies."

Finally, like all campus units, the CSRC was significantly impacted by the COVID-19 pandemic and the resulting campus closure in March 2020. In addition to rapidly shifting to remote work, the CSRC pivoted to organizing online services, workshops, information sessions, and events for the best possible outcomes. While in-person library attendance ceased, the library team accommodated students remotely so they could complete their coursework; and while many in-person public programs were cancelled or postponed, the events team developed online programming that reached larger numbers of people than the in-person equivalents. Four people affiliated with the CSRC were spotlighted in a campus photo essay on Bruin resiliency during COVID: <https://newsroom.ucla.edu/stories/covid19-ucla-resiliency-photo-essay>.

The CSRC has always risen to the challenges we face year-to-year, but this year was challenging in an entirely new way. Nevertheless, having now celebrated our fiftieth anniversary, the CSRC is ready to continue to foster research that makes a difference for the next fifty years. We are grateful for the commitment and support we continue to receive from volunteers, donors, community members and partners, and faculty, staff, and students.

The year also marked a period of transition with the successful completion of its search for a new CSRC Director. As of this writing, the selected candidate will step into the role of Director on July 1, 2021. CSRC Director Chon Noriega has agreed to extend his service through 2020-21.

HIGHLIGHTS

External Affairs

- The CSRC was awarded \$424,652 in new grants and gifts for various projects and initiatives. This includes a \$349,289 grant from the National Endowment for the Humanities (NEH) for the three-year archival project “Religion, Spirituality and Faith in Mexican American Social History 1940s-Present”; \$13,000 from the Getty Foundation to hire two interns through the Getty Marrow Multicultural Internship Program; and an \$11,400 grant from the California State Library for the archival project “Preserving Jotería: Rehousing the Gronk and Cyclona Papers.” The CSRC received 98 individual gifts in AY 2019-20.
- The CSRC was mentioned in forty (40) broadcast and editorial features, blogs, and news articles from media outlets including *Los Angeles Times*, *Hyperallergic*, *ARTnews*, and *KCET*.

Research

- The CSRC continued the UC MRPI-funded research project “Critical Mission Studies at California’s Crossroads.” Charlene Villaseñor Black, CSRC associate director and professor of art history and Chicana/o studies, is lead principal investigator on the project, which reconsiders California’s twenty-one Spanish-Indian missions. Among its activities that took place at UCLA this year was the two-day conference “American Art and the Legacy of Conquest,” which included support from the Terra Foundation.
- 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 2020-21, the CSRC awarded eleven (11) research grants to scholars and students in the following UCLA departments: anthropology, Chicana/o studies, education, English, ethnomusicology, psychology, sociology, and Spanish and Portuguese.
- The CSRC welcomed one (1) visiting scholar through the IAC visiting research scholar program and two (2) CSRC research scholars. The IAC scholar visited from the University of Pittsburgh (art and architecture) and the two research scholars were independent curators and former museum directors.

Library

- CSRC holdings now consist of over 474,000 items and 692 archival and special collections. These items include 433,300 digital objects*, over 13,000 books and monographs, 5,010 journals, 1,047 publications, 1,068 theses and dissertations, and roughly 4,600 Chicano/Latino distinct newspapers, some from the 19th century. In 2019-20, the Library acquired ten (10) new special collections and additions to four (4) existing collections. Eight (8) finding aids were completed and placed on the Online Archive of California (OAC). *The total for digital objects was adjusted from 2018-19 to remove duplicates.
- Ten (10) museum exhibitions in the US, Europe, and Mexico utilized images from CSRC archival collections, as did twelve (12) forthcoming publications. As in past years, images were regularly lent to museums and gallery exhibitions, filmmakers, scholars, and the news media.
- From July 1, 2019 to March 13, 2020 the Library received 114 archival research applications from sixty-two (62) unique patrons. Material was requested from fifty-one (51) different archival collections. The Library received roughly 797 general research requests via email by students, scholars, and community members.
- The CSRC Librarian continued to offer bibliographic and other library instruction via lecture classes, small group discussions, tours, field trips, and on an individual basis. To increase access, the CSRC Library provides a community space and tailored support for students. In response to the university's COVID-19 closures, the Librarian further adapted instruction as well as reference services for access via Zoom and other remote online learning platforms.

Press

- The CSRC Press published two (2) books, nine (9) issues of the CSRC electronic newsletter, three (3) posts for the *CSRC Post* blog, and two (2) issues of *Aztlán: A Journal of Chicano Studies*. Five (5) other book projects were in progress during the year.
- The CSRC Press won six (6) international book awards, including a gold medal for US History from the Independent Publisher Book Awards for the *La Raza* exhibition catalog.
- CSRC director Chon A. Noriega was awarded the 2019 Distinguished Editor award from the Council of Editors of Learned Journals (CELJ) for his achievements as editor of *Aztlán* from 1996 to 2016. In addition, *Aztlán* was awarded the CELJ Best Public Intellectual Special Issue for "Dossier: Gringo

Injustice” (Fall 2018). This marked the first time that CELJ has recognized both an editor and the journal in the same year.

Community Relations

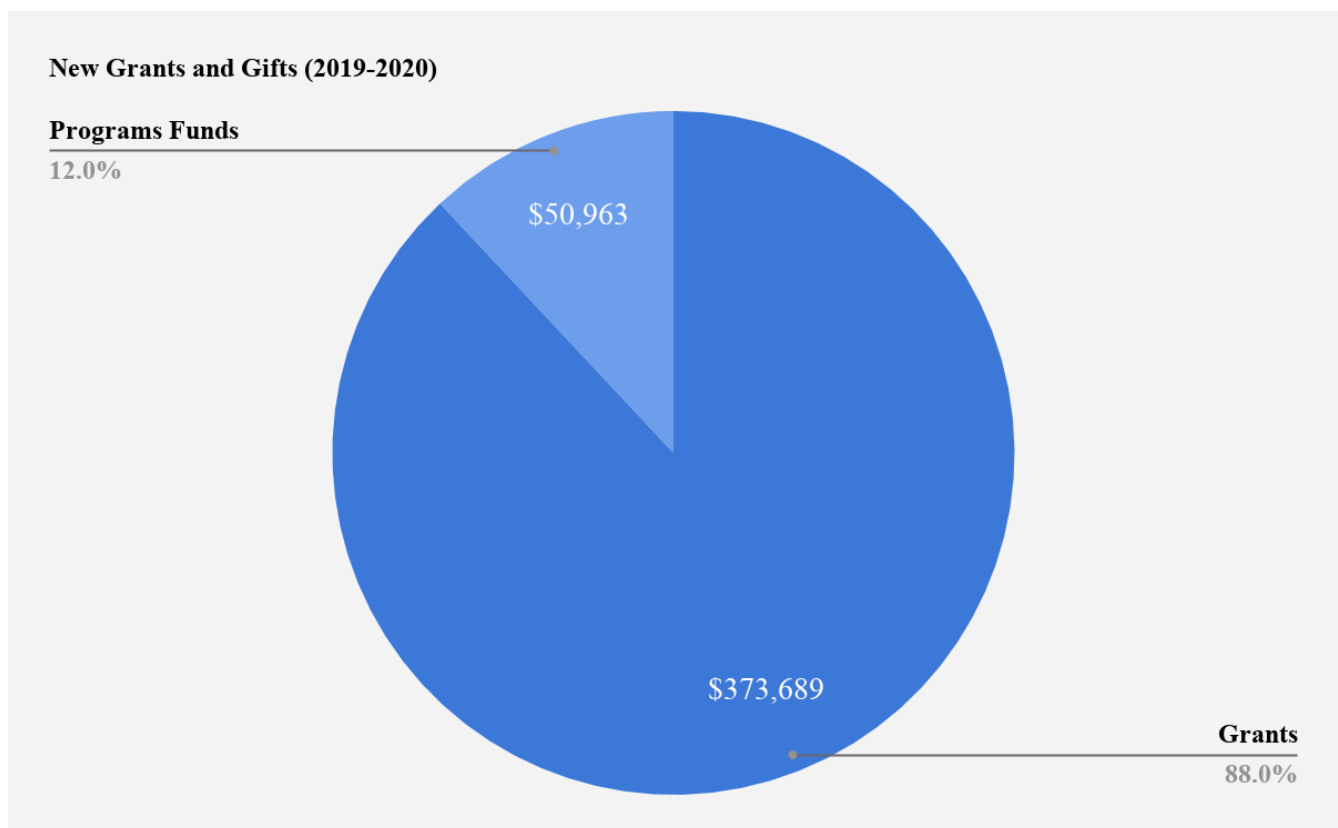
- The CSRC organized and co-sponsored forty-four (44) public programs and lent materials to ten (10) exhibitions, which combined, were seen by over 324,000 people in the US, Mexico, and Europe.
- In response to the COVID-19 pandemic, the CSRC swiftly created online programs to maintain connection to its community and expand attention to its research, projects, resources, and services. Online events included a panel celebrating the 50th anniversary issue of *Aztlán*, a workshop on archiving dissertation research, weekly library research instruction, and twice-weekly information sessions to help increase Latinx freshman and transfer student yield.
- CSRC Librarian Xaviera Flores co-taught a weekly class on “Photographing Chicano/Latino Power: Then and Now” at the Lincoln Heights Youth Center in Winter 2020. The CSRC also sponsored lunches for students.
- CSRC added eighteen (18) videos to its YouTube channel. These new videos received 2,349 views. During 2019-20, all videos on CSRC YouTube received 61,310 views. The channel serves as an archive of CSRC public programs and provides global access to Chicano-Latino research and scholarship.

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 2019-20, the CSRC received **\$424,652** in new grants and gifts.

External Gifts and Grants Received (2019-20)

New Grants and Gifts	Projects Supported	Total External Funding from New Grants and Gifts
3 grants; 98 individual gifts	11	\$424,652



Grants (by project):

National Endowment for the Humanities
“Religion, Spirituality and Faith in Mexican American Social History 1940s-Present”

\$349,289 (final amount TBD following budget review)

Getty Foundation

“Getty Marrow Multicultural Summer Internship Program”

\$13,000

California State Library

“Preserving Jotería: Rehousing the Gronk and Cyclona Papers”

\$11,400

Gifts (by fund):

Chicano Studies Research Center Director’s Fund

\$16,455

Chicano Studies Research Center Library Fund

\$30,523

Carlos Haro Scholarship Fund

\$875

Lupe Anguiano Leadership Scholarship Fund

\$1,150

Magdalena Mora Memorial Scholarship

\$600

Aztlán CSRC Journal Fund

\$310

Chicano Studies Research Center Exhibitions Fund

\$1,000

Latino LGBT Initiative

\$50

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
Business Manager (100%, CS)	Darling Sianez
Business Assistant (100%, CS)	Ariadna Hoyos
Comm. Engagement Coordinator (100%, CS)	Michael Aguilar, MA, MLIS
Administrative Support (10%, TS)	Sabrina Jones
Development (25%, SS)	Christi Corpus, IAC Dir. of Development Christopher Soto, IAC Asst. 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)

Frontera Collection Consultant

Agustín Gurza

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

Zaira Bernal	Major: Chicana/o Studies
Esmeralda Gomez	Major: Chicana/o Studies
Jackie Lopez	Major: Anthropology
Lupe Sanchez	Major: Psychology

Graduate Work-Study Students

Grace Muñoz	Information Studies, MLIS
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Graduate Student Researchers

Heather Birdsall	Cinema and Media Studies, C. Phil
Leslie Gutierrez	Education, MA
LeighAnna Hidalgo	Chicana/o Studies, C. Phil
Gaby Rodriguez-Gomez	Chicana/o Studies, MA, PhD Student
Nicole Ucedo	Cinema and Media Studies, MA

MLIS Library and Archive Intern

Sarah Corona	GSEIS/Latin American Studies, MA/MLIS
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UCLA Mellon Community Archives Internship Program

Chantel Diaz	Information Studies, MLIS
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Getty Marrow Multicultural Undergraduate Internship Program

Summer 2020: Amado Castillo, UCLA

Jennifer Payan, Pasadena City College / UCLA

Faculty Advisory Committee

Under the UC policy for Organized Research Units, the Faculty Advisory Committee (FAC) meets regularly and participates actively in setting the CSRC's goals. Specifically, the FAC provides counsel to the CSRC director on all matters, including budget and personnel. Faculty Associates represent the Institutional FTEs that are allocated to the CSRC but appointed in traditional departments.

Vilma Ortiz (Sociology), **Chair**

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

J.Ed Araiza (Theater)

Amanda Armenta (Urban Planning) - **Faculty Associate**

Cesar Ayala (Sociology)

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

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

Ines Boechat (Radiological Sciences)

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

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

Cesar Favila (Musicology)
Kristy Guevara-Flanagan (Film, TV)
Lorena Guillén (Education)
Joshua Guzman (Gender Studies)
Juan Herrera (Geography)
Ji Young Kim (Spanish and Portuguese)
Marissa K. López (English)
Steven Loza (Ethnomusicology) - **Faculty Associate**
Reynaldo Macias (César E. Chávez Department of Chicana/o Studies)
Cecilia Menjivar (Sociology)
Rachel Moran (Law)
Jennifer Osorio (Young Research Library)
Maria Elena Ruiz (Nursing)
Carlos Santos (Social Welfare)
Daniel Solórzano (Education)
Fernando Torres-Gil (Social Welfare) - **Faculty Associate**
Abel Valenzuela, Jr. (César E. Chávez Department of Chicana/o Studies, Urban Planning)
Edit Villarreal (Theater) - **Faculty Associate**
Chris Zepeda-Millán (Public Policy, César E. Chávez Department of Chicana/o Studies)
CSRC director Chon A. Noriega (Film, TV) *ex officio*
CSRC associate director Charlene Villaseñor Black (Art History) *ex officio*

IV. ACADEMIC AND COMMUNITY RELATIONS

Public Programs

CSRC Public Programs reflect the center's research interests, outreach goals, and mission to serve the campus, community, and the public. All events are free and open to 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 nearly 500 research-based activities with over 150 community organizations and campus units, departments, divisions, schools, and institutions. In addition, CSRC provides regular tours of its library and its resources 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 2019-20, the CSRC's programming was significantly impacted by the COVID-19 crisis, which led to the cancellation or postponement of all campus events planned for late Winter and all of Spring quarters. To cultivate and maintain engagement with the CSRC community, the CSRC pivoted, when possible, to online programming with the Zoom platform and increased its activity on social media to maintain and further develop community engagement. Some programming was postponed with hopes of presenting it on campus in 2020-21.

Including both in-person and online events, the CSRC organized and co-sponsored forty-four (44) public programs and lent materials to ten (10) exhibitions, which combined, were seen by over 324,000 people in the US, Mexico, and Europe. Approximately 456 people attended CSRC-sponsored and co-sponsored conferences, symposia, and workshops; 575 people attended CSRC-organized and co-sponsored lectures, book talks, and panels; and over 75,000 people attended CSRC-organized open houses, special events, film screenings, and exhibitions. CSRC organized and co-sponsored events attracted 11,886 attendees on-campus, and 64,409 attendees off-campus. Exhibitions organized by external organizations with significant loans from CSRC were seen by over 245,000 people.

In 2019-20, the CSRC added eighteen (18) videos to its YouTube channel. These documented CSRC-hosted or co-hosted public programs and classroom events, as well as miscellaneous research material. During 2019-20, these new videos received 2,349 views, while all CSRC videos received 61,310 views. The total number of videos on CSRC YouTube is 443. As of June 30, 2020, the channel had 1,545 subscribers. The CSRC YouTube channel serves as an archive of CSRC public programs, while it also global access to programs that can inform research, scholarship, and teaching.

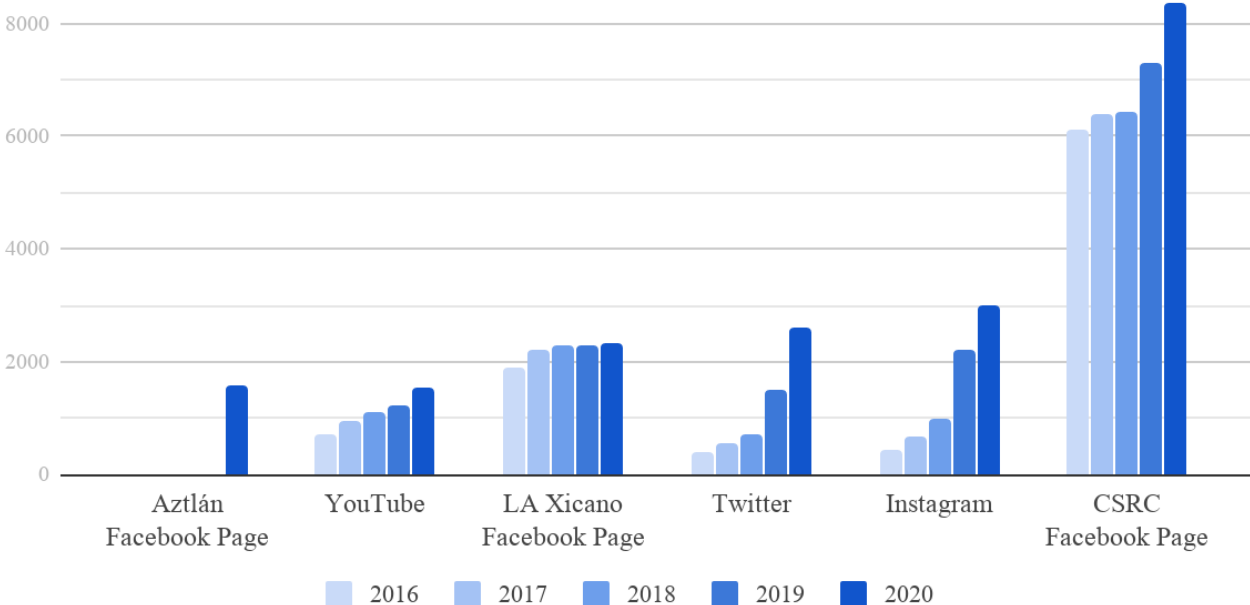
In addition to YouTube, other CSRC social media participation continued to grow in 2019-20. The CSRC increased its following on Instagram by 35 percent with 782 new followers (2,997 total). The CSRC Twitter following increased by 72 percent, adding 1,096 new followers (2,611 total). The CSRC Facebook page received 1,571 new followers (7,895 total) and the CSRC L.A. Xicano Facebook page received 19 new followers (2,318 total). In April 2020 the CSRC launched a new Facebook page dedicated to increasing awareness of the academic journal *Aztlán: A Journal of Chicano Studies*, with the goal of yielding future institutional and individual subscriptions. The *Aztlán* Facebook page received 1,586 followers in its first three months (April-June).

In addition, the blog for the Strachwitz Frontera Collection of Mexican and Mexican American Music remained active. Freelancer Agustin Gurza added six (6) new posts in 2019-20. Improvements continue to be made on the Frontera website, which is hosted by the UCLA Digital Library Program, to allow for greater community engagement within the blog's Comment section and via the Frontera newsletter, which is generated by Rebecca Epstein, CSRC Assistant Director, after each blog post is published. Epstein also edits Gurza's posts.

Finally, improvements were made to the CSRC website: social media buttons were updated, new buttons were added for the CSRC Post and the Frontera Collection website, and the Oral History section was redesigned to a more user-friendly "drop-down" menu style.

CSRC Social Media Followers

As of June 30th of Each Year



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

	2016-17	2017-18	2018-19	2019-20
Conferences, Symposia, Workshops	10	7	6	25
Presenters	430	70	66	99
Attendees	1,542	1,766	489	456

Conference: Ethnic and Indigenous Studies Student Welcome. October 1, 2019. UCLA Rolfe Hall Courtyard. Presenters: 8. Attendees: 82. Sponsor(s): The African American Studies Department. Co-sponsor(s): American Indian Studies IDP, Asian American Studies Department, César E. Chávez Department of Chicana/o Studies, Gender Studies, Labor and Workplace Studies, and the UCLA Chicano Studies Research Center.

Conference: "American" Art and the Legacy of Conquest. November 8-9, 2019. UCLA Anderson School of Management, Korn Convocation Hall. Presenters: 18. Attendees: 91. Sponsor(s): UCLA Chicano Studies Research Center. Co-sponsor(s): The Terra Foundation for American Art, Critical Mission Studies, UC-Mexico Initiative, and the UCLA Department of Art History.

Symposium: "You Imagine Me and I Exist: The Afterlives of Sor Juana Inés de la Cruz (1648-1695)". November 22-23, 2019. Royce Hall 314. Presenters: 21. Attendees: 57. Sponsor(s): UCLA Herb Alpert School of Music. Co-sponsor(s): UCLA College of Letters and Science, Division of Humanities; UCLA Center for 17th and 18th Century Studies & Clark Memorial Library; UCLA Center for Musical Humanities; UCLA Arts Initiative; UCLA Division of Social Sciences; UCLA Equity, Diversity, and Inclusion; UCLA LGBTQ Studies; UCLA Cesar Chavez Department of Chicana and Chicano Studies; UCLA Department of Spanish and Portuguese; UCLA Chicano Studies Research Center; UCLA School of Arts and Architecture; UCLA Center for the Study of Women; UCLA Center for Mexican Studies.

Conference: Central American Migration to Mexico and the United States. January 30-31, 2020. UCLA Luskin School of Public Affairs. Presenters: 17. Attendees: 88. Sponsor(s): UCLA Chicano Studies Research Center, Center for the Study of International Migration, Latino Policy and Politics Initiative, and the Center for Mexican Studies. Co-sponsor(s): Central American Studies Working Group, Central American Isthmus Graduate Association (CAIGA), Unión

Centroamericana de UCLA (UNICA), and The Promise Institute for Human Rights, UCLA School of Law.

Information Session: Research Grant Program in Ethnic Studies. February 20, 2020. 3232 Campbell Hall. Presenters: 1. Attendees: 14. Sponsor(s): American Indian Studies Center and Asian American Studies Center. Co-sponsor(s): UCLA Chicano Studies Research Center.

CSRC Information Session: 2020 Freshman Yield. April 1, 2020 to April 30, 2020; Every Wednesday and Thursday. Online via Zoom. Presenters: 2. Attendees: 15. Sponsor(s): UCLA Chicano Studies Research Center.

Online Instruction: CSRC Library 101. April 9, 2020 to June 11, 2020; Every Thursday. Online via Zoom. Presenters: 2. Attendees: 22. Sponsor(s): UCLA Chicano Studies Research Center. Co-sponsor(s): The César E. Chávez Department of Chicana and Chicano Studies, the Institute for Research on Labor and Employment, UCLA Labor Studies, and MEChA de UCLA.

CSRC Information Session: Transfer Yield. May 1, 2020 to May 22, 2020; Every Thursday. Online via Zoom. Presenters: 2. Attendees: 11. Sponsor(s): UCLA Chicano Studies Research Center.

Workshop: Archiving for Doctoral Students. May 22, 2020. Online via Zoom. Presenters: 1. Attendees: 42. Sponsor(s): UCLA Chicano Studies Research Center. Co-sponsor(s): UCLA Department of Chicana and Chicano Studies, the UC Santa Cruz Department of Latin American and Latino Studies, and the UC Berkeley Department of Ethnic Studies.

Workshop: Archiving for Doctoral Students. May 29, 2020. Online via Zoom. Presenters: 1. Attendees: 34. Sponsor(s): UCLA Chicano Studies Research Center. Co-sponsor(s): UCLA Department of Chicana and Chicano Studies, the UC Santa Cruz Department of Latin American and Latino Studies, and the UC Berkeley Department of Ethnic Studies.

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

	2013-14	2014-15	2015-16	2015-16	2017-18	2018-19	2019-20
Lectures, Talks, Panels	28	38	31	39	30	24	8
Presenters	64	107	90	111	87	79	39

Attendees	1,132	2,017	1,457	1,755	3,371	902	575
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Book Presentation and Conversatorio: "The Aztlán Mexican Studies Reader, 1974-2016".
November 14, 2019. Royce Hall 306, Herbert Morris Humanities Seminar Room. Presenters: 7.
Attendees: 16. Sponsor(s): UCLA Chicano Studies Research Center. Co-sponsor(s): UCLA
Department of Spanish and Portuguese.

Lecture: "Documenting the Undocumented: Latinx Narrative and 'Illegal' Immigration".
November 18, 2019. 4302 Rolfe Hall. Presenters: 2. Attendees: 40. Sponsor(s): UCLA
Department of Spanish and Portuguese. Co-sponsor(s): The UCLA Center for Mexican Studies,
the UCLA Fielding School of Public Health Community Health Sciences, the UCLA Spanish
and Portuguese Graduate Student Association, the Central American Studies Working Group at
UCLA, and the UCLA Chicano Studies Research Center.

2019 IAC Fall Forum. November 20, 2019. UCLA James West Alumni Center. Presenters: 11.
Attendees: 87. Sponsor(s): The UCLA Institute of American Cultures. Co-sponsor(s): The
American Indian Studies Center, the Asian American Studies Center, the Bunche Center for
African American Studies, and the UCLA Chicano Studies Research Center.

*Book Talk: Aarti Namdev Shahani presents "Here We Are: American Dreams, American
Nightmares (A Memoir)".* January 27, 2020. CSRC Library - 144 Haines Hall. Presenters: 2.
Attendees: 22. Sponsor(s): UCLA Institute for Research on Labor and Employment. Co-
sponsor(s): Asian American Studies Center and the UCLA Chicano Studies Research Center.

Talk: The Gronk/Sellars Conversation at the L.A. Art Show. February 8, 2020. LA Convention
Center–South Hall. Presenters: 3. Attendees: 100. Sponsor(s): L.A. Art Show. Co-sponsor(s): St.
Jude Children's Hospital, Citibank, Cirque du Soleil Volta, Skyspace Los Angeles, The Broad,
Los Angeles County Museum of Art, Museum of Latin American Art, Meulensteen Art Museum,
Japanese American National Museum, La Neomudejar, UCLA Chicano Studies Research
Center, Los Angeles Art Association, Arte al limite, Art Museum of the Americas (Organization
of American States), PBS SoCal, Here TV, KCET, ARTSY, LA Arts, and the City of Los
Angeles.

*Book Talk and Archival Donation: Mario T. García presents "Father Luis Olivares, a
Biography: Faith Politics and the Origins of the Sanctuary Movement in Los Angeles".* February
20, 2020. CSRC Library - 144 Haines Hall. Presenters: 2. Attendees: 9. Sponsor(s): UCLA
Chicano Studies Research Center.

Book Talk: Inés Durán Matute presents "Indigenous Peoples and the Geographies of Power".
March 3, 2020. CSRC Library - 144 Haines Hall. Presenters: 2. Attendees: 11. Sponsor(s):
UCLA Institute for Research on Labor and Employment. Co-sponsor(s): UCLA Chicano Studies
Research Center.

Online Panel: Fifty Years of Chicana Feminist Praxis, Theory, and Resistance. April 23, 2020. Online via Zoom. Presenters: 10. Attendees: 290. Sponsor(s): UCLA Chicano Studies Research Center.

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

	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20
Open House and Special Events	402	1,042	68,510*	79,181*	1,169	55,051*
Film and Video Screenings	211	621	51	710	1,266	292
Exhibitions organized or co-sponsored by CSRC	1,231	1,912	18,384	306,611	99,105	19,929
Exhibitions utilizing CSRC materials	146,632	23,588	34,633	117,871	363,425+	248,184
Total Attendance	148,476	27,163	121,578	504,373	464,965+	323,456

*Includes LA Art Show.

Film Screening: Chulas Fronteras. September 16, 2019. Laemmle Royal, 11523 Santa Monica Blvd, Los Angeles, CA 90025; Laemmle Town Center 5, 17200 Ventura Blvd., Encino, CA 91316; Laemmle Claremont 5, 450 West Second St., Claremont, CA 91711; Laemmle Playhouse 7, 673 E. Colorado Blvd., Pasadena, CA 91101. Presenters: 0. Attendees: 237. Sponsor(s): Laemmle Theaters. Co-sponsor(s): The Arhoolie Foundations and the UCLA Chicano Studies Research Center.

Exhibition Opening: "UCLA: Our Stories, Our Impact". October 3, 2019. Kerckhoff Art Gallery, UCLA. Presenters: 15. Attendees: 102. Sponsor(s): The Institute for Research on Labor and Employment, the Labor Center, and the Chancellor's Advisory Council on Immigration Policy. Co-sponsor(s): The Institute of American Cultures, the American Indian Studies Center, the Asian American Studies Center, the Bunche Center for African American Studies, and the UCLA Chicano Studies Research Center.

Exhibition: "UCLA: Our Stories, Our Impact." October 3-17, 2019. Kerckhoff Art Gallery, UCLA. Presenters: 0. Attendees: 1,428. Sponsor(s): The Institute for Research on Labor and Employment, the Labor Center, and the Chancellor's Advisory Council on Immigration Policy. Co-sponsor(s): The Institute of American Cultures, the American Indian Studies Center, the Asian American Studies Center, the Bunche Center for African American Studies, and the UCLA Chicano Studies Research Center.

Traveling Exhibition: "UCLA: Our Stories, Our Impact." October 6, 2019. Civic Center Hub, 100 West 1st St., Los Angeles CA 90012. Presenters: 0. Attendees: 110. Sponsor(s): The Institute for Research on Labor and Employment, the Labor Center, and the Chancellor's Advisory Council on Immigration Policy. Co-sponsor(s): The Institute of American Cultures, the American Indian Studies Center, the Asian American Studies Center, the Bunche Center for African American Studies, and the UCLA Chicano Studies Research Center.

Traveling Exhibition: "UCLA: Our Stories, Our Impact." October 12, 2019. UCLA, Pauley Pavilion South East Concourse. Presenters: 0. Attendees: 110. Sponsor(s): The Institute for Research on Labor and Employment, the Labor Center, and the Chancellor's Advisory Council on Immigration Policy. Co-sponsor(s): The Institute of American Cultures, the American Indian Studies Center, the Asian American Studies Center, the Bunche Center for African American Studies, and the UCLA Chicano Studies Research Center.

2019 CSRC Annual Open House. October 17, 2019. CSRC Library - 144 Haines Hall. Presenters: 5. Attendees: 51. Sponsor(s): UCLA Chicano Studies Research Center.

Film Screening: "The Rise and Fall of the Brown Buffalo." December 3, 2019. James Bridges Theater, 1409 Melnitz Hall, UCLA. Presenters: 4. Attendees: 55. Sponsor(s): UCLA Department of English. Co-sponsor(s): UCLA Department of History, the UCLA School of Theater, Film and Television, and the UCLA Chicano Studies Research Center.

Traveling Exhibition: "UCLA: Our Stories, Our Impact." December 4, 2019 - January 7, 2020. Los Angeles City Hall Bridge Gallery. Presenters: 0. Attendees: 1,530. Sponsor(s): Institute for Research on Labor and Employment, the Labor Center, and the Chancellor's Advisory Council on Immigration Policy. Co-sponsor(s): Institute of American Cultures, the American Indian Studies Center, the Asian American Studies Center, the Bunche Center for African American Studies, and the UCLA Chicano Studies Research Center.

Traveling Exhibition: "UCLA: Our Stories, Our Impact." January 23 - February 26, 2020. Mercado La Paloma. Presenters: 0. Attendees: 1,680. Sponsor(s): Institute for Research on Labor and Employment, the Labor Center, and the Chancellor's Advisory Council on Immigration Policy. Co-sponsor(s): Institute of American Cultures, the American Indian Studies Center, the Asian American Studies Center, the Bunche Center for African American Studies, and the UCLA Chicano Studies Research Center.

Exhibition: CSRC at the LA Art Show. February 6-9, 2020. LA Convention Center–South Hall. Presenters: 0. Attendees: 55,000. Sponsor(s): L.A. Art Show. Co-sponsor(s): St. Jude Children's Hospital, Citibank, Cirque du Soleil Volta, Skyspace Los Angeles, The Broad, Los Angeles County Museum of Art, Museum of Latin American Art, Meulensteen Art Museum, Japanese American National Museum, La Neomudejar, UCLA Chicano Studies Research Center, Los Angeles Art Association, Arte al limite, Art Museum of the Americas (Organization of American States), PBS SoCal, Here TV, KCET, ARTSY, LA Arts, and the City of Los Angeles.

Traveling Exhibition: "UCLA: Our Stories, Our Impact." February 10 - March 16, 2020. UCLA Community School at Robert F. Kennedy Complex. Presenters: 0. Attendees: 1,224. Sponsor(s): Institute for Research on Labor and Employment, the Labor Center, and the Chancellor's Advisory Council on Immigration Policy. Co-sponsor(s): Institute of American Cultures, the American Indian Studies Center, the Asian American Studies Center, the Bunche Center for African American Studies, and the UCLA Chicano Studies Research Center.

Exhibitions

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

Exhibitions organized or co-produced by the CSRC:

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 - February 7, 2020

Attendance: 7,000 (July 2019 - February 2020)

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

Attendance: 4,100 (July 2019 – June 2020)

Profiles of Activism

Curated by Xaviera Flores, CSRC Librarian and Archivist, with assistance from Doug Johnson, CSRC Archives Specialist; Michael Aguilar, CSRC Community Engagement Coordinator; and Angélica Becerra, C. Phil (Chicana/o Studies). Featuring selections from CSRC collections installed by Xaviera Flores; *Give Us Our Flowers: Latinx Artist Portraits* by Angelica Becerra and *Portrait Series of Chicana/o- Latina/o and Mexican-Latin American Icons* by Salomon Huerta. Also included was the *La Raza Interactive* commissioned by the Autry Museum of the American West; CSRC Library display curated by Xaviera Flores and Michael Aguilar

CSRC Library, UCLA
October 17, 2019 – March 31, 2020
Attendance: 2,645

Exhibitions organized by other institutions utilizing CSRC holdings:

Queer Forms

Katherine E. Nash Gallery, University of Minnesota, Minneapolis, Minnesota
September 10 - December 7, 2019
Attendance: 1,887

Pop América, 1965–1975

Block Museum of Art, Northwestern University, Evanston, Illinois
September 21 - December 8, 2019
Attendance: 20,000

Axis Mundo: Queer Chicano Networks in L.A.

Williams College Museum of Art, Williamstown, Massachusetts
September 6 - December 9, 2019
Attendance: 6,889
The Gund Gallery at Kenyon College, Gambier, Ohio
January 17 - April 12, 2020
Attendance: 1,410

Art After Stonewall, 1969-1989

The Patricia and Phillip Frost Art Museum, Miami, Florida
September 14, 2019 - October 4, 2020
Attendance: 17,500 (September 2019 – June 2020)

Emiliano: Zapata después de Zapata

Museo del Palacio de Bellas Artes, Mexico City, Mexico
November 27, 2019 - February 16, 2020
Attendance: 130,931

Imaging Change: History, Memory, and Social Justice

Palm Springs Art Museum, Palm Springs, California
December 7, 2019 - April 5, 2020
Attendance: 42,333

LA Starts Here!

Plaza de Cultura y Artes, Los Angeles, California
Permanent exhibition
Attendance: 34,123

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 2019-20, the library's holdings consist of over 474,000 items and 692 archival and special collections (e.g. oral histories and digital collections). The items include 433,300 digital objects, over 13,000 books and monographs, 5,010 journals, 1,047 publications, 1,068 theses and dissertations, and roughly 4,600 Chicano/Latino distinct newspapers, some from the nineteenth century. Holdings also include over 3,300 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 1,100 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 **Academic and Community Relations > 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 2019-20, three exhibits were installed in the CSRC Library. An exhibition installed in the Music Library in 2018-19 continued into 2019-20 and was viewed by an estimated 7,000 people this year.

Each year, in addition to sponsoring courses, guest speakers, and workshops, the CSRC participates in service learning and extracurricular training and internship programs. In 2019-20, the CSRC Library participated in the Getty Multicultural Summer Internship Program, Mellon Mays Undergraduate Fellowship Program, and Mellon Community Archives Internship Program; accepted one graduate student in cinema and media studies, one graduate student in Chicana/o studies, and three graduate student in information studies (one dual in 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 head of the CSRC Library, the Librarian and Archivist. Finally, the CSRC Library 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.

Library Staff

Full-Time Staff

Xaviera Flores, MS LIS
Douglas Johnson, C. Phil

Librarian and Archivist
Archives Specialist

Part-Time Staff

Jason Lowder

Senior Library Assistant

Undergraduate Work Study Students

Esmeralda Gomez

Major: Chicana/o Studies

Jackie Lopez

Major: Anthropology

Lupe Sanchez

Major: Psychology

Zaira Bernal

Major: Chicana/o Studies

Graduate Student Researchers

Sarah Corona

Information Studies and Latin Am. Studies, MA/MLIS

Grace Muñoz

Information Studies, MLIS

Gabriela Rodriguez-Gomez

Chicano Studies and Art History, Ph.D.

Nicole Ucedo

Cinema and Media Studies, MA

UCLA Mellon Community Archives Internship Program, 2019-2020 AY

Chantel Diaz

Information Studies, MLIS

Getty Marrow Multicultural Undergraduate Internship Program, Summer 2020

Amado Castillo

University of California, Los Angeles

Jennifer Payan

Pasadena City College/ University of California, Los Angeles

Library Metrics, 2019-2020

Total Library Holdings

Holdings	UCLA Library Catalog¹	CSRC Library Inventory
Stacks	12,471	12,471
Dissertations	1,068	1,068
Journals	179	5,010 ²

¹ *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 33 CSRC holdings, but internally we know that they store nearly all 2,387 of our audiovisual holdings in their state-of-the-art facility.

² 5,010 individual journal issues but 519 separate titles.

Microforms	929	2,823
Newspapers	426	≤ 4,650 ³
Rare	301	845
Reference	133	133
SRLF	156	5,399 ⁴
Storage	758	758
Vertical	2	2,338
Publications	n/a	1,047
Posters	n/a	1,111
Audiovisual	486	3,359
Digital objects	n/a	433,300
TOTAL	16,909	474,312

Collections	
Manuscripts	230
Special collections	176
Digital collections	154
Oral histories	132
TOTAL	692

³ 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.

⁴ *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.

Other Holdings

Instructional Media Library	454
Film and Television Archive	32 / 2,732
Frontera Collection Archive	130,000

Library Attendance and Services

In 2019-20, roughly 2,645 people visited the CSRC Library: 1,416 in the late summer and fall, and 1,229 in the winter. Please note the university closed due to the COVID-19 pandemic in Week 9 of Winter quarter and stayed closed during Spring quarter. Therefore, there are lower numbers for Winter quarter and no numbers for Spring quarters. Additionally, 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 2019-20, 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 students 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.

From July 1, 2019, to March 13, 2020, we received 114 archival research applications from sixty-two (62) unique patrons. They requested material from fifty-one (51) different archival collections. In addition, five (5) researcher visits had to be cancelled due to the campus closure. In addition, the Library received roughly 797 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.

In response to the university's COVID-19 shutdown and move to remote online learning, these services also moved to online and the Librarian continued to provide them via Zoom and other remote online learning platforms.

Patronage

Late Summer and Fall 2018:	1,416
Winter 2019:	1,229*
<u>Spring and Early Summer 2019:</u>	<u>0*</u>
Total	2,645

*These numbers are significantly lower than 2018-19 due to COVID-19 closings.

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, 2019-20

- Sarah Corona, GSEIS and Latin American Studies graduate student, helped process the Sal Castro Papers
- Chantel Diaz, GSEIS graduate student, Mellon Community Archives Intern and Project Archivist for CSRC's Chicano Moratorium 50th Anniversary Project

- Grace Muñoz, GSEIS graduate student, helped process our Chicano Film and Television Collection

Getty Multicultural Undergraduate Internship Program, Summer 2020

Amado Castillo, University of California, Los Angeles
Major: Sociology and Chicanx Studies
Internship: Curatorial and Exhibitions

Project: The original project was to give the intern hands-on experience on creating and mounting an exhibition. The internship was adapted to remote online-learning in light of the COVID-19 pandemic and instead we are moving the project online and will be working on the 50th anniversary of the Chicano Moratorium website. Amado will still learn each phase of creating an exhibition and learning about how all CSRC staff support these activities; but within the digital realm and learning about user experience and user interface design.

Jennifer Payan, Pasadena City College
Major: Art History
Internship: Preservation and Research

Project: The original project was to help rehouse the materials in the Gronk papers more appropriately for their condition and format, and to create item-level descriptions for researchers and curators, making the materials easier to refer to and loan for exhibitions. The internship was adapted to remote online-learning in light of the COVID-19 pandemic and instead we will focus on the digital components, where Jennifer will be looking at providing access and better descriptions to the digital materials on our online archival management portal, ArchivesSpace.

The Getty gave us several options for how to proceed with the internships during COVID-19. We chose to move forward with remote online projects but focusing on mentorship. As such, both students will have the opportunity to attend each other's zoom mentor meetings and learn about the other's project and skills.

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 2019-20, CSRC archival collections were utilized in ten (10) 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. CSRC materials appear in twelve (12) new monographs put out this academic year.

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 2019-20 were:

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

The CSRC Library continued its efforts to make 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. In 2020-21, materials will be featured in two Smithsonian Exhibitions and another exhibition at the Autry Museum of the West. The CSRC continues to explore platforms to display the materials and their dynamic, rich history.

For 2019-20, the CSRC arranged for the *La Raza* Interactive Display Platform used in the Autry exhibition to be temporarily housed at the CSRC Library for the UCLA community to use and experience. The Interactive allows exploration of the *La Raza* Photograph Collection based on tags created at the CSRC. Also in 2019-20, the CSRC made available on ArchivesSpace the *La Raza* Publication Records, issues of *La Raza* newspaper and magazine that ran from 1967-1977 (see **New and Updated Collections**, below).

- *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 2019-20 seven (7) exhibitions featured Laura Aguilar's works, including two (2) which were continuations of the PST: LA/LA initiative and traveled to multiple venues throughout the year. Two (2) exhibitions featured artwork by Gronk and Robert "Cyclona" Legorreta. One (1) exhibition featured Ramiro Gomez's work as well. 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, 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 50,000 visits between October 2018 and February 2020 (extended from 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.

In 2019-20, the CSRC received grants for the following archival projects to commence July 1, 2020:

- *Preserving Jotería: Rehousing the Gronk and Cyclona Papers*

Supported by a one-year grant from the California State Library as part of its "Preserving California's LGBTQ History" initiative, the CSRC will preserve and properly house over 70 linear feet of materials from the personal papers of Glugio "Gronk" Nicandro and Robert "Cyclona" Legorreta. These collections document the work and life of two queer Chicano artists in Los Angeles, from the 1960s to the early 2000s. Gronk's papers include a diverse range of materials related to his work with Asco, his collaborative works and correspondence with artist Jerry Dreva, documentation of the artist's exhibitions, photographs, audiovisual materials, sketchbooks, and materials related to his production designs for theater, mail art, and press clippings. Cyclona's papers include his writings, correspondence, scrapbooks, photographs, and

his “Fire of Life” Collection, which include LP records and artifacts depicting the representation of Latinos in advertisements and consumer packaging.

- *Religion, Spirituality, and Faith in Mexican American Social History, 1940-Present*

The CSRC was awarded a major grant from the National Endowment for the Humanities (NEH) to support this three-year archival preservation project. With this funding, the CSRC will process recently acquired collections, reprocess legacy collections, and digitally preserve materials consisting of nearly 250 linear feet of documents, 125 audio recordings, and over 14,000 photographs and slides. The collections offer primary sources for research on churches and faith-based organizations in Los Angeles, key religious figures, and individuals whose daily and professional life reflect faith-based values. The seven collections are *La Raza* Newspaper and Magazine Records, Sal Castro Papers, Moctesuma Esparza Papers, Luis Garza Papers, Rosalio Muñoz Papers, David Sanchez Papers, and Esteban Torres Papers. This is the third NEH grant the CSRC has received for an archival project; the others were granted in 2012 and 2015.

New and Updated Collections

In 2019-20, the CSRC Library accepted ten (10) new collections comprising over 129 linear ft. and acquired another 54.25 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 2019-20, eight (8) collections with their corresponding OAC finding aids were fully processed or updated and made available to the public. Entering 2020-21, the CSRC library staff is working on describing and providing access to five (5) digital collections totaling over 26,000 items. Additionally, the staff is working on revising and editing ten (10) legacy⁵ finding aids.

New Donations

Susan Alva Papers	30-40 linear ft.
Myriam Gurba Papers	2.5 linear ft.
Diane Rodriguez Papers	13 linear ft.
Socorro Aguiñiga and Oscar Zeta Acosta Papers	3 linear ft.
Ricardo Lopez Films	2 linear ft.
Juan Garza Films	1 linear ft.
Latinx Immigrant Families Study Records	35-40 linear ft.
Mario T. Garcia - Raul Ruiz Oral History Tapes	1 linear ft.
Alicia Alarcon Papers	4-6 linear ft.

⁵ Legacy collections refer to older materials that may have not been described or processed in great detail due to the lack of knowledge or non-existence of standards and best practices for collections documenting communities of black, indigenous, people of color (BIPOC).

Barbara Bustillos-Cogswell Film Collection 38-45 linear ft.

Accruals to Existing Archival Collections

Ralph Arriola Papers	.25 linear ft.
CHIRLA Records	20 linear ft.
Homeboy Industries Records	6-10 linear ft.
Gregg Barrios Papers	28-32 linear ft.

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

Lupe Anguiano Papers
Comision Femenil de Los Angeles Records (I, II, and III)
Maria Acosta Duran Papers
James Margarita Mendez Papers
IUPLR Records
Mimi Lozano Holtzman Papers
La Gente de Aztlan Records
La Raza Publication Records

Data Clean-up of Finding Aids in Progress⁶

Guerrero (Dan) Papers
Moore (Joan) Papers
Mendoza (Candelaria) Papers
Miller (Elaine K.) Oral History Collection
Aguilar (Laura) Papers
Center Theater Group Records
Parlee (Lorena) Papers
Artenstein (Isaac) Papers
Chicano Studies Research Center Women's Unit Records
Church of the Epiphany Civil Rights Collection

Collections Being Processed

Physical processing on hold due to COVID-19.

Digital Collections Being Processed⁷

⁶ Due to COVID-19 and the move to remote online-projects, we refocused our processing and description efforts to finding aids that need editing and revisions.

⁷ Likewise, due to COVID-19, we moved to reviewing our digital content and bringing them up to digital preservation best practices and standards. As well as working on cataloging, indexing, linking item records to their digital file online, which helps us build access to our digital materials through the collection finding aid.

Gronk Papers
Cyclona – Fire and Life Collection
Oral History Collections
La Gente de Aztlan
La Raza Photograph Collection

CSRC Items on Loan to Museum and Gallery Exhibitions

In 2019-20, materials from the CSRC archive were exhibited at the following institutions in the listed exhibitions (reverse chronological order):

Dress Codes

Autry Museum of the American West
Summer 2020 (original opening date May 17, 2020; delayed due to COVID-19)

Girlhood! (It's Complicated)

Smithsonian National Museum of American History, Washington, D.C.
Summer 2020 (original opening date April 1, 2020; delayed due to COVID-19)

We Fight to Build a Free World: An Exhibition by Jonathan Horowitz

Jewish Museum, New York, New York
Summer 2020 (original opening date March 3, 2020; delayed due to COVID-19)

Emiliano: Zapata Después de Zapata

Museo del Palacio de Bellas Artes, Mexico City, Mexico
November 27, 2019 – February 20, 2020

Pop America, 1965-1975

Block Museum of Art, Northwestern University, Evanston, Illinois
September 21 – December 8, 2019

Art After Stonewall, 1969-1989

Columbus Museum of Art, Columbus, Ohio
March 5, 2020 – May 31, 2020; now extended to October 4, 2020

Patricia and Phillip Frost Museum, Miami, Florida

September 14, 2019 – January 6, 2020

Queer Forms

Katherine E. Nash Gallery, University of Minnesota, Minneapolis, Minnesota
September 10 – December 7, 2019

*Axis Mundo: Queer Chicano Networks in L.A.**

Williams College Museum of Art, Williamstown, Massachusetts

September 6 – December 9, 2019

*On Their Backs: Latinx Labor in the US**

Fellows of Contemporary Art, Los Angeles, California

July 13 – September 6, 2019

*Sonidos de la Frontera: Music Across Borders and Time**

UCLA Music Library

October 1, 2018 - June 14, 2019 (extended to February 7, 2020)

*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 documentaries, academic journals, and monographs. Published works in 2019-20 featuring CSRC materials include the news media (see **Appendix A**), and the following publications:

Alamillo, José M. Deportes: *The Making of a Sporting Mexican Diaspora* (Latinidad: Transnational Cultures in the). Rutgers University Press (July 17, 2020).

Black, Charlene Villaseñor. “Reject, Revise, Resubmit, Accept: Publishing in Chicana/o/x Studies.” *Aztlan: A Journal of Chicano Studies*, Volume 44, Number 2, Fall 2019, pp. 1-10(10).

Francis-Fallon, Benjamin. *The Rise of the Latino Vote: A History*. Harvard University Press (September 24, 2019).

Garrett-Davis, Josh. *What Is a Western?: Region, Genre, Imagination*. University of Oklahoma Press (September 26, 2019).

Garcia, Héctor Ramón. “Beholding Chicano History: Iconography and the Chicanx Movement.” *Athanor* (2019 December 3). https://doi.org/10.33009/FSU_athanor116673

Hernández, Robb. *Archiving an Epidemic: Art, AIDS, and the Queer Chicanx Avant-Garde* (Sexual Cultures, Book 36). New York University Press (November 19, 2019).

Hyacinthe, Genevieve. *Radical Virtuosity: Ana Mendieta and the Black Atlantic*. MIT Press (October 29, 2019).

López, Marissa K. *Racial Immanence: Chicana Bodies beyond Representation*. New York University Press (August 2019).

McCaughan, Edward J. “We Didn’t Cross the Border, the Border Crossed Us”: Artists’ Images of the US-Mexico Border and Immigration.” *Latin American and Latinx Visual Culture* (2020) 2 (1): 6–31. <https://doi.org/10.1525/lavc.2020.210003>

Rice, Richard B., William A. Bullough, Richard J. Orsi, Mary Ann Irwin, Michael F. Magliari, and Cecilia M. Tsu. *The Elusive Eden: A New History of California*. Waveland Press, Inc.; 5 edition (September 13, 2019).

Robles, Sonia. *Mexican Waves: Radio Broadcasting Along Mexico’s Northern Border, 1930–1950*. University of Arizona Press (October 8, 2019).

Roos, Peter. *Putting My Mind and Heart to Educational Equity: Memoirs of an Advocate*. Center for Applied Linguistics (February 8, 2020).

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.

Class Library Liaison/Support

- Chicana/o Studies 10B: Introduction to Chicana/o Studies: Social Structure and Contemporary Conditions, Fall 2019 (lectures 1 and 2)
- Chicana/o Studies 10B-Honors: Introduction to Chicana/o Studies: Social Structure and Contemporary Conditions, Fall 2019
- Chicana/o Studies 10A: Introduction to Chicana/o Studies: History and Culture, Winter 2020
- Chicana/o Studies 10A-Honors: Introduction to Chicana/o Studies History and Culture, Winter 2020

Instruction to UCLA Courses

- Information Studies 480: Introduction to Media Archiving and Preservation

- Asian American 19, Fiat Lux Freshman Seminar, UCLA Centennial Initiative: Ethnic Studies and Social Justice
- History M186: Global Feminism, 1850 to Present

Instruction to Outside UCLA Courses

- University of Arizona, Information Studies 540, Introduction to Archives. Lecture: Community Archives, November 18, 2019.

External Outreach by the CSRC Librarian

- Grant Reviewer. Council on Library and Information Resources, 2019-2020
- Library Liaison. Mellon Mays Undergraduate Fellows Summer Program, 2017-2019
- Presenter. *Archival Forensics and the Chicano Movement: Digitizing the La Raza Photograph Collection*, Palm Springs Art Museum, January 31, 2020.
- Presenter. *Solidarity, Not Appropriation: Writing Deeds that Benefit Both Community and Institution*, Society of American Archivists Annual Meeting, Austin, August 5, 2019.
- Project Coordinator. *Preserving Joteria: Rehousing the Gronk and Cyclona Papers*, California State Library grant, 2019-2020.
- Project Director. *Religion, Spirituality and Faith in Mexican American Social History, 1940-Present*, National Endowment for the Humanities, June 2020-May 2023.
- Speaker. Smithsonian Undergraduate Internship Program, Vincent Price Art Museum (VPAM), East Los Angeles College (ELAC), Smithsonian Office of Fellowships and Internships, and Smithsonian Latino Center (SLC), January 6, 2020.
- Site supervisor. Getty Multicultural Undergraduate Internship (MUI) summer program. 2016- present.
- 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.
- Supervisor, Community Archives Internship Project, 2019-2020.

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 2019-20, the Library showcased the following exhibitions at the CSRC:

Profiles of Activism (October 2020 – June 2020) Curated by Xaviera Flores.

Give Us Our Flowers: Latinx Artist Portraits (October 2019 – June 2020) Curated by Angelica Becerra.

Salomon Huerta's *Portrait Series of Chicana/o- Latina/o and Mexican-Latin American Icons* (October 2019 – June 2020) Installed by Douglas Johnson.

La Raza Interactive (October 2019 – June 2020) commissioned by the Autry Museum of the American West; CSRC Library display curated by Xaviera Flores and Michael Aguilar.

The CSRC also provides exhibits and displays at venues outside the CSRC and online. In 2019-20, CSRC collections exhibits were showcased at the following:

Sonidos de la Frontera: Music across Borders and Time (October 10, 2018 – February 7, 2020) 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 2019-20, the CSRC Press completed two (2) printed book projects, nine (9) issues of the CSRC electronic newsletter, three (3) 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-six (56) book awards since 2006, three (3) 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 2018-19, the CSRC received the Excellence in Diversity Award from the College Art Association, in part due to the catalog of the CSRC Press.

In 2019-20, CSRC director Chon A. Noriega won the 2019 Distinguished Editor award from the Council of Editors of Learned Journals (CELJ) for his achievements as editor of *Aztlán: A Journal of Chicano Studies* from 1996 to 2016. In addition, *Aztlán* won the CELJ Best Public Intellectual Special Issue for “Dossier: Gringo Injustice,” which focuses on Latinos and the law (Fall 2018). The dossier was guest edited by Alfredo Mirandé, professor of sociology and ethnic studies at UC Riverside. This is the first time in CELJ award history that a journal editor and the corresponding journal have been recognized in the same year.

In 2019-20, the CSRC Press received six (6) book awards:

The *Aztlán* Anthology Series, edited by Chon A. Noriega

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

The Aztlán Mexican Studies Reader, 1974–2016, edited by Héctor Calderón

- 2019 International Latino Book Awards, 1st Place, Best Academic-Themed Book
- 2019 International Latino Book Awards, 2nd Place, Best Latino-Focused Nonfiction (English)

Barrio Harmonics, by Steven Loza

- 2019 International Latino Book Awards, Honorable Mention, Best Arts Book
- 2019 International Latino Book Awards, Honorable Mention, Best Cover Design

La Raza, edited by Colin Gunckel

- 2020 Independent Publisher (IPPY) Book Awards, Gold Medal, U.S. History

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 2019-20 fiscal year, 83 percent of board members were from institutions outside of UCLA; each board serves a two-year term. Eighty-six percent of reviewers and authors were from outside UCLA.

Earnings

In 2019-20, the press earned \$80,600 and spent \$43,379, 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 Ingenta.connect, 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 2019-20 the journal had 267 institutional subscribers. Of these, 258 were domestic subscribers (including 53 who receive only the electronic version of the journal) and 9 were international (including 1 electronic-only subscription) and 7 individual subscribers. Institutional subscriptions were up slightly from last year's 265 subscriptions; individual subscriptions increased by 1. CSRC's "digital only" subscription option for institutions has been offered since summer 2017.

In 2019-20 the Press published *Aztlán* volumes 44.2 and 45.1 (for Tables of Contents, see Appendix B).

Aztlán Submissions

Essay submissions have experienced a slight decrease when compared to last year's level (36, compared with 37). We saw no change in overall submissions, with 82 this year and 82 last year (see table 1).

Our current rejection rate for peer-reviewed academic essays is between 67 and 70 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. 2019-20 Submissions to *Aztlán: A Journal of Chicano Studies*

	Essays	Dossiers	Reviews	Communiqués	Others	Total
1. Received	36*	21**	21	2	2	82
2. Rejected	18	2	1***	0	1	22
3. Published	8	22	16	2	1	49
4. Accepted	4	17	16	2	1	40
5. Pending	9	7	4****	0	0	20
Rejection Rate RP	67%					35%
Rejection Rate NPP	70%					32%

Note: Does not include Editor's Commentaries

* 15 essays were resubmissions, compared to 11 resubmissions received in 2018-19. Number of essays received does not reflect essays that were revised and resubmitted multiple times in 2019-20.

** This includes one dossier submission that was withdrawn.

*** 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. 1997-2020 Submissions to *Aztlán: A Journal of Chicano Studies*

	Essays	Dossiers	Reviews	Communiqués	Others	Total
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1.	Received	869	333	352	48	27	1,629
2.	Rejected	426	12	41	0	14	493
3.	Published	200	248	264	47	8	767
4.	Accepted	136	226	258	32	11	663
5.	Pending	148	79	25	0	2	254
6.	Withdrawn	9	1	0	1	0	11
	Rejection Rate RP*	59%					36%
	Rejection Rate NPP**	72%					43%

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]

Books

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 Published in 2019–20

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, released March 2020). This new edition was expanded to include *Aztlán* essays published since 2015. The book was redesigned and the trim size increased to 7x10 to accommodate new material.

La Raza, edited by Colin Gunckel (released January 2020). This catalog for the exhibition at the Autry National Center in 2018 presents the work of *La Raza* photographers in an exploration of the visual and social connections between Los Angeles, Latin America, and the rest of the world.

Current Book Projects in Progress

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

José Montoya, by Ella Díaz (A Ver: Revisioning Art History series, volume 12; anticipated release, December 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.

Antonio Bernal: A Life in Art and Activism, edited by Charlene Villaseñor Black (anticipated release, Spring 2021) 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.

Raphael Montañez Ortiz, by Chon A. Noriega (A Ver: Revisioning Art History series, volume 13; anticipated release, Summer 2021). 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.

Books in Print

Barrio Harmonics: Chicano/Latino Music, by Steven Loza (released April 2019). A collection of essays by Loza published between 1985 and 2009.

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

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, bridging 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 counter narrative. 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. 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 second edition reprints Kristen Guzmán's and Chon A. Noriega's essays and the finding aid from the first edition, and it includes new substantial material that deepens and extends the history and analysis presented in the original volume.

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.

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.

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, 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.

The Arhoolie Foundation's Strachwitz Frontera Collection of Mexican and Mexican American Recordings (Chicano Archives, volume 6, August 2012). 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.

Floricanto en Aztlán (second edition, April 2012). 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.

L.A. Xicano (November 2011). 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 (November 2011). 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 Oscar Castillo Papers, 1995–2002 (Chicano Archives, volume 5, November 2011). 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.

Malaquías Montoya (A Ver: Revisioning Art History, volume 6, July 2011). 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.

The Latino Theatre Initiative/Center Theatre Group Papers, 1980–1996 (The Chicano Archives, volume 4, June 2011). 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.

Paths to Discovery: Autobiographies from Chicanas with Careers in Science, Mathematics, and Engineering (second printing, January 2011). Edited by Norma Cantu and originally published in 2008, 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.

Carmen Lomas Garza (A Ver: Revisioning Art History, volume 5, July 2010). 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 Mexican Museum of San Francisco Papers, 1971–2006 (The Chicano Archives, volume 3, July 2010). 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, July 2009). 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. 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, July 2009). 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 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 documents the foundation of Chicano studies, testifies to its broad disciplinary range, and explores its continuing development.

The Fire of Life: The Robert Legorreta-Cyclona Collection (The Chicano Archives, volume 2, July 2009). 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.

Con Safo: The Chicano Art Group and the Politics of South Texas (July 2009). 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 members included Mel Casas, Jose Esquivel, Rudy Treviño, and Roberto Ríos. Con Safo was at the forefront of efforts to define possibilities for Chicano art at a time when Chicano culture was largely invisible.

Yolanda M. Lopez (A Ver: Revisioning Art History, volume 2, July 2008). 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. The book 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.

The Art of Healing Latinos: Firsthand Accounts from Physicians and Other Health Advocates (January 2008). 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, bridging the gap between contemporary American medicine and the ancient traditions of Latino culture.

Gronk (A Ver: Revisioning Art History, volume 1, July 2007). The first book in the A Ver: Revisioning Art History series. In this sweeping examination of Gronk's oeuvre, Max Benavidez elucidates how the artist can cross genres, sexual categories, and ethnic barriers, yet remain true to himself. From street murals to mail art, from large-scale action painting to performance art and operatic set design, Gronk has made a lasting mark on the Chicano art movement, the punk scene, gay art, and the cultural world stage.

I Am Aztlán: The Personal Essay in Chicano Studies (July 2004). 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**).

Las Obreras: Chicana Politics of Work and Family (July 2000). 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.

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:

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

Sixteen (16) oral histories have been published:

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. DVDs are sold at institutional rates through Subcine.com. DVDs are also listed on the CSRC website: <https://www.chicano.ucla.edu/publications/dvds>

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 2019-20.

CSRC Research Report

This occasional series, available only in electronic format, was launched in March 2003. No reports were published in 2019-20.

CSRC Working Papers

This occasional series, also available only in electronic format, was launched in November 2011. No working papers were published in 2019-20.

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 2019-20.

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 2019-20.

CSRC Newsletter

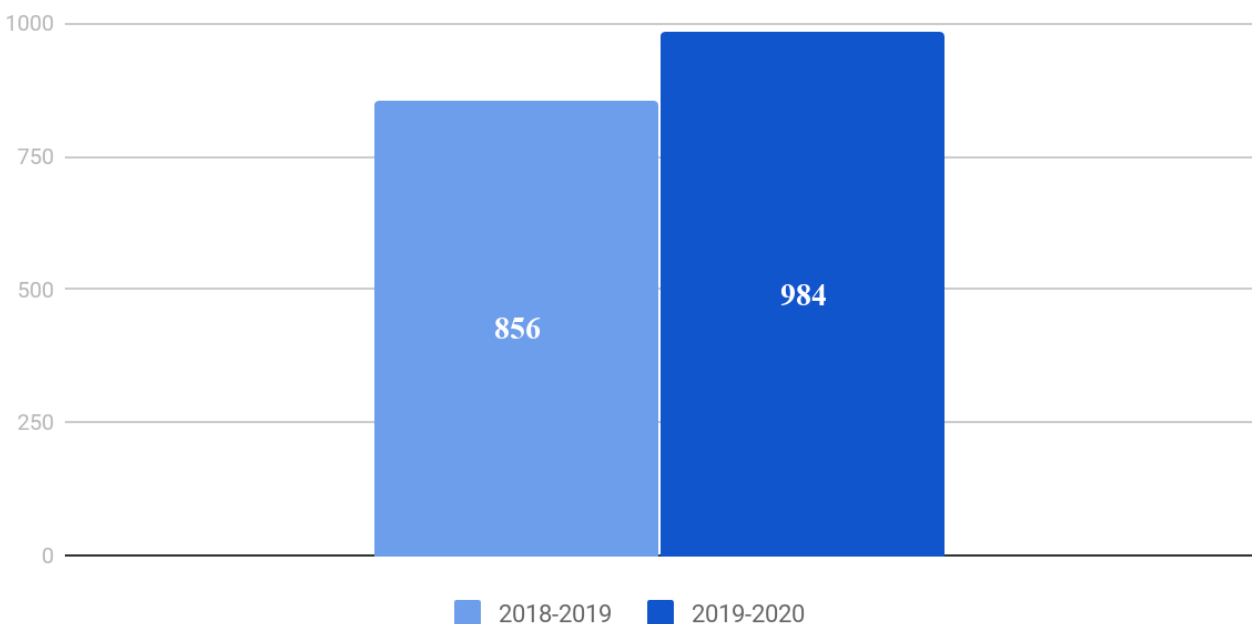
The press continued to assist with the editing and dissemination of the CSRC monthly (October–June) electronic newsletter, which remains very popular with a subscription of 4,779 people. Newsletters are also shared through social media, increasing their reach. There is a subscription link on the homepage 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 unless CSRC is a co-sponsor of an announced event.

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 community engagement coordinator, who served as its managing editor. *CSRC Post* is hosted by WordPress. Three (3) posts were published in 2019-20, which received a combined 582 views. During the 2019-20 academic year, all blog entries on *CSRC Post* received a combined 984 views. New posts are announced in the *CSRC Newsletter* and on social media. For those who subscribe to the blog, an alert for each new post is sent via their WordPress account or via email.

CSRC Post Readership

For all published posts



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 2019-20 include *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). The research project *A Ver: Revisioning Art History*, which is documenting and preserving the work of individual Latina/o artists, continued in 2019-20.

CSRC Research Projects, 2019-20

- *Critical Mission Studies at California's Crossroads*
- *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. 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. As part of this project and with support from the Terra Foundation, in 2019-20, the CSRC hosted the two-day conference "'American' Art and the Legacy of Conquest" at UCLA.

- *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. Two (2) volumes are currently in production (see **Press>Current Book Projects in Progress**).

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, Fellow, and Visiting Scholar 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 Research Grant Program
- IAC Visiting Scholars Program
- 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) Visiting Scholar and Grant Program

As one of four centers within the Institute of American Cultures (IAC), CSRC offers visiting scholar positions for external postdoctoral scholars with a home institution, and research grants for UCLA graduate students and faculty. These are awarded on a competitive basis each year. Detailed information can be found at: <https://www.iac.ucla.edu/funding/overview>

Since 2001, the CSRC has awarded 151 individual IAC grants, sixty-four (64) to faculty and eighty-six (86) to students, totaling \$486,478. 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.

IAC Faculty and Student Grants (2001-20)

	2001–15	2015-16	2016-17	2017–18	2018-19	2019-20	Total
Faculty Grants	42	3	2	2	5	3	64
Student Grants	54	4	7	6	5	5	87
Faculty Departments	26	3	2	2	6	3	
Student Departments	34	3	3	3	2	4	

Total Funds Awarded	\$317,456	\$27,499	\$28,023	\$25,000	\$30,000	\$25,000	\$486,478
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In 2019-20, CSRC awarded \$25,000 in IAC research support for projects by three UCLA faculty members, the CSRC's incoming IAC visiting scholar, and five graduate students for use in 2020-21.

IAC Faculty and Graduate Student Grants (awarded 2019-20 for use 2020-21)

	IAC Grants
Faculty Grants	3
Faculty Departments	3
Graduate Student Grants	5
Graduate Student Departments	4
Total IAC Funds Awarded	\$25,000

Departments represented: Anthropology; Chicana/o Studies; Education; English; Psychology; Spanish & Portuguese.

Awarded IAC Grants

There were twenty-two proposals submitted to the CSRC in 2019-20: four (4) from faculty, sixteen (16) from graduate students, one (1) postdoctoral scholar, and one (1) staff. These applications requested a total of (eligible and ineligible costs) \$140,239.48. 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

Tiffany Brannon	Psychology
Molly Fox	Anthropology
Marissa K. Lopez	English

IAC Visiting Scholar/Researcher

José Muñoz	Sociology
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IAC Graduate Student Grantees

Lorena Camargo Gonzalez	Education, PhD
Delaney Knorr	Anthropology, PhD
Lucia Leon	Chicana/o Studies, PhD

Gemma Repiso Puigdelliura
Fernando Villegas Rivera

Spanish and Portuguese, PhD
Chicana/o Studies, PhD

Faculty Grants: Project Descriptions

Tiffany Brannon, Assistant Professor, Psychology

Project: “Reading, Writing, and Reducing Prejudice: Leveraging Inclusive Curriculum Practices to Decrease Intergroup Bias and Backlash”

\$2,500 in IAC funds

This project seeks to explore how college and university efforts to reduce stigma and promote strengths of underrepresented groups through curricular enhancements can result in psychological inclusion among underrepresented group members in ways that are enduring and tied to resilience. These include improved academic achievement, health and well-being, and a mitigation of social disparities between these and dominant groups. This study will specifically assess intergroup attitudes among UCLA college students before and after the 2020 Presidential Election to examine whether the discourse surrounding and results of the election results in polarization and other adverse intergroup attitudes tied to contemporary U.S. politics. This is a continuation of a study Brannon has been conducting on Latinx and African American college students, for which she received an IAC research grant in the past. For this study, Brannon received support from the CSRC and the Bunche Center for a graduate student who will work as her lab manager for six months, assisting with data collection, literature review, data coding and analysis, and the development of conference presentation materials.

Molly Fox, Assistant Professor, Anthropology

Project: “How Social Adversity May Relate to Psychological Distress and Adverse Birth Outcomes in Latina Pregnant Women”

\$2,000 in IAC funds

Because Latina mothers in the US experience disproportionately high rates of adverse birth outcomes, this project seeks to explore whether social adversity may induce psychological and physiological changes in ways that ultimately lead to these outcomes. Fox will use a transdisciplinary approach to study the experiences and birth outcomes of pregnant Latinas in order to understand, additionally, how health disparities are transmitted across generations. In the proposed study, she will first examine how Latina women’s perceived social adversity relates to psychological distress at 8-16 weeks’ gestation. Perceived social adversity will be assessed in three domains: immigration-related trauma history; political victimization; and discrimination. Psychological distress will be assessed in three domains: perceived stress, state anxiety, and depression. Second, she will examine how these women’s perceived social adversity relates to adverse birth outcomes. Adverse birth outcomes will be measured in a phone interview conducted at 2-10 weeks postpartum and will specifically consider preterm birth and low birth weight, in addition to gestational age at delivery and newborn body mass index percentiles. The study cohort will be a subset of 80 women from Fox’s current NIH-funded project, the Mothers Cultural Experiences Study (MCE). The MCE study is a prospective, longitudinal study of the relationship between acculturation and gestational physiology in pregnant Latina women, but does not include the measurement or analysis of social adversity, psychological distress, or birth

outcomes. Fox hopes the results of this study will elucidate mechanisms underlying intergenerational escalation health disparity among Latinos as indicated by preterm birth and low birth weight, thereby shedding light on opportunities for early identification of at-risk individuals and new intervention strategies to mitigate the perpetuation of poor health across generations. Fox received support from the CSRC to hire an undergraduate research assistant.

Marissa K. López, Associate Professor, English

Project: “Picturing Mexican America”

\$2,000 in IAC funds

López seeks IAC support for research assistance and technical development pertaining to her ongoing project “Picturing Mexican America” (PMA), PMA is a mobile app that uses geolocation technology to display historical images of Mexican Los Angeles in the long-nineteenth century relevant to a user’s coordinates. Her goal is to illuminate the Mexican history of Los Angeles that has been otherwise erased. The app is meant to reveal the consistent, enduring presence of Latinxs in the United States via an interactive and creative digital experience. Lopez is currently finishing a yearlong Scholars & Society fellowship from the American Council of Learned Societies, during which she was in residency at the Los Angeles Public Library. During this time she began compiling and tagging archival assets at both UCLA and LAPL into a database. She also began planning the backend infrastructure for the PMA app. She now has a database of over 1,500 items including photographs, maps, and, visually rich historical documents and launched a public Instagram feed (@picturingmexicanamerica) to draw attention to the project and build an audience for the app. López received support from the CSRC to hire an undergraduate research assistant to help her comb the archives, collect material, and generate social media content, including sourcing material from the CSRC archive.

IAC Visiting Scholar: Project Description

Jose Muñoz

Associate Professor

Sociology, Cal State San Bernardino

\$4,000 in IAC funds

Project: “Navigating the Academic Field: Latino First-Gen and In-Between Identities”

Jose Muñoz, associate professor of Sociology at Cal State San Bernardino, is the 2020-21 CSRC Institute of American Cultures visiting scholar. During his fellowship year, Muñoz seeks to build on a project he participated in as a member of the American Sociological Task Force on First-Generation and Working Class Persons in Sociology. Using focus groups and online surveys, the task force compiled data over three years on sociology professors and graduate students who are the children of immigrants, as well as other academics with a history of migration in their families. Muñoz will review the Taskforce project focus group data and analyze the transcripts and open text entries on the membership survey. Additionally, the online survey collected by the Task Force in 2019 was distributed to more than 5,000 members of the ASA this past summer. Muñoz hopes to follow the analysis of transcripts by conducting 20 in-depth qualitative interviews with sociology Latina/o faculty and graduate students who stated at the end of the survey that they would be interested participating in the interview. With the research proposed

providing a fuller understanding of underrepresented minority academics in university and college settings, Muñoz plans to develop two journal manuscripts while at UCLA. The first will be based on the Taskforce data and will explore the obstacles and strategies involved in navigating graduate programs and employment by Latina/o Sociologists. In addition, he plans to begin his interviews in the fall of 2020, finish the interviews by February 2021, and begin writing a manuscript based on these interviews. The CSRC is providing Muñoz with grants funds to support his research while in residency.

Graduate Student Grants: Project Descriptions

Lorena Camargo Gonzalez

Doctoral Student

Education

Project: “A Historical Critical Race Analysis of Latinx Representation in Children’s Literature”
\$2,000 in IAC funds

Through archival research and a theoretical framework in Critical Race Theory, this project analyzes the history of Latinx Children’s Literature and seeks to answer the following research questions: 1) *How do children’s picture books help us understand the role of race and racism in socializing children?* 2) *What is the history of Latinx children’s literature engaged in issues of race and racism?* Camargo Gonzalez argues that examining document and archival data, in addition to oral histories, will illuminate the role of race and racism in the history of Latinx children’s literature. This research contributes to debates in the field of education and ethnic studies that seek to understand and identify how race, racism, gender, social economic status, immigration, language and images of Latinx people are portrayed in children’s books today. Finally, this project seeks to highlight the way we understand identity development for young children through literature, and hopefully will inform the development of social justice education and ethnic studies curriculum for K-12 teachers. For the archival research component of this project, Camargo Gonzalez requested funding to travel to an examine the Council for Interracial Books for Children-Director Files at the Schomburg Center for Research on Black Culture at the New York Public Library (the CIBC created curricula on the analysis of Chicanx materials during the 1960’s-1980’s); the Bay Area Radical Teacher’s Organizing Collective Records at the San Francisco History Center (this collective was also active during the 1960s and involved in anti-racist and anti-sexist curriculum for children of color, including Chicanx representations); and a visit to the Cooperative Children’s Book Center at the University of Wisconsin, Madison, where in addition examining data on books published by people of color, she will also interview the center director.

Delaney Knorr

Doctoral Student

Anthropology

Project: “Experiences of Adult Mother-Daughter Relationships During Daughters’ First Pregnancy: A Study of Culture, Family, and Mental Health”

\$2,500 in IAC funds

Part of a larger dissertation project focusing on mother-daughter relationships of pregnant

women and health disparities in mothers and their children, this study seeks to examine Latinas living in Los Angeles and uses four lines of investigation: (1) *How do mothers buffer against or exacerbate their pregnant daughter's levels of anxiety, stress, and depression (self-reported)*; (2) *the cultural expectations or conflicts that emerge as these women start their own families*; (3) *the expectation and receipt of social and material support through pregnancy, labor, and early motherhood*; and (4) *the intergenerational knowledge transfer surrounding pregnancy from the pregnant women's mothers versus other women they know*. Through her research, Knorr hopes to provide an in-depth look at the ethnic experience of pregnant Latinas in L.A. with regard to their interaction with family, health care, and socio-cultural stress. She will execute her study through a mixed-methods approach using (1) focus groups, (2) ethnographic interviews, and (3) quantitative surveys.

Lucia Leon

Doctoral Candidate

Chicana/o Studies

Project: "Love and Legalization: Latino Undocumented Young Adults in Los Angeles"

\$4,500 in IAC funds; \$2,500 in support from the Tamar Diana Wilson Fund

Building on Leon's master's thesis that drew from 12 in-depth interviews and participant observation from 2016-2017, this dissertation project asks 1) *How do race, gender, and sexuality interact in the legalization process for Latina/o undocumented young adults?* 2) *Given the high stakes and the technicalities of the law, how does the process inform their legal consciousness about legalization?* To answer these questions, Leon proposes to conduct 50 in-depth interviews with Latina/o undocumented migrants (35 Mexican, 15 Central American) combined with ethnographic fieldwork in Los Angeles. Interviews will focus on the experiences of 35 heterosexual migrants and 15 LGBTQ migrants at various stages of the legalization process. To more holistically understand legalization as a legal process, data will also be collected from interviews with attorneys and participant observation at immigration clinics and law firms. Preliminary findings show how differential treatment leads to additional burdens, particularly for migrants with higher markers of foreignness such as darker skin tone, phenotypes, English proficiency, and migrants who diverged from racialized, gendered and heteronormative hierarchies of immigration law. This project contributes to the field of ethnic studies, Chicana/o Studies, and the study of migration as it aims to decenter Latino undocumented young adults as a heterogeneous ethnic group by examining how discrete, yet intersecting markers of race, gender and sexuality interact to shape their legalization experiences. Moreover, previous work on family reunification policies and practices has mainly focused on the experiences of heterosexual mixed-status Latino families. This project furthers that inquiry by investigating same-sex marriage as a legalization pathway for Latina/o families, a recent legal reality since the repeal of the 2015 Defense Against Marriage Act. Findings will therefore inform policy recommendations acknowledging the complexities of same-sex marriage as a newly emerging pathway for Latino LGBTQ families to legally claim family reunification. Findings can inform policy recommendations acknowledging the complexities of Latino families' experiences regarding legalization in the current political climate.

Gemma Repiso Puigdelliura

Doctoral Student

Spanish and Portuguese

Project: “Empty Onset Repair Strategies in Spanish Heritage Speakers”

\$1,000 in IAC funds

Defining a “heritage language” as a socio-politically minority language acquired as a first language simultaneously or sequentially with a majority language, this study seeks to examine the ways in which cross-linguistic (Spanish-English) influence affects Spanish heritage speakers’ linguistic abilities. Part of a dissertation project that examines the phonology (oral abilities) of heritage speakers and engages a current debate on the development of heritage grammars, this project seeks to determine whether child and adult Spanish heritage speakers employ the same strategies to “connect” speech as Spanish native speakers. If they do not, the study seeks to pinpoint why. Puigdeliura requested IAC funds to travel to two cities in Mexico for her study, in addition to enlisting participants in Los Angeles. Participants will be adult Spanish heritage and English speakers in L.A., adult native Spanish speakers in Mexico City, and caregivers of native Spanish-speaking children in Mexico.

Fernando Villegas Rivera

Doctoral Student

Chicana/o Studies

Project: “Politics of Sanctuary and Politics of Hate in North America: A transnational and Comparative Analysis of Pro-migrant and Anti-migrant Policies and Practices in Mexico and the United States”

\$4,500 in IAC funds; \$2,500 in support from the Tamar Diana Wilson Fund

While there is necessary academic attention to anti-migrant and exclusionary policies in the U.S. and Mexico, this dissertation project examines *pro-migrant* policies taking place at the local level in the U.S. and in Mexico, and argues these policies are an outcome of multi-scalar processes from both Global North and Global South actors cooperating simultaneously at the transnational, domestic and local levels. To reveal this, Villegas Rivera seeks to examine migrant governance in three cities: Los Angeles, Mexico City, and Tijuana. Although it has not passed pro-migrant legislation, Villegas Rivera identifies Tijuana as one of the main battlegrounds for pro-migrant organizations fighting for migrants’ rights bi-nationally. He seeks to show the ways in which local government officials cooperate at different scales with a wide range of civil society organizations including migrant-led organizations and religious NGOs. To analyze effective cooperation between subnational state officials and civil society actors focusing on migrant rights, Villegas Rivera will examine two religious organizations that are working actively and transnationally to provide sanctuary for migrants in Mexico and the U.S.: the Matthew 25 Movement network and the Scalabrinians International Migration Network (SIMN). To answer why there has been a successful emergence of pro-migrant policies and practices, he will collect contextual data including public perception on unauthorized migration, density of immigrant-related protests, ideological and partisan inclinations of local governments, all of which play an important role in the passage of pro-migrant policies. Among so much else, this project has the potential to change the thinking that one must choose, policy-wise, between supporting inclusion for migrants and the redistribution of resources to underprivileged local citizens.

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 2019-20, the IUPLR-Mellon dissertation-completion fellowship at the CSRC was offered to two UCLA doctoral candidates:

- Alana de Hinojosa (Chicana/o studies)
Dissertation: “Unruly Terrains of Struggle: The Contested & Unresolved Spaces of the Chamizal Land Dispute”
De Hinojosa’s dissertation analyzes the contested and unresolved terrains of the century-long Chamizal Dispute (1864-1964). The Chamizal Dispute was a territorial conflict between the U.S. and Mexico that resulted from a meandering Río Grande that refused to stay “in its place.” For her study, Alana utilizes archival research, ethnographic fieldwork, oral histories, and arts-based inquiries firmly in the humanities tradition. She argues that her interdisciplinary and multi-modal study ultimately demonstrates “that el Chamizal geographically takes places across layers of subaltern displacement, dispossession, and disempowerment.”
- Rosanna Simons (Chicana/o studies)

Dissertation: “Choreographed Migrations: Refusing Settler Surveillance, Performing Recognition”

Simons’s examines contemporary state surveillance against Latinx migrants in the United States and discusses this in relationship to work of queer migrant artists whose performances, sculptures, and videos “conjure pathways to protection, freedom of movement, and joy.” Using visual and sonic analyses as well as qualitative interviews, participant observations, community-engaged performance collaborations, and archival research, Simons interprets the work of six migrant artists who, through their practice, expose the risk of official documentation. The artists are Alma Leiva (Honduras), Beatriz Cortez (El Salvador), José Torres-Tama (Ecuador), Los Jornaleros del Norte (Mexico), Yosimar Reyes (Mexico), and Alan Pelaez Lopez (Mexico).

Other CSRC Grant Programs utilized in 2019-20

- **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 2019-20, the fund supported GSEIS and Latin American studies graduate student Sara Corona to help process the Sal Castro Collection.
- **Guillermo Hernandez Memorial Fund (Spanish-language culture)**
The Guillermo Hernandez Memorial Fund was established in 2006 to support student research of Spanish-language culture in the US. In 2019-20, the fund supported research conducted by ethnomusicology doctoral candidate David Casteñeda and Chicana/o studies master’s student Erika Hirugami.
- **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 **Library and Archive > Archival Projects**). Other projects have included courses on Spanish-language songwriting, an oral history initiative, development of other collections related to the history of Latin music in Los Angeles, a postdoctoral fellowship (with joint support through the IAC), and a book publication, *The Arhoolie Foundation’s Strachwitz Frontera Collection of Mexican and Mexican American Music* (CSRC Press, 2012). In 2019-20, the fund provided support for editorial work on the collection’s website: <http://frontera.library.ucla.edu/>
- **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 2019-20, the fund supported a graduate student researcher on the “L.A. Speaks” 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 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.

Visiting Scholars

Since 2001, the CSRC has hosted over 115 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

	2001–15	2015-16	2016-17	2017-18	2018-19	2019-20	Total
Fellows and Visiting Scholars	90	6	7	5	6	3	117
Departments	26	6	6	5	6	1	
Institutions	51	6	7	3	5	1	

Home Departments: American Studies, Anthropology, Art, Art & Architecture, 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, History of Art and Architecture, 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 Pittsburgh, University of Texas, El Paso, University of Tokyo, University of Wisconsin, University of Zaragoza (Spain), USC, Willamette University, and Williams College.

Visiting Scholars, 2019-20

Deborah Cullen-Morales, PhD (CSRC Research Scholar)

Independent Curator and Scholar

Deborah Cullen-Morales is a 2019-20 CSRC research scholar. Her current research focuses on the recent and lifetime work of Raphael Montañez Ortiz (b. 1934, artist and founder of El Museo del Barrio, New York), whose papers are located at the CSRC. Cullen was director of curatorial programs at El Museo del Barrio, where she worked for over fifteen years. Among her many projects there, she engaged closely with the contributions of Montañez Ortiz. She curated *Arte ≠ Vida: Actions by Artists of the Americas 1960-2000* (2008) and edited its related anthology. She also curated *Retro/Active: The Work of Rafael Ferrer* (2010) and authored the Rafael Ferrer, volume 7 in the *A Ver: Revisioning Art History* series from CSRC Press. Over the past decade, Cullen has contributed to *Curaduría de Latinoamérica. 20 entrevistas a quienes cambiaron el arte contemporáneo* (forthcoming 2020, CENDEAC, Spain); *Archivos fuera de lugar 2. Desbordes discursivos, expositivos y autorales del documento*, (MUAC y Ex Teresa Arte Actual, México DF, 2019); *The Art Museums of Latin America: Structuring Representation* (Routledge, 2017); *Laura Aguilar: Show and Tell* (CSRC Press and VPAM, 2017); *Marisol: A Retrospective* (Memphis Brooks Museum of Art & Marquand Press, 2014), *Sociales: Débora Arango Llega Hoy* (MAM-Medellín & MOLAA, 2012); *Asco: The Elite of the Obscure*, (LACMA & Williams College Art Gallery, 2011), and co-edited *Caribbean: Art at the Crossroads of the World* (2012, Yale University Press). She has been a recipient of an Emily Hall Tremain Exhibition Award, Center for Curatorial Leadership fellowship, J. Paul Getty Curatorial Research Fellowship, and a Faith Ringgold “Anyone Can Fly” Foundation Professional Scholars Grant.

Cecilia Fajardo-Hill, PhD (CSRC Research Scholar)

Independent Curator and Scholar

Cecilia Fajardo-Hill is an independent curator and art historian and a 2019-20 CSRC research scholar. Her current research project is *Xican-a.o.x. Body*, a forthcoming multidisciplinary

touring 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. *Xican-a.o.x. Body* is curated by Fajardo-Hill with Gilbert Vicario and Marissa del Toro, and organized by American Federation of Arts and the Phoenix Art Museum. The exhibition will open in May 2021. In spring 2020 Fajardo-Hill will be a visiting lecturer and Fellowship Visiting Research Scholar in the Program in Latin American Studies (PLAS) at Princeton University.

Jennifer Josten, PhD

Associate Professor of History of Art and Architecture, University of Pittsburgh

Jennifer Josten is the 2019-20 CSRC Institute of American Cultures visiting scholar. Jennifer is associate professor of history of art and architecture at the University of Pittsburgh, where she holds a secondary appointment in Hispanic languages and literatures and is a core faculty member of the Center for Latin American Studies. Her research and teaching interests focus on the art and architecture of Greater Mexico and Latin America, transnational artist-based networks of the Cold War era, and the presence of the pre-Columbian past in modern and contemporary art and design. She is the author of *Mathias Goeritz: Modernist Art and Architecture in Cold War Mexico* (Yale University Press, 2018), and she has contributed essays to exhibition catalogs such as *Pop América: 1965–1975* (Nasher Museum of Art & McNay Art Museum, 2018) and *Found in Translation: Design in California and Mexico, 1915–1985* (LACMA, 2017). During her fellowship year, Josten will research and write two chapters for her current book project on networks of artists in California, Mexico, and Cuba whose work embraced graphic and environmental design during the late 1960s. One chapter will explore David Botello's and Johnny Gonzalez's visionary designs for sculptural monuments for East Los Angeles, and the other will focus on antiwar posters designed by Rupert García, Malaquías Montoya, Alfredo Rostgaard, and others.

VIII. FACILITIES

The CSRC has been assigned twenty-three (23) rooms (5,524 sq. ft.). Of those, sixteen (16) are offices (3,106 sq. ft.) shared by staff members, student workers, and visiting scholars.

ROOM	SF	STAFF	PURPOSE
126	241	Rebecca Frazier	Senior Editor
130	393	Heather Birdsall	Graduate Assistant, CSRC Press
		Kevin Cruz Amaya	Graduate Assistant, CSRC Press
132	225	Project Researchers	Research
144	1590	Xaviera Flores	Librarian/Archivist
		Zaira Bernal	Undergraduate Assistant
		Sara Corona	Graduate Researcher
		Chantel Diaz	Graduate Researcher
		Leslie Gutierrez	Graduate Researcher
		Jackie Lopez	Undergraduate Assistant
		Jason Lowder	Part-Time Library Staff
		Grace Muñoz	Graduate Researcher
		Gaby Rodriguez-Gomez	Graduate Researcher
		Nicole Ucedo	Graduate Researcher
179A	160	N/A	Archival Storage
179	312	N/A	Conference Room
180	154	N/A	Archival Storage/Processing

181	151	N/A	Publications Fulfillment
183	147	Darling Sianez	Business Manager
		Ariadna Hoyos	Business Assistant
184	40	N/A	Storage
185	159	Nicole Ucedo	Graduate Researcher
186	151	Douglas Johnson	Archives Specialist
188	147	Douglas Johnson	Collections Processing
190	44	N/A	Kitchen
192	176	Carlos Haro	Visiting Scholar
		Celia Lacayo	Lecturer
193	381	Michael Aguilar	Community Engagement Coordinator
193A	119	Rebecca Epstein	Assistant Director
193B	175	Charlene Villasenor Black	Associate Director
194	156	Elvia Vargas	IT Support
196	75	N/A	Copier/Supplies
198	149	Jennifer Josten	IAC Visiting Scholar
199	182	Chon Noriega	Director
B02	197	N/A	Publications Storage

TOTAL

23 5,524

Office Space

16 3,106 (excluding Library, conference room, and storage space)

APPENDICES

- A. Media Coverage, 2019-20
- B. CSRC Press: *Aztlán* Tables of Contents, Vol. 44.2 (Fall 2019) and Vol. 45.1 (Spring 2020)
- C. CSRC Accounts, 2019-20

Appendix A

Media Coverage, 2019-2020

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

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

(In reverse chronological order)

1. “UCLA Introduces Steps to Create a More Inclusive Environment for Black Bruins”

In a statement published June 30, 2020, Chancellor Gene D. Block and Executive Vice-Chancellor and Provost Emily A. Carter announced new steps that UCLA will take to support Black students at UCLA. The CSRC, along with the other ethnic studies research centers within the Institute of American Cultures, was named as one of the university units that will be bolstered in these efforts.

UCLA Newsroom, June 30, 2020

2. “A Driving Force: The Past and Future of Latinx Voters”

A book review of *The Hispanic Republican: The Shaping of an American Identity, from Nixon to Trump* (Ecco Press, 2020) by Geraldo Cadava and *The Rise of the Latino Vote: A History* (Harvard University Press, 2020) by Benjamin Francis-Fallon cited the authors' use of the CSRC Library's archive, which the reviewer called an otherwise “underutilized” resource.

The Nation, June 30, 2020

3. “Rise Up: Images of Bruin Resiliency During Covid-19”

UCLA Newsroom published a photo essay of Bruins demonstrating their resiliency during the pandemic. Offering their personal experiences were LeighAnna Hidalgo, CSRC IUPLR-Mellon dissertation fellow; Moctesuma Esparza, CSRC collections donor and UCLA alum; Kristy Guevara-Flanagan, member of the CSRC faculty advisory committee; and Darling Sianez, CSRC business manager.

UCLA Newsroom, June 22, 2020

4. “These Students Have Earned Their Degrees in Building Equity”

UCLA Newsroom published a piece highlighting four students from the class of 2020 with ties to UCLA's four ethnic studies centers and their related academic departments. CSRC graduate student researcher is included in the piece, who recently received her MA in Latin American Studies and MLIS in Information Studies at UCLA.

UCLA Newsroom, June 12, 2020

5. “Recognizing the History Behind the Bernal House”

The Fullerton Observer published a piece examining this history of the Bernal house. The report “Doss V. Bernal: Ending Mexican Apartheid in Orange County,” written by UCLA professor Robert Chao Romero and published by the CSRC, is cited in the piece.

The Fullerton Observer, June 11, 2020

6. “Faculty Leaders Voice their Support for Those Fighting to End State Violence Against People of Color”

UCLA Newsroom published a statement written by UCLA faculty that calls for the end of state violence against Black, Indigenous, Latinx, and Asian peoples. CSRC director Chon A. Noriega is a co-signer of the statement.

UCLA Newsroom, June 5, 2020

7. “Chicano Studies Research Center Press Wins Award for Museum Exhibition Book”

UCLA Newsroom highlighted the gold medal in the U.S. History category awarded to the exhibition catalog *La Raza* by the Independent Publisher Book Awards. Published by the CSRC Press, the catalog accompanied the exhibition *La Raza* at the Autry Museum of the American West, which was presented by the Autry in collaboration with the CSRC.

UCLA Newsroom, May 29, 2020

8. “UCLA In the News May 11, 2020”

UCLA Newsroom’s “Daily Roundup” summarized an article published in *Hyperallergic* about the grant recently received by the CSRC from the National Endowment for the Humanities.

UCLA Newsroom, May 11, 2020

9. “UCLA’s Chicano Studies Research Center Adds Huge Archive to Highlight Faith & Spirituality”

The website *Remezcla* featured an article about the grant recently received by the CSRC from the National Endowment for the Humanities. The article includes a photograph from the CSRC’s La Raza Photograph Collection. The grant will support a three-year project that will examine the role of faith, spirituality, and religion in Mexican American culture.

Remezcla, May 11, 2020

10. “Natural History Museum Layoffs, Smithsonian Construction Workers Contract Coronavirus, and More: Morning Links from May 7, 2020”

ARTnews summarized an article published in *Hyperallergic* about the grant recently received by the CSRC from the National Endowment for the Humanities.

ARTnews, May 7, 2020

11. “Hyperallergic: The Latest”

Hyperallergic’s weekly news roundup highlighted its article about the grant recently received by the CSRC from the National Endowment for the Humanities.

Hyperallergic, May 7, 2020

12. “Preserving Crucial Moments of Mexican American Religious History”

Hyperallergic reported on the grant recently received by the CSRC from the National Endowment for the Humanities. The piece includes images from the CSRC’s Oscar R. Castillo

Photograph Collection and La Raza Photograph Collection. The grant will support a three-year project that will examine the role of faith, spirituality, and religion in Mexican American culture. *Hyperallergic*, May 6, 2020

13. “Andrew W. Mellon Foundation Selects New Program Officer for Arts and Culture (Transitions)”

The Chronicle of Philanthropy highlighted Deborah Cullen-Morales’s appointment to program officer at the Andrew W. Mellon Foundation and noted her former position as a research scholar at the CSRC.

The Chronicle of Philanthropy, May 1, 2020

14. “Deborah Cullen-Morales Appointed New Program Officer at The Andrew W. Mellon Foundation”

The Andrew W. Mellon Foundation announced the appointment of Deborah Cullen-Morales as the foundation’s new program officer for arts and cultural heritage. Cullen-Morales is the author of the monograph *Rafael Ferrer*, a contributor to the exhibition catalog *Laura Aguilar: Show and Tell*, and a 2019–20 CSRC research scholar.

The Andrew W. Mellon Foundation website, April 28, 2020

Reprint: Philanthropy Women website, April 28, 2020

Reprint: PR Newswire, April 28, 2020

Reprint: Yahoo! Finance, April 28, 2020

15. “Laura Aguilar’s Lasting Legacy: How the World Caught Up to the Pioneering Photographer”

CSRC associate director Charlene Villaseñor Black is quoted in this *ARTnews* story about the works of late Chicana artist Laura Aguilar. The retrospective exhibition *Laura Aguilar: Show and Tell*, which opened in 2017 at the Vincent Price Art Museum in collaboration with the CSRC, is also mentioned in the piece.

ARTnews, April 24, 2020

16. “Mexican American Religious Life will be Preserved in UCLA Archive Collection”

Religion News Service highlighted a grant recently received by the CSRC from the National Endowment for the Humanities. The grant will support a three-year project that will examine the role of faith, spirituality, and religion in Mexican American culture. The CSRC will process recently acquired collections, reprocess legacy collections, and digitally preserve materials consisting of nearly 250 linear feet of documents, 125 audio recordings, and more than 14,000 photographs and slides.

Religion News Service, April 14, 2020

Reprint: *Sight Magazine*, April 15, 2020

Reprint: *National Catholic Reporter*, April 15, 2020

Reprint: *The Oakland Press*, May 4, 2020

17. “Chicano Studies Research Center to Preserve Mexican American Religious Collections”

UCLA Newsroom highlighted a grant recently received by the CSRC from the National Endowment for the Humanities. The grant will support a three-year project that will examine the role of faith, spirituality, and religion in Mexican American culture.

UCLA Newsroom, April 10, 2020

18. “NEH Grants \$22.2 Million for 224 Humanities Projects Nationwide, Some in SoCal”

This article on MyNewsLA.com announced various National Endowment for the Humanities grant recipients from Southern California, including the CSRC. The CSRC’s grant will support a three-year project that will examine the role of faith, spirituality, and religion in Mexican American culture.

MyNewsLA.com, April 7, 2020

19. “‘Let Your Light Shine’—Lupe Anguiano: Lifelong Activist”

CSRC collections donor Lupe Anguiano was featured in this piece in the *Ventura County Reporter* that celebrated her birthday and life achievements. The CSRC holds the Lupe Anguiano Papers, which contains papers, photographs, printed materials, and ephemera related to Anguiano's personal and professional life. Author Debora Wright drew extensively from this collection to write the biography *Uncompromised: The Lupe Anguiano Story*.

Ventura County Reporter, March 11, 2020

20. “Gustavo Arellano’s Weekly, Canto XCVIII: Latino Consumer, Heal Thyself”

Included in Gustavo Arellano’s weekly newsletter was a recap of his visit to the CSRC for the book talk and archival donation with Mario T. García. García presented his book, *Father Luis Olivares, a Biography: Faith Politics and the Origins of the Sanctuary Movement in Los Angeles* (UNC Press, 2018), and donated an oral history collection which includes interviews he performed with Chicano activist Raul Ruiz.

Gustavo Arellano’s Weekly, February 23, 2020

21. “Central Americans Have Long Migrated North. Today, Their Studies are Getting Their Due”

The *Los Angeles Times* featured an article on Central American Studies at UCLA, and the recent conference “Central American Migration to Mexico and the United States.” The conference was co-organized by the CSRC and made possible through a generous gift from Tamar Diana Wilson.

Los Angeles Times, February 19, 2020

22. “Painter Shizu Saldamando Puts a Face to L.A.’S Latinx Art and Punk Scenes”

The *Los Angeles Times* featured a piece on L.A. artist Shizu Saldamando and her solo exhibition *L.A. Intersections*, currently on view at Oxy Arts. Saldamando was noted as rising to prominence in the exhibition *Phantom Sightings: Art After the Chicano Movement* at the Los Angeles County Museum, which was organized by curators Rita Gonzales, Howard Fox, and CSRC director Chon A. Noriega.

Los Angeles Times, February 18, 2020

23. “EN VIDEO. El arte latino independiente brilla en la nueva edición del LA Art Show”

The *Los Angeles Times* highlighted the DIVERSEartLA portion of this year’s LA Art Show, which included an installation by L.A.-based artist Gronk, who was interviewed for the piece. The installation, *Pyramids*, was co-presented by the CSRC. A YouTube video accompanies the article.

Los Angeles Times, February 7, 2020

24. “Arts Professor’s Anthology Named One of ‘Best Art Books of the Decade’”

UC Santa Cruz Newcenter highlighted *Chicano and Chicana Art: A Critical Anthology* as recently being named of the “Best Art Books of the Decade” by *ArtNews*. The anthology is edited by Jennifer González C. Ondine Chavoya, Terezita Romo, and CSRC director Chon A. Noriega.

UC Santa Cruz Newscenter, January 8, 2020

25. “Economics of Art and Avocados: Carmen Argote Transplants the World to the New Museum in New York”

ARTnews featured an article on artist Carmen Argote, whose work is currently on view at the New Museum, New York. The article mentions Argote’s *720 Sq. Ft.: Household Mutation-Part B* (2010), which was part of the CSRC-organized exhibition *Home—So Different, So Appealing* at LACMA in 2017.

ARTnews, January 3, 2020

26. “The Best Art Shows of the Decade”

Pacific Standard Time: LA/LA, the third iteration of a Getty-funded initiative engaging arts institutions across Southern California, was listed as one of the most important art exhibitions of the decade by *Hyperallergic*. For the exhibition, the CSRC organized *Home – So Different, So Appealing*, partnered on *LA RAZA* and *Laura Aguilar: Show and Tell*, and lent materials to five additional exhibitions, including *Axis Mundo: Queer Networks in Chicano L.A.* and *Mundos Alternos: Art and Science Fiction in the Americas*. Two of these exhibitions are cited in the piece.

Hyperallergic, December 23, 2019

27. “The Most Important Art Exhibitions of the 2010s”

Pacific Standard Time, a Getty-funded initiative engaging arts institutions across Southern California, was listed as the most important art exhibition of the 2010s by *ARTnews*. For the inaugural PST in 2011, the CSRC organized *L.A. Xicano*, a set of five interrelated exhibitions on Chicano art, and lent materials for the exhibition *Asco: Elite of the Obscure, A Retrospective, 1971–1987*. For PST: LA/LA in 2017, the CSRC organized *Home – So Different, So Appealing*, partnered on *LA RAZA* and *Laura Aguilar: Show and Tell*, and lent materials to five additional exhibitions, including *Axis Mundo: Queer Networks in Chicano L.A.* and *Mundos Alternos: Art and Science Fiction in the Americas*. Five of these exhibitions are cited in the piece.

ARTnews, December 17, 2019

28. “Inaugural Gala”

In a catalogue of its exhibitions and programming in 2018-19, the 18th Street Arts Center in Santa Monica noted its inaugural gala in May 2019 where Rita Gonzalez, head curator of contemporary art at LACMA and former CSRC arts project coordinator, was honored “for her contributions to scholarship and visibility for Los Angeles artists.” CSRC director Chon A. Noriega introduced Gonzalez at the award ceremony.

18th Street Arts Center, 2018-19 (December 2019)

29. “Ethnic Studies Forum Examines Model Minorities and School Segregation”

The *Daily Bruin* featured a story on the Institute of American Cultures's Fall Forum, where the 2019–20 IAC visiting researchers and scholars from UCLA's four ethnic studies centers discussed their research. Jennifer Josten, this year's IAC visiting scholar at the CSRC and associate professor in the department of history of art and architecture at the University of Pittsburgh, discussed her research on revolutionary posters made in Cuba after 1959.

Daily Bruin, November 21, 2019

30. “Pioneering Gay, Chicano Author John Rechy to Receive UCLA Medal”

UCLA Newsroom featured a story on author John Rechy receiving the UCLA Medal, the university's highest honor. The story includes CSRC footage of Rechy in conversation with UCLA professor Héctor Calderón in Calderón's 2013 class on Chicana and Chicano narrative literature.

UCLA Newsroom, October 23, 2019

31. “10 Mold-Breaking Ideas on the Concept of Justice”

The UCLA School of the Arts and Architecture is holding a series of conversations called 10 Questions: Centennial Edition as part of UCLA's centennial celebration. Published on the KCET website, the question for October 18, “What is Justice?,” included an image from the CSRC's *La Raza* Photograph Collection.

KCET website, October 18, 2019

32. “UCLA Professor of Spanish and Portuguese, Héctor Calderón Latest Book Wins Awards”

The UCLA College of the Humanities website announced that *The Aztlán Mexican Studies Reader, 1974–2016*, published by CSRC Press, won two 2019 International Latino Book Awards: first place in the Best Academic Themed Book category, and second place in the Best Latino Focused Nonfiction Book—English category.

UCLA College of the Humanities website, October 14, 2019

33. “10 Thoughtful Things About Knowledge”

The UCLA School of the Arts and Architecture is holding a series of conversations called 10 Questions: Centennial Edition as part of UCLA's centennial celebration. Published on the KCET website, the question for October 11 was “What is Knowledge?” The piece included an image

from CSRC collections of Roberto Chavez's mural *The Path to Knowledge and the False University* (1974).

KCET website, October 11, 2019

34. "First UCLA Centennial Initiative Honors Alumni Who Have Fought For Social Justice"

UCLA Newsroom featured a piece on the opening of the *UCLA: Our Stories, Our Impact* exhibition in the Kerckhoff Art Gallery. The multimedia exhibition features the stories of present and former Bruins who have advanced and shaped social justice movements. The project is led by the Institute for Research on Labor and Employment, the Labor Center, and the Chancellor's Advisory Council on Immigration Policy, in partnership with the Institute of American Cultures, the American Indian Studies Center, the Asian American Studies Center, the Bunche Center for African American Studies, and the CSRC.

UCLA Newsroom, October 3, 2019

35. "Celebs and Activists Are Campaigning to Build Latino Museum in D.C."

A piece published on the *HipLatina* website discussed the recent campaign by celebrities and activists to build a Latino museum in Washington, D.C. Findings from the 2018 report *Invisible No More* by the CSRC and the Latino Policy and Politics Initiative are referenced to demonstrate the need for the inclusion of Latinos in arts and cultural institutions. CSRC director Chon A. Noriega is quoted.

HipLatina.com, August 30, 2019

36. "Art Exhibition Forces Viewers to Confront Invisible Laborers"

CuratorLove founder and UCLA alumna Erika Hirugami was interviewed for a piece on the exhibition *On Their Backs: Latinx Labor in the US*, on view at Fellows of Contemporary Art through September 6. The exhibition was organized in partnership with the CSRC.

UCLA Newsroom, August 26, 2019

37. "Commentary: Targeted in El Paso, Vilified by Trump. Why the Latino Culture Vacuum is Dangerous"

Alex Nogales, Harry Gamboa Jr., and Carmen Argote were quoted in a piece in the *Los Angeles Times* regarding the representation of Latinos. Nogales is cofounder of the National Hispanic Media Coalition, a CSRC community partner, and a Bruin; Gamboa is an artist whose work was featured in L.A. Xicano (2011–12), a set of exhibitions organized by the CSRC; Argote, also a Bruin, is an artist whose work was shown in the CSRC-organized exhibition *Home—So Different, So Appealing* (2017–18).

Los Angeles Times, August 15, 2019

38. "The Value of Media Studies Approaches for the Evaluation of Entertainment Education: A Case Study of 'East Los High'"

An article written by Grace Kim, MPH and CSRC director Chon A. Noriega, PhD, MA for *Health Education & Behavior* was included on the *Sage Journals* website.

Sage Journals, August 6, 2019

39. “Veronica Alvarez Appointed as Director of CalArts Community Arts Partnership”

The *Santa Clarita Valley Proclaimer* announced the recent appointment of former CSRC consultant Veronica Alvarez as director of the CalArts Community Arts Partnership. Alvarez served as an educational consultant at the CSRC, where she helped develop teacher guides for the *A Ver* series.

The Santa Clarita Valley Proclaimer, July 20, 2019

40. “Making Change”

UCLA Magazine featured an article on UCLA’s Centennial Celebration Initiatives, which include the exhibition *UCLA: Our Stories, Our Impact*. The exhibition is a joint production of the Institute for Research on Labor and Employment, the Labor Center, and the Chancellor’s Advisory Council on Immigration Policy, in partnership with the American Indian Studies Center, the Asian American Studies Center, the Ralph J. Bunche Center for African American Studies, and the CSRC.

UCLA Magazine, July 01, 2019

<https://newsroom.ucla.edu/stories/these-students-have-earned-their-degrees-in-building-equity>

These students have earned their degrees in building equity

Jessica Wolf | June 12, 2020



[Students + Campus](#)

The four centers comprising UCLA's [Institute of American Cultures](#) were founded in 1969, as a direct response to walkouts and protests over access to education from communities of color over the course of 1968.

Over the last 50 years, staff, faculty and students affiliated with the [American Indian Studies Center](#), the [Asian American Studies Center](#), the [Chicano Studies Research Center](#) and the [Ralph J. Bunche Center for African American Studies](#), have sought to create opportunities, share knowledge and conduct research that broadens academic pipelines for students of color and inspires public policy and programs that will improve lives and increase access to systems of success for all.

Their work is more resonant than ever, as huge swaths of the country have rallied around the cause of racial and social justice in the wake of protests against police brutality. Meanwhile, response to the COVID-19 pandemic has exacerbated structural inequalities resulting in a disproportionate share of the health, economic, emotional and social impacts afflicting communities of color.

We celebrate four students from the class of 2020 with ties to these important centers and their related academic departments. They leave behind a welcome imprint of their creativity, scholarship and experiences, and carry with them a potential for impact on the world of academia, their personal communities, and the shape of our future systems.

Omar Abdulkarim: A ‘research nerd’ with a focus on diversity in higher education



Joey Caroni/UCLA
Omar Abdulkarim

Omar Abdulkarim always had a head for math and science, so he originally planned to pursue a degree in chemical engineering. But as a young student at Santa Monica College, he discovered his passion for sociology.

“My brother convinced me to take that first class, and I still keep in touch with the professor,” said Abdulkarim, who is graduating with double major in sociology and African American Studies.

While at UCLA, Abdulkarim was awarded an undergraduate research fellowship from the [Bunche Center](#), which provides grants for students to work on faculty-led projects to study the conditions of Black life.

Through this program Abdulkarim worked with Karida Brown, professor of African American studies and sociology, conducting research for a forthcoming book on race and segregation in

education in the 20th century. His research was centered on analyzing the role Hampton University, a private Historically Black College and University in Virginia, played in constructing and forming Black education during that time period. Through archival data, the project looks at how Hampton was able to build schools, develop curriculum, and hire the administration of Black schools throughout the world. These were largely formulated as trade schools.

“I never thought I would be a nerd for research,” he said. “But I’ve grown to love it and I look forward to doing more.”

Abdulkarim traveled to Hampton to visit libraries and pull documents related to the project, which made him feel even more passionate about the work.

“A lot of the files I pulled, the archivists told me that I was the first to ask for them,” he said. “This is information that has never been talked about.”

Part of Abdulkarim’s original spring quarter plan was to travel to Emory University in Atlanta to present early findings from his work. He looked forward to that; Emory is atop his list of possible graduate schools.

The pandemic scuttled that plan, along with others for his previously planned gap year. Abdulkarim had anticipated (and purchased tickets for) a year of travel, hitting spots in the United States and Europe as well as visiting extended family in Toronto and Ethiopia. His father arrived in the U.S. as a refugee in the 1970s, his mother joined later.

He’s thoughtful about — and grateful for — some elements of the pandemic.

“I’ve been able to spend a lot more time with family,” he said. “For me, that’s been one of the blessings to come out of this. I really do recognize how much I took for granted a lot of things. I’ve been blessed and privileged to not be an essential worker risking the health of myself and my family.”

Abdulkarim, like the rest of the class of 2020, couldn’t have foreseen that his so much of his final quarter at UCLA would be spent on Zoom calls. He never anticipated that his final weeks — and his week of finals — would be spent taking breaks from those classes to demonstrate in the streets on behalf of racial and social justice in the country of his birth.

It’s a bittersweet climax to a hard-won degree for Abdulkarim, who’s never experienced a graduation ceremony. He dropped out of Culver City High School at age 15, but quickly earned his G.E.D and enrolled in Santa Monica College at 16.

He’s grateful for that path.

“Part of the beauty of community college, and that kind of gets lost when you get to UCLA, is that it is very diverse, it’s full of people from very diverse backgrounds,” he said. “You have people fresh out of high school, but also much older people in these classes with you. It’s a

different learning experience than I would have had in high school and I think it was a very holistic learning environment.”

Sarah Corona: Future archivist with a mission of more inclusion in academic collections



Joey Caroni/UCLA
Sarah Corona

Sarah Corona’s work with [Chicano Studies Research Center](#) has helped her see how archives serve as a bridge between past and future.

She thinks about scholars who will come later and the ways they might encounter the experiences, effort and stories of people like Sal Castro, a Mexican-American activist and educator who helped lead the 1968 walkouts from several high schools in East Los Angeles. Those walkouts served as a precursor to the founding of UCLA’s Chicano Studies Research Center.

Corona, who earned master’s degrees in library science and Latin American studies, has been working with the center’s archive of publications, letters, photographs and other items from Castro’s ongoing work in Los Angeles and beyond until his death in 2013. Her task is to describe and tag the items in such a way that future scholars, historians and authors will have multiple ways to discover his story.

“It’s kind of difficult to anticipate, but we try to provide as detailed of a finding aid as possible, she said. “For CSRC, a lot of our finding aids go into the Online Archive of California, which is

a very large and keyword-searchable digital repository that guides people to materials found in different archives around the state.”

Corona has learned a lot in her UCLA academic program, a very theory-heavy undertaking that has prepared her not only for how to handle and preserve materials, but with knowledge of how archives have come into existence in an American context.

“Our program also tries to be very social-justice focused, thinking about community-based archives, finding lost voices, making archives more equitable, and being very conscious of the bias that we as archivists bring into the process,” she said.

The historical legacy of big universities like UCLA, is that some communities don’t feel represented in the collections, she said.

“There is a lot of privilege associated with being on a large campus like this, with the access it provides,” she said. “That’s why I think the CSRC is very important and I feel very lucky to be working there.”

She’s grateful to have collaborated closely with CSRC archivist Xaviera Flores.

“She is very welcoming and puts a lot of effort and time into making sure she is in contact with the communities we are trying to represent,” Corona said.

Another UCLA mentor for Corona was Safiya Noble, professor of information studies and African American studies.

For her graduating project, with Noble as an adviser, Corona looked at the existence of institutions and programs that offer ethnic studies degrees alongside information studies, and examined the potential job market for people who might obtain these kinds of concurrent degrees.

She found that one-third of job postings for curator or archival positions in 2016 alone required an additional degree outside of library science or information studies.

“Ethnic studies would be a qualified field for that,” she said. “Encouraging these kinds of programs would not only be good for the intellectual fulfillment of interdisciplinary study, but also serve a practical benefit.”

Looking to the future, Corona hopes to find work as an archivist, especially somewhere with a large collection related to Chicano history, and ideally where she can support first-generation students like herself. Corona got her bachelor’s from San Jose State.

“Navigating the whole institution is a lot of work, which they don’t tell you when you get here,” she said. “I’m hoping I’ll be able to work with people and try and make a difference and help students who are like me, also while trying to work on all the issues with archives, helping people see themselves in archives if they want to, and keep refining my own lens.”

Meleana Chun-Moy: Community builder with an environmental justice commitment



Joey Caroni/UCLA
Meleana Chun-Moy

A transfer student from the Bay Area, Meleana Chun-Moy knew she wanted to complete her education by leaving home, and UCLA was the most welcoming environment of the schools she toured.

At UCLA her love of history converged with a minor that furthered her passion for environmental issues.

“I was always involved in my environmental groups in high school,” said Chun-Moy, who will earn her bachelor’s degree in history and a minor in environmental systems and society on June 12. “And then when I found this minor, I fell in love with it completely. It has a lot of really great interdisciplinary aspects from history or Asian American studies, sociology, really everything.”

She also found a sense of belonging here, in fellowship with the faculty and students affiliated with the [Asian American Studies Center](#). Chun-Moy is of Chinese and Native Hawaiian descent and quickly got involved with the Pacific Islander Student Association on campus. She served on the executive board of a subgroup called Pacific Islanders for Health, which in a typical year would host a campus event designed to bring the community together to share knowledge and resources.

“With the health fairs our goal is to address health disparities on campus, but also in the community,” she said. “We try to make sure that language barriers aren’t an issue because that’s fundamental. If we can’t communicate with someone it’s really hard to assist someone.”

In November 2019, Chun-Moy traveled to Hawaii with a group of UCLA students to learn from indigenous elders of the Pu’uhonua o Pu’uhuluhulu people, who oppose construction of the Thirty Meter Telescope atop the dormant Mauna Kea volcano.

“I have family in Hawaii and it was really special,” she said. “It was very powerful to hear the elders speak and hear what they have been fighting for, having them educate us so we can continue educating others.”

Chun-Moy also reveled in a study abroad program in Seoul, South Korea, where she took courses in sustainable development and the history of relations between North and South Korea.

Chun-Moy’s college experience was both expansive and inclusive. Her future goals are set on helping others and the planet.

“I want to be a lawyer,” she said. “Right now, I plan to go into public interest law potentially with an environmental lens, because I just think it’s about people and people’s fundamental lives could be changed. I think it’s really important to advocate for and help people have a voice, help empower them.”

Chun-Moy was born with a genetic condition that inhibited her ability to walk, run or crawl, but it has stopped her from little else. She can trace her desire to become a lawyer back as young as 7 years old. A voracious reader, she spent much of her hospital-bound youth devouring the books her parents brought for her. Once she ran out of those, nurses would hand her copies of U.S. News & World Report, igniting her passion for social and political issues.

It’s been hard to be away from campus, she said, especially as a transfer student.

“It just all ended so quickly,” she said.

Still Chun-Moy is filled with joy at the experiences she had at the UCLA and the mentors and professors she cherishes.

“I do miss seeing my professors during office hours and in class,” she said. “As a research institution, I think we’re in a really unique position and I have had a extraordinary opportunity to work with renowned scholars. I love just to sit and listen to them talk about what they love.”

Elaina Corbin: Going back to the reservation to give back to the next generation



Joey Caroni/UCLA
Elaina Corbin

Growing up on the Morongo Indian reservation in Banning, California, Elaina Corbin was never that interested in her history classes.

That changed many years later when she took a course on American Indian history at Pasadena City College as a history requirement for her associate's degree in social sciences.

"It was all just so fascinating and interesting," said Corbin, who will graduate from UCLA with a degree in American Indian studies. "It made me wonder why we aren't taught these things in school."

Corbin's path through higher education isn't traditional. She's graduating at the age of 31, having spent many years working in Los Angeles, before going back to school.

"I'm glad I went later in life, I don't think I would have pursued an American Indian studies degree when I was younger," she said. She senses a different and progressive ethos in our current cultural climate, both around the study of indigenous cultures and histories and in the way people relate to Native Americans.

"The whole narrative of decolonization is very prevalent," Corbin said. "There's so much more now which is coming through for young Indians — a revitalization of who we are."

American Indian studies at UCLA is a small program, so students wind up taking a lot of classes together, which helps build a sense of community. And she appreciates all the interdisciplinary scholars who are involved in UCLA's coursework.

But there are challenges too, primarily because there are so few native scholars teaching in academia.

“It’s a problem across Indian country,” Corbin said. “There are not enough Native teachers to teach Native students. And there is such a disconnect between American history and Native history. So much more personal insight can be relayed from an internal perspective.”

She plans to return to her reservation to help with that effort.

“I want to do something in the education area or something for my tribe,” she said. “And maybe later I would like to work with my tribal government. My aunt has been on tribal council for years.”

One of her passions is in language reclamation. She can see through the passing of elders among her own immediate family how the Cahuilla language might potentially fall away. Her great-grandmother’s generation was the last in her family to speak Cahuilla fluently.

Now there are language classes on the reservation, which younger people are attending.

“They teach the kids certain words and phrases,” she said. “It’s small but impactful.”

And she said members of her tribe are starting to give their children Cahuilla names, which is heartening.

She wants to encourage young people on the reservation to think big about the future.

“I really want to go back and work with our youth,” Corbin said. “I feel it’s not very common that Native kids get off the reservation and go to college. For me, me a lot of my cousins are like ‘you’re doing it for all of us,’ but I want them to know they can do it too. And that they can go out and come back. Something America does is group us into ‘on the reservation or off,’ and we don’t have to think of ourselves that way.”

During her final quarter at UCLA Corbin carried a lot of courses, which she joked she might have reconsidered if she knew she would be learning online. And, not being able to gather with fellow [American Indian Studies Center](#) graduates and the larger student body is tough.

“I didn’t want to think it was such a big deal because I know we don’t put in all this work just to walk across the stage,” Corbin said. “But it’s like running a marathon and anticipating getting to hit that ribbon at the end; it’s still exciting and feels like such an accomplishment to graduate.”

Tags: [Commencement 2020](#) | [students](#) | [race and ethnicity](#) | [diversity](#)

HYPERALLERGIC

NEWS

Preserving Crucial Moments of Mexican American Religious History

UCLA's Chicano Studies Research Center will conserve over 14,000 photographs and 125 audio recordings that make up the community's spiritual patrimony.



Valentina Di Liscia May 6, 2020



“Shrine to the Virgin of Guadalupe at Maravilla Housing Project, Mednik Avenue and Brooklyn Avenue, East Los Angeles.” Photo by Oscar Castillo (courtesy of the Oscar R. Castillo Photograph Collection at the UCLA Chicano Studies Research Center)

<https://hyperallergic.com/562165/chicano-studies-research-center/?fbclid=IwAR1akmZWXnpjvBOc1sYdcOckGeDBhWPCftFWXbtmOQgNEagSCUSinjNpWAY>

In 1969, a group of Mexican Americans came together to found Católicos for La Raza, an organization that protested the Catholic Church's neglect of poor and Latino communities in Los Angeles. Led by Ricardo Cruz, a Chicano rights attorney and pivotal figure of the movement, 300 activists marched to the St. Basil Catholic Church in a “midnight mass” protest that aimed to unmask the inherently racist nature of the religious institution, one in a series of demonstrations at the contested church.

Documents pertaining to that historic moment are among the thousands at the Chicano Studies Research Center (CSRC) at the University of California, Los Angeles (UCLA) that will be preserved thanks to a new project focused on religion, faith, and spirituality in Mexican American social history. The three-year archival preservation undertaking will protect the invaluable materials that make up the community's spiritual patrimony, including over 14,000 photographs and slides; 125 audio recordings; and nearly 250 linear feet of documents.

Made possible by a \$349,000 grant from the National Endowment for the Humanities (NEH), the “Religion, Spirituality and Faith in Mexican American Social History, 1940-Present” initiative will process both recently acquired and legacy collections in CSRC's archive. That trove contains resources on faith-based organizations, such as Católicos for La Raza; Homeboy Industries; and Church of the Epiphany, as well as individuals whose contributions in the religious realm often overlap with art, social justice, and the civil rights movement.

Among them are Chicano photographer Oscar Castillo, known for capturing *barrio* life and political protests in 1960s and 70s Los Angeles and South Texas; and Sister Karen Bocalero, a Franciscan nun and printmaker who founded Self Help Graphics, a community arts center for Chicano and Latinx artists that still exists and operates today.



A nun speaks to protesters in front of the California State Building in downtown Los Angeles at an immigration march against the Dixon-Arnett Act, January 22, 1972. Photo by Pedro Arias/La Raza Photograph Collection (courtesy of the UCLA Chicano Studies Research Center)

“Faith-based organizations and community groups have played a key role in the social lives and civic engagement of the Mexican-descent population since the colonial period of the US,” said Charlene Villaseñor Black, professor of art history and Chicano/a studies at UCLA, in a statement.

Still, there is a troubling dearth of humanities research related to the role of religion and faith in the population’s history, asserts professor and CSRC director Chon Noriega. “You have a highly religious community that has been archived primarily around social and cultural frameworks, so we don’t have a complete picture of the artistic, cultural, and social life of the community.” He hopes the center’s preservation efforts will contribute to filling that gap.

“This project provides a unique opportunity for UCLA to play a leadership role in bringing attention to the role of religion in existing archival resources that can then

inform social histories, educational practices, and public programming related to the Mexican American population as a constituent element of US social history,” says Noriega.

The NEH grant also represents an important source of employment opportunities for the UCLA campus community, allowing the CSRC to hire and train students interested in pursuing archival work. CSRC librarian and archivist Xaviera Flores, the project’s co-director, began her own career in the field thanks to a similar grant.

“I am overjoyed to be able to provide someone now with that same opportunity through this NEH grant and give back to the community,” she said in the statement.

The CSRC was established in 1969, and its library houses the largest number of archival and digital collections on the Chicano-Latino population in the US.

ARTnews

Laura Aguilar's Lasting Legacy: How the World Caught Up to the Pioneering Photographer

BY [MAXIMILIANO DURÓN](#)

April 24, 2020 6:00pm



Laura Aguilar, *Center 99*, 2000. THE LAURA AGUILAR TRUST OF 2016

<https://www.artnews.com/art-news/laura-aguilar-who-is-she-1202684828/>

The photography of the late Chicana artist [Laura Aguilar](#) has caused many to see the world differently. A key figure in the Chicana and queer art scenes of Los Angeles, she has effectively shaped how we perceive identity today—even if, when she started making photographs, during the 1970s, she wasn't widely known. With her images focused on her identities as a large-bodied, working-class queer Chicana woman, she considered pressing subjects, like mental health and equity in the art world, that are only today being given their due. “She was so out front with these issues in her work with her body and her identity that people just couldn't deal with it,” Sybil Venegas, the curator of Aguilar's recent traveling retrospective and co-executor of her estate, said, adding, “I think the world caught up to Laura.”

Aguilar's retrospective, which debuted in 2017 at the Vincent Price Art Museum in Monterey Park, California, as part of the Getty Foundation's Pacific Standard Time: LA/LA initiative, was a hit. But Aguilar was long overlooked by the mainstream art world, and it wasn't until the exhibition opened that many learned about her art. “Once the show opened, people were very moved by it,” [Pilar Tompkins Rivas](#), VPAM's director, said. The exhibition, which made stops at the Frost Art Museum in Miami and the National Museum of Mexican Art in Chicago, is scheduled to open at the Leslie-Lohman Museum of Art in New York in spring 2021.

To mark the [two-year anniversary of her passing](#), *ARTnews* took a look back at the key aspects of Aguilar's work.



Laura Aguilar, *Three Eagles Flying*, 1990. THE LAURA AGUILAR TRUST OF 2016

Visualizing Identity

Aguilar's most iconic image is her 1990 triptych *Three Eagles Flying*, which shows a bare-chested Aguilar in the center panel with a thick rope. With her hands bound and her neck constricted, she appears to be strangled, as if by a noose. Her face is fully covered by a Mexican flag, and she has a United States flag wrapped around her waist. (The two flags appear, hung individually, on either side of her in the other two panels of the work.)

"*Three Eagles Flying* resists an easy reading," Charlene Villaseñor Black, a professor at UCLA who teaches Aguilar's work both in her art history and Chicanx studies courses. "She challenges the idea of the female nude—one of the most important genres in Western art—as the passive object of the male gaze. It's very clear that she's aware of the tradition, and she's able to repeat certain elements from the canon in such a way that shows us how unstable that meaning is and to question these essentialized ideas about women."

The work also visualizes the complexities of identity for people in the Chicanx community, who often feel caught in a space in between their Mexican heritage and their experience living in the United States. "It resonates for many of us who feel bound in-between cultures—who feel silenced," Villaseñor Black said. "She herself talked about her inability to speak Spanish. She's not blaming either country. She's just equally caught between these two."



My latina side informs my lesbian side with chicpa
 & passion. I am a lifelong lesbian and I think that
 women hold powerful promise for changing conditions
 on the planet. You think I look hostile? Maybe
 it has to do with a passion for and an impatience
 with a vision. Maybe it comes from comparing
 what could be with what is. ¿! y qué?!

Laura Aguilar, *Latina Lesbians* (Yolanda Retter), 1987. THE LAURA AGUILAR TRUST OF 2016

<https://www.artnews.com/art-news/laura-aguilar-who-is-she-1202684828/>

Working in Community

Some of Aguilar's other well-known series include several portraits of the communities of which she was a part. She photographed several well-known Chicxanx creatives, including artists Barbara Carrasco, Yreina Cervántez, Ricardo and Esperanza Valverde, Harry Gamboa Jr., and Diane Gamboa, as well as poet Gil Cuardos.

Her best-known forays into this work, however, are three series she made in succession: "Latina Lesbians" (1986–90), in which she photographs professional Latina lesbians that are annotated with text talking about their identity in their own words; "How Mexican Is Mexican" (1990), which builds on the "Latina Lesbians" series and asks its sitters to describe what it means to be of Mexican descent; and "Plush Pony" (1992), for which Aguilar set up her camera in the Plush Pony bar on L.A.'s Eastside and created studio portraits of its patrons, primarily working-class lesbians.

[**Amelia Jones**](#), a critical studies scholar and art historian at the Roski School of Art and Design at University of Southern California, said her interpretation of these images has changed over the years. "I was originally looking at it as an illustration of a marginalized community, whereas now I look at it as a much more complex engagement of a person who was part of that community and these people were here friends."



Laura Aguilar, *In Sandy's Room*, 1989. THE LAURA AGUILAR TRUST OF 2016

The Body Politic

Aguilar's earliest use of her nude body comes in an image made the year before *Three Eagles Flying*, titled *In Sandy's Room* (1989), which shows her sitting in a chair, fully naked, as she tries to cool off in front of a fan, drink in hand.

"She's doing it on purpose to critique all the ways in which women are confined to certain appearance and look and clothes and body," Venegas said.

Christopher A. Velasco, her longtime studio manager and co-executor of her estate, added, "She decided to put the camera on herself because she couldn't communicate like she wanted to with language, so she was like, 'Let me use the camera on myself and make these self-portraits.'"

In the years that followed, Aguilar would begin to work more with her nude body, photographing herself from different angles, as she did in *Window (Nikki on My Mind)*, from 1991, as well as in her “Clothed/Unclothed” series (1990–94). She would eventually move into what would become some of her most sublime images where she would place her body in various nude settings, often alone but sometimes with other women. In melding her body with the landscape, Aguilar forced viewers to see her large body, asking them to appreciate its beauty, just as they did with the landscape surrounding her.

“I remember in the ’90s mainstream people dismissing her work and it had to do with the fact that her nude body was so visible,” Villaseñor Black said. “There was this inability to see in her work past their own ideas that this body was inappropriate in artwork.”



Laura Aguilar, *Center 94*, 2000. THE LAURA AGUILAR TRUST OF 2016

The Landscape

Aguilar created several series of herself nude in nature beginning the mid-1990s. First came “Nature Self-Portraits” in 1996; then “Stillness” and “Motion,” both in 1999; and “Center” in 2000. All were shot in black and white. She would later use color photography for “Grounded” series in 2006. Each series explores a different approach to dealing with <https://www.artnews.com/art-news/laura-aguilar-who-is-she-1202684828/>

the traditions of landscape photography—a field which art historians have claimed was pioneered by white men. “She’s making these very beautiful modernist compositions, but with bodies that would have never been included in modernist photography,” Jones said.

Aguilar often said that the reason she enjoyed photographing herself in nature, particularly the desert, because “she felt accepted by nature. Feeling the sun on her body was important to her because she did not get a lot of touch in her life. People didn’t touch her very much physically,” Tompkins Rivas said.



Laura Aguilar, *Will Work For #4*, 1993. THE LAURA AGUILAR TRUST OF 2016

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Access

Aguilar did not merely accept the ways in which society had sought to marginalize her—she wanted to upend these systems. Some of her most striking series show her fighting for access, not just to the art world but to basic necessities, like having enough money to live and make work. Health care was another frequent focal point.

Among the works in this vein are *Will Work for Axxcess* (1993). Other related works show Aguilar holding cardboard signs saying that she wants access to the gallery system and museums.

“She’s talking about access in so many different ways from the perspectives of a differently abled person and a Latinx queer artist,” said Rita Gonzalez, the head of contemporary art at LACMA. “All these ideas of institutional access that we’re all still talking about, so that feels very contemporary now. She found a way of speaking for so many different people.”



Laura Aguilar, *Yreina Cervantes*, 1990. THE LAURA AGUILAR TRUST OF 2016

Mental Health

Aguilar did not shy away from documenting her mental health, and her most emblematic work about her depression, the four-part *Don't Tell Her Art Can't Hurt* (1993), shows the artist looking directly at the camera wearing a T-shirt with the words "Art can't hurt you" on it, followed by an image of her holding a pistol, another of her holding the gun to her mouth, and a final one in which the firearm is about to be fired.

In a text accompanying the work, she describes the pain felt because her work did not achieve recognition and the feeling that she was shut out of the art world for being a queer person of color. "So don't tell her art can't hurt," Aguilar writes. "She knows better. The believing can pull at one's soul. So much that one wants to give up."

"Her personal struggles have a universality to them," Tompkins Rivas said. "They speak broadly to what it means to be human. It's a journey of self-acceptance. That's something everybody can relate to."



Laura Aguilar, *Clothed/Un clothed 20*, 1992. THE LAURA AGUILAR TRUST OF 2016

Humor

In spite of her pictures' darkness, Aguilar had a sense of humor evident in her final series, "Toy" (ca. 2006), a group of vivid pictures focused on her toy collection. But even the more serious works may contain something funny about them that most viewers don't get from her nude photographs in nature to *In Sandy's Room* and even the "Clothed/Un clothed" series.

Villaseñor Black said, "Thinking about the photographs of the groups of nude women in the landscape, I tend to read those works very seriously as a challenge to the male gaze and canonical representations of the female body in nature, but in some of them there are

<https://www.artnews.com/art-news/laura-aguilar-who-is-she-1202684828/>

humorous elements with all the bodies piled up. She has this playfulness that I forget sometimes.”



Laura Aguilar, *Stillness 18*, 1996. THE LAURA AGUILAR TRUST OF 2016

A Perfectionist

Velasco recalled that Aguilar was a perfectionist when it came to her work, and she held herself to a very high standard, often spending hours in the dark room when she still could, before she got sick. She was the rare photographer who often printed her work herself.

Aguilar often was demanding when it came to her work's technical aspects. Velasco printed some of the photographs for her retrospective and recalled that she would send him back to the dark room several times to work on a print. He would often remind her that some of the chemistry had changed from when she first started printing her work, to which, he recalled, she would reply, “I understand it's not going to be the same, but it has to be perfect.”

But there was a reason behind her obsessiveness. “It made me realize that if it didn’t have those qualities people nitpick the work and miss out on what she was really trying to say,” Velasco said.



Laura Aguilar, *Plush Pony 7*, 1992. THE LAURA AGUILAR TRUST OF 2016

How Her Work Is Taught

Aguilar’s work has been a staple in programs devoted to Chicanx studies, queer studies, gender and sexuality studies, and women’s studies. Only rarely has it been considered within the context of art history.

Students in programs other than art history “have said they see Laura as a role model, who despite all her challenges with learning and mental health and body issues, the fact that she speaks about those issues in a manner that is honest, risky, and self-affirming they identify with that and see that as brave,” Alma Lopez, an artist who invited Aguilar into her classes at UCLA, said.

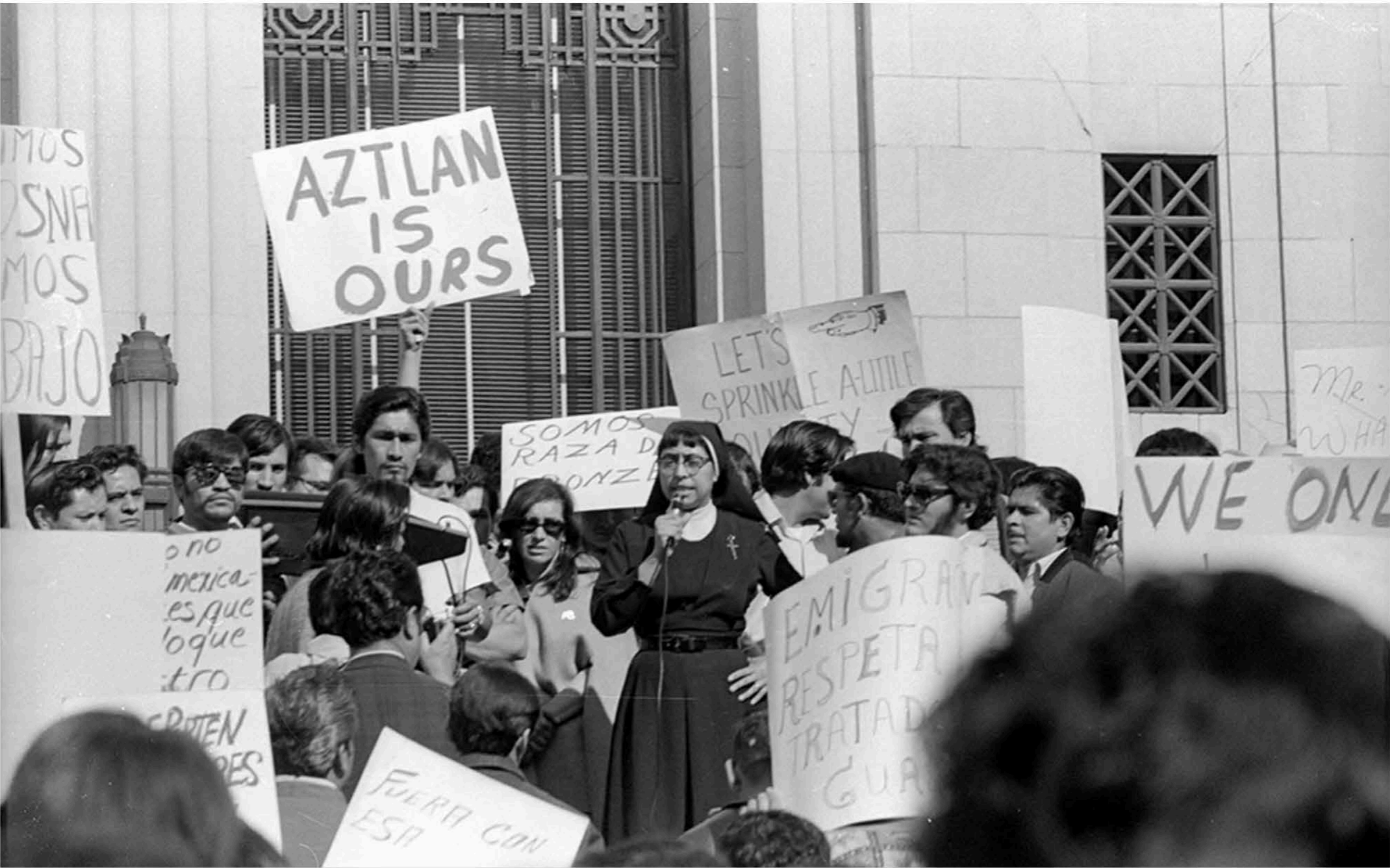
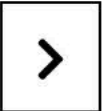
<https://www.artnews.com/art-news/laura-aguilar-who-is-she-1202684828/>

Jones said she has been teaching Aguilar's work, along with the Chicano art group ASCO since the mid-1990s. "For years and years I was scoffed at by the powers that be in art history and in the art world," Jones said. "The field was not acknowledging vast swaths of contemporary art. It was about my desire to teach the work of people who had been marginalized by the canon."

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Mexican American religious life will be preserved in UCLA
archive collection



A nun speaks to protesters in front of the California State Building in downtown Los Angeles at an immigration march against the Dixon-Arnett Act on Jan. 22, 1972. Photo by Pedro Arias/La Raza Photograph Collection. Courtesy of the UCLA Chicano Studies Research Center.

April 14, 2020

Alejandra Molina

SHARE THIS!



LOS ANGELES (RNS) — The UCLA Chicano Studies Research Center archives Mexican American life before, during and after the Chicano Movement.

These collections give insight to Mexican American leaders in the 1940s and '50s and those who participated in the civil rights movement that advocated for voting and political rights in the '60s. It also tracks what became of these activists, who pursued careers in government, law and the entertainment industry.

But religion is an aspect of life that has not been prominently highlighted in this collection.

That is now changing.

Through a \$349,000 grant from the National Endowment for the Humanities, the center has launched a three-year project to preserve its collections reflecting the role of faith, spirituality and religion in Mexican American culture.

The collections highlight churches and faith-based organizations such as [Church of the Epiphany](#), an Episcopal congregation where activists planned the Chicano Moratorium to protest the Vietnam War draft; [Homeboy Industries](#), a gang-intervention and rehabilitation organization founded by Jesuit priest Gregory Boyle; and [Católicos por La Raza](#), a Catholic lay group that criticized the church's neglect of the poor and the lack of Mexican American representation within the institution.



Shrine to the Virgin of Guadalupe at Maravilla Housing Project, Mednik Avenue and Brooklyn Avenue, East Los Angeles
Photo by Oscar Castillo. Courtesy of the Oscar R. Castillo Photograph Collection at the UCLA Chicano Studies Research Center.

RELATED: [50 years later, Chicano Catholic activists recall their midnight Mass clash with police](#)

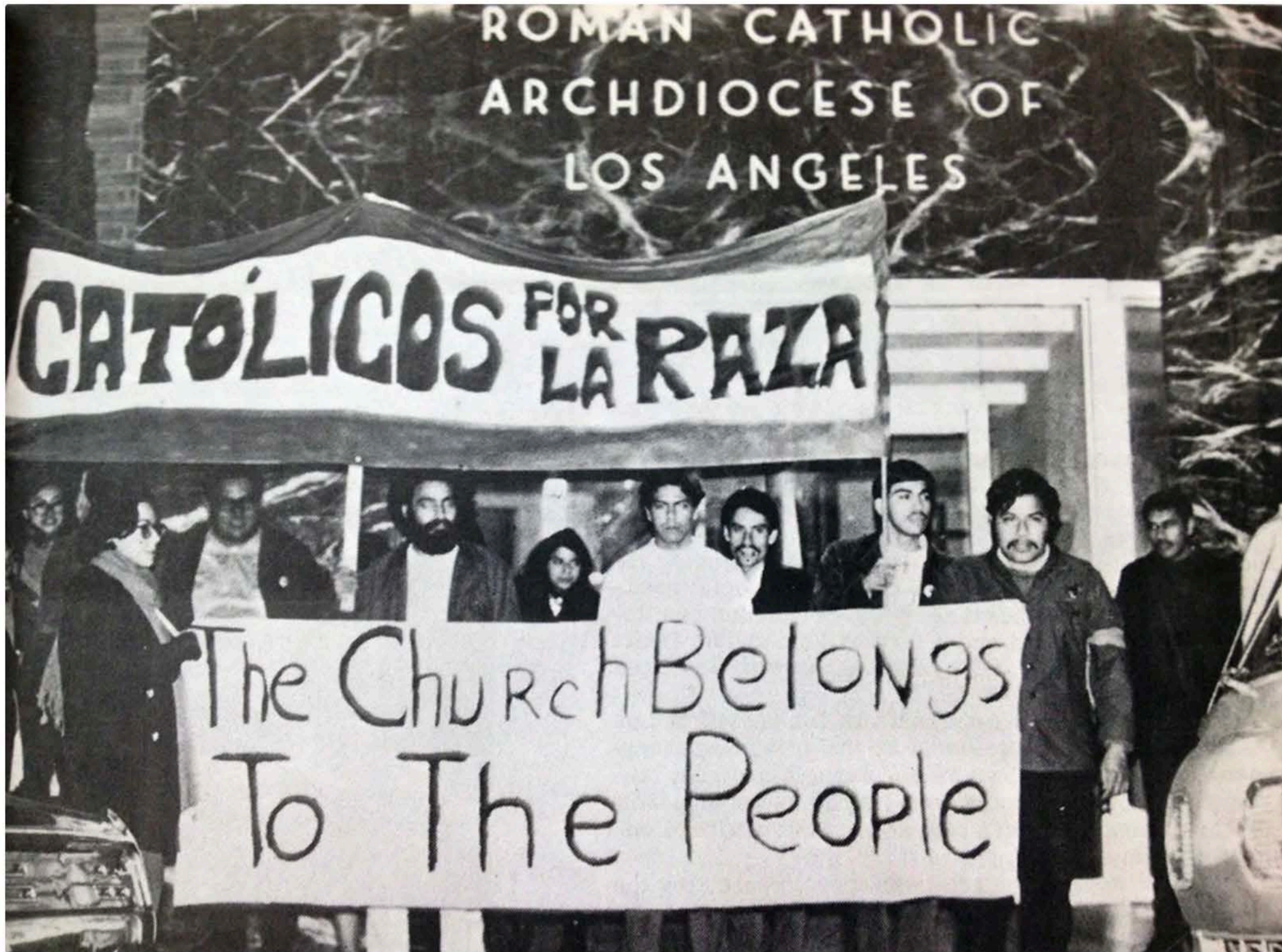
It includes figures like [the Rev. Richard Estrada](#), who has advocated for immigrants and LGBTQ people; [Sister Karen Boccalero](#), a Franciscan nun who started a community arts center in East Los Angeles; and others whose lives reflect faith-based values, such as Mexican American civil rights activist [Lupe Anguiano](#), who challenged policies of the Catholic Church while she was a nun.

With more than [90%](#) of U.S. Latinos identifying with a religion or faith, Chon Noriega — director of the Chicano Studies Research Center — said there is a “surprising absence” of humanities research related to the role of religion and spirituality in the community’s history.

A common assumption is that Mexican Americans are all Catholic; while many Latinos do identify as such, Noriega said it's important to recognize the different faith backgrounds within the Mexican American community. Even Catholicism has different subsets, such as the Jesuit order of Catholic priests, Noriega said.

By acknowledging these nuances of religion, "you end up with a much more complex understanding of people," Noriega said.

With this funding, the center will hire an archival intern and students to help organize and describe documents and photos that give insight into religion and faith in Mexican-American social history. They will sort through legacy collections and recent acquisitions and digitally preserve materials consisting of nearly 250 linear feet of documents, 125 audio recordings and more than 14,000 photographs and slides.



Católicos por La Raza members demonstrate in Los Angeles, circa 1970. Courtesy of UCLA Chicano Studies Research Center.

The [Chicano Studies Research Center](#) is aiming for the collections to be used in dissertations, scholarly books, undergraduate and graduate research projects, teaching assignments that provide hands-on experience with archival research, and as loans for museum and library exhibitions. These archives will be available for the general public.

Robert Chao Romero, a professor of Chicana/o studies and Asian American studies at UCLA, said the project signals a "new day."

Christianity within the Chicano studies context is often shamed as the religion of the colonizers, said Chao Romero, who in his book "[Brown Church](#)," explores the identity struggle over faith and heritage among Latinos.

While "there's a lot of truth to that," Chao Romero said, it's also important to highlight the role religion and faith played in Cesar Chavez's advocacy for farmworkers and the sanctuary movement in which churches took in immigrants fleeing violence in Central America.

Chao Romero said religion has served as a means toward advocacy and community organizing.

"Religion is a source of spiritual capital for the Latino community," he said.

ARTNEWS

The Most Important Art Exhibitions of the 2010s

By Maximiliano Durón, Alex Greenberger

December 17, 2019 5:36pm



Exhibitions come and go, but their resonance lingers. The list below surveys 25 essential shows from the past decade that have had lasting impact. They have shifted how art history is conceived, and shown what can happen when diverse voices are afforded new prominence and deep consideration.

[For more best-of-the-decade coverage, see the ARTnews editors' list of the [most important artworks](#) as well as rundowns of the [best art books](#) and [enduring controversies](#) from the past 10 years.]



Installation view of 'A Journal of the Plague Year. Fear, Ghosts, Rebels. SARS, Leslie, and the Hong Kong Story,' 2013, at Para Site, Hong Kong.COURTESY PARA SITE

25. "A Journal of the Plague Year. Fear, Ghosts, Rebels. SARS, Leslie, and the Hong Kong Story"

Venues: Para Site and Sheung Wan Civic Centre Exhibition Hall (both Hong Kong, 2013); TheCube Project Space, Taipei City, Taiwan (2014)

Staged a decade after the SARS epidemic and the death of pop star Leslie Cheung rocked Hong Kong, this quirky, idiosyncratic group show, curated by Cosmin Costinas and Inti Guerrero, set out with the ambitious goal of disentangling harmful stereotypes about the territory and its relationship to mainland China. With new and recent works by Samson Young, Ai Weiwei, Lee Kit, Ming Wong, and Apichatpong Weerasethakul, as well as a restaged work from the 1960s by Lygia Pape, "A Journal of the Plague Year" historicized a lineage of art dealing with spirituality, death, and violence in contemporary Hong Kong that is still being seen at international biennials.



Edson Chagas, third from left, receiving the Golden Lion at the [Venice Biennale](#) in 2013. ANDREA MEROLA/EPA/SHUTTERSTOCK

24. Venice Biennale—2013

Venues: Various, Venice, Italy (2013)

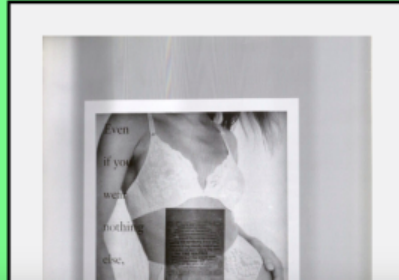
For this edition of the world's oldest and most closely watched biennial, curator Massimiliano Gioni chose as his theme "The Encyclopedic Palace," and he brought together some 158 artists in the biennale's two main venues. Gioni's exhibition was notable for the way it placed works by self-taught artists on equal footing with major players in the mainline art world. Hilma af Klint, Jack Whitten, Ed Atkins, Camille Henrot, Geta Bratescu, Ragnar Kjartansson, Maria Lassnig, Steve McQueen, Marisa Merz, Carol Rama, Hito Steyerl, and Lynette Yiadom-Boakye were among those included; many rose to fame in the years afterward. But the exhibition wasn't important only because it was prescient—it also marked the first time the Golden Lion for National Pavilion, the biennale's top prize, went to an African nation, the award going to the Angolan Pavilion for its presentation of Edson Chagas's lush photographs comprising the series "Luanda, Encyclopedic City."

NET ART ANTHOLOGY

The Australian collective VNS Matrix wrote *A Cyberfeminist Manifesto for the 21st Century* in a stream-of-consciousness writing session that channeled critical, feminist, and pornographic texts.

Read [FEMINIST WORLDBUILDING IN THE AUSTRALIAN CYBERSWAMP](#) by Claire L. Evans on Rhizome

"We are the future cunt," the manifesto proclaimed, bringing slime and sex and an anarchic sense of humor to the sterile, supposedly male-dominated world of the computer.



The text circulated on wheatpasted posters in Australian cities and was sent by fax and mail. It was posted on email lists and shared on LambdaMOO, the text-based virtual world popular on the early internet. It went viral, and was translated into multiple languages and reprinted in numerous magazines, inspiring many artists and fueling the early 1990s conversation about cyberfeminism.

Screenshot of the Net Art Anthology. COURTESY RHIZOME

23. Net Art Anthology

Venue: Rhizome (2017–19)

Only rarely has net art been given serious consideration in mainstream institutions, but now museums are beginning to recognize pioneering digital work from the 1990s and 2000s for the ways it predicted how new technologies would bring change to our lives. The Net Art Anthology—an exhibition presented on the website of the art-and-technology organization [Rhizome](#) and at the New Museum in New York, and overseen by Michael Connor and Aria Dean—re-created works that had been lost or no longer existed in their original forms because of obsolescence, making available all kinds of work that might otherwise have been gone for good. Among its notable works were VNS Matrix's *A Cyberfeminist Manifesto for the 21st Century* (1991), Olia Lialina's *My Boyfriend Came Back from the War* (1996), Mendi + Keith Obadike's "Black Net.Art Actions" (2001–03), Petra Cortright's *VEBCAM* (2007), and Eduardo Kac's *Reabracadabra* (1985).



A visitor looking at work by Joao Mode at a Sharjah Biennial piece in Istanbul.ERDEM SAHIN/EPA/SHUTTERSTOCK

22. Sharjah Biennial

Venues: Various, Sharjah, United Arab Emirates (2017)

This 13th edition of the Sharjah Biennial was the most ambitious to date. The foundation that runs the biennial, led by Sheikha Hoor Al Qasimi, tapped Beirut-based Christine Tohmé to lead the curatorial team, and she expanded the show's purview beyond the United Arab Emirates, with a series of conversations over the course of a year in four cities, each with its own theme. Splitting up the programming was intended as a way to build solidarity between the artistic communities in disparate locales—with a focus on water in Dakar, Senegal; earth in Ramallah, Palestine; crops in Istanbul; and culinary culture in Beirut—as a way to combat an increasingly global world. Among the artists who mounted notable projects for the exhibition were Uriel Orlow, Jonathas de Andrade, Lawrence Abu Hamdan, Hind Mezaina, Vikram Divecha, and Khalil Rabah.

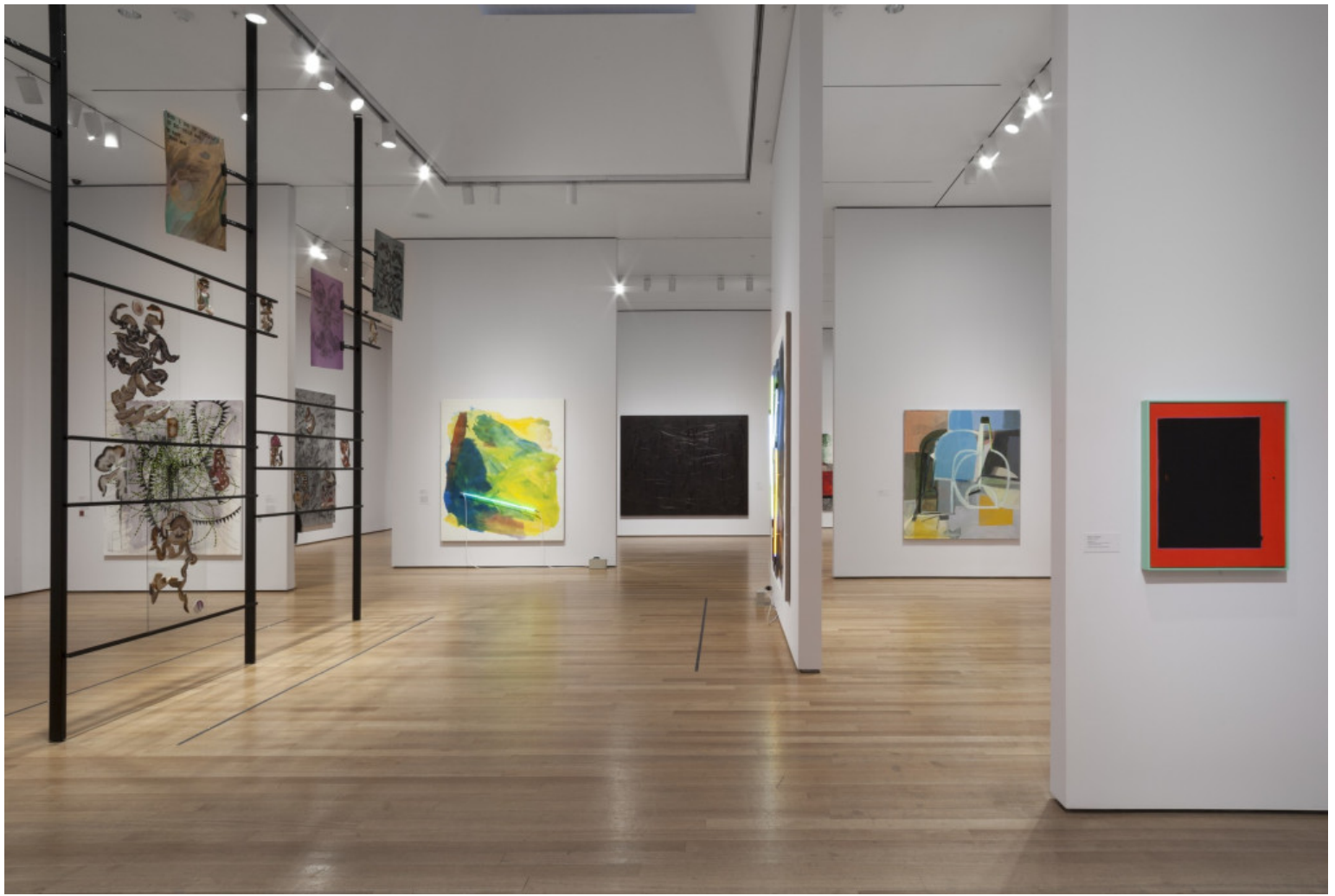


Installation view of "Theater of Operations: The Gulf Wars 1991–2011," 2019–20, at MoMA PS1, New York. MATTEW SEPTIMUS

21. "Theater of Operations: The Gulf Wars 1991–2011"

Venue: MoMA PS1, New York (2019–20)

The expansive Gulf War–inspired exhibition "Theater of Operations" is a recent addition to the calendar, but the show—curated by Peter Eleey and Ruba Katrib with Jocelyn Miller, Josephine Graf, and Oliver Shultz—has cemented itself as an important and radical revision of a particularly dark moment in American history. On view until March 2020, the show explores how U.S. intervention in Iraq shaped art-making there and beyond, juxtaposing works made by Middle Eastern artists such as Dia al-Azzawi and Afifa Aleiby with others by Westerners like Louise Lawler, Thomas Hirschhorn, and Richard Serra.



Installation view of "The Forever Now: Contemporary Painting in an Atemporal World," 2014–15, at Museum of Modern Art, New York. JOHN WRONN/©2014 THE MUSEUM OF MODERN ART

20. "The Forever Now: Contemporary Painting in an Atemporal World"

Venue: Museum of Modern Art, New York (2014–15)

Before "The Forever Now," the Museum of Modern Art hadn't staged a contemporary painting survey in three decades. That in itself would have made it significant, but curator Laura Hoptman's commitment to a provocative thesis—that painting wasn't dead and could in fact deal with strange new technologies and odd political dynamics—established the exhibition as truly important. Though some critics blasted the show, calling it out of touch with recent trends, works by Julie Mehretu, Kerstin Brätsch, and others in "The Forever Now" have had staying power.



Installation view of "Women of Abstract Expressionism," 2016, at Denver Art Museum. COURTESY DENVER ART MUSEUM

19. "Women of Abstract Expressionism"

Venues: Denver Art Museum, Colorado (2016); Mint Museum, Charlotte, Virginia (2016–17); Palm Springs Art Museum, California (2017)

Abstract Expressionism has long been defined as the art movement of the American male—full of macho energy and rage. But at the time it was flourishing, women were essential participants. "Women of Abstract Expressionism," curated by Gwen Chanzit, reevaluated the careers of 12 female artists, many of whom had been relegated to relative obscurity—including Mary Abbott, Jay DeFeo, Perle Fine, Helen Frankenthaler, Sonia Gechtoff, Judith Godwin, Grace Hartigan, Elaine de Kooning, Lee Krasner, Joan Mitchell, Deborah Remington, and Ethel Schwabacher. The show contributed to a larger enthusiasm that reached a fever pitch with the release of Mary Gabriel's 2018 book *Ninth Street Women*, which counts among [one of the best books](#) published this decade.



Installation view of Berlin Biennale, 2018. TIMO OHLER

18. Berlin Biennale

Venues: Various, Berlin (2018)

There have been many, many shows about political resistance of late, but perhaps none as lauded as the 2018 Berlin Biennale, which was curated by a team led by Gabi Ngcobo that also included Moses Serubiri, Nomaduma Rosa Masilela, Thiago de Paula Souza, and Yvette Mutumba. It broached knotty issues related to decolonization, in the process introducing artists of African and Latin American descent who were at the time not very well known, such as Mimi Cherono Ng'ok, Dineo Seshee Bopape, Cinthia Marcelle, and Firelei Báez. Its centerpiece—a video by Mario Pfeifer about a brutal attack on an Iraqi refugee in Germany—is still traveling the world today.



Installation view of "Art Post-Internet," 2014, at UCCA Contemporary Art Center, Beijing. COURTESY UCCA CONTEMPORARY ART CENTER

17. "Art Post-Internet"

Venue: UCCA Center for Contemporary Art Beijing (2014)

In the later part of the decade, a number of institutions staged surveys of art after the internet—and few of them would have been possible without this show. Curated by Karen Archey and Robin Peckham, "Art Post-Internet" convened a group of younger artists, many of them not yet 40, who deal with issues like networks, image circulation, and the cross-pollination of ideas online. With works included by then-emerging artists like Bunny Rogers, Katja Novitskova, Jon Rafman, Artie Vierkant, and Jordan Wolfson, the show pinpointed a style that is still being debated today.



Works by Maria Martins at [Documenta 13](#).UWE ZUCCHI/EPA/SHUTTERSTOCK

16. Documenta 13

Venues: Various, Kassel, Germany; Kabul, Afghanistan; Banff, Canada; Alexandria, Egypt (2012)

Curator Carolyn Christov-Bakargiev embraced the notion of an exhibition as a sprawling, intercontinental adventure, spreading work by 200 artists across venues in Kassel with an additional exhibition in Kabul and events in Banff and Alexandria. To view it all was nearly impossible, and the exhibition's manifold points of inquiry—quantum physics, speculative realism, conflict in the Middle East—reflected truly chaotic times. The curatorial conceit would have been enough to cement this Documenta's place in art history, but the breadth of its work—which included objects that had been damaged during the Lebanese Civil War alongside works by Adriana Lara, Zanele Muholi, Anna Boghiguian, and many others now considered important—was also formidable.



Work by rafa esparza in the 2016 edition of Made in L.A. at the Hammer Museum in Los Angeles. BRIAN FORREST

15. "Made in L.A.: a, the, though, only"

Venue: Hammer Museum, Los Angeles (2016)

Though this wasn't the first iteration of the Hammer Museum's Made in L.A. biennial, it was the one that proved to the art world what many Angelenos have known for years—that Los Angeles is a city with an arts community that cannot be ignored. Curated by Aram Moshayedi and Hamza Walker, the 2016 show included many of the city's most interesting artists—some of whom, just three years later, have become among the most closely watched anywhere in the world. After appearing here, Arthur Jafa won the Golden Lion at the Venice Biennale. Gala Porras-Kim, Martine Syms, Todd Gray, and rafa esparza showed in Whitney Biennials. And Huguette Caland, [who died earlier this year](#), had a major survey exhibition at Tate St. Ives in England. The exhibition's most memorable work came from esparza, who installed a series of adobe bricks he had made with his father on the Hammer's terrace as a harbinger of the great art he would produce in the years to come.



Installation view of "Greater New York," 2015, at MoMA PS1, New York. ANDREW RUSSETH/ARTNEWS

14. "Greater New York"

Venue: MoMA PS1, New York (2015)

The 2015 edition of Greater New York, a once-every-five-years survey of city-based artists at MoMA PS1 in Queens, was a font of discoveries. Curated by Peter Eleey, Thomas J. Lax, Mia Locks, and Douglas Crimp (the pioneering art historian [who died earlier this year](#)), this exhibition was where the now-celebrated abstract painter Howardena Pindell became the subject of renewed attention, and it was where many found out about Alvin Baltrop, the photographer of '70s-era queer culture around New York's West Side piers. It also turned many on to some of today's most important emerging artists, including Cameron Rowland, Eric N. Mack, Ajay Kurian, Raúl de Nieves, and Park McArthur (who all went on to appear in an edition of the Whitney Biennial after).



Installation view of "Art and China after 1989: Theater of the World," 2017–18, at Guggenheim Museum, New York. DAVID HEALD

13. "Art and China after 1989: Theater of the World"

Venues: Guggenheim Museum, New York (2017–18); Guggenheim Bilbao, Spain (2018); San Francisco Museum of Modern Art (2018–19)

The history of contemporary Chinese art was rewritten by this survey, which included the usual suspects—Ai Weiwei, Xu Bing, Huang Yong Ping, and others—alongside some who are rarely shown in American institutions but have altered their country's scene no less, like Zhang Peili, Lin Tianmao, and the Tactile Sensation Group. (An all-star curatorial team including Alexandra Munroe, Hou Hanru, and Philip Tinari was behind the exhibition.) From its start, it was [plagued by controversy](#)—works by Huang, Xu, and the duo Sun Yuan and Peng Yu were removed or altered after an outcry by animal rights activists. But the show's incisive exploration of the incursion of Western capitalism into mainland China and the ways artists rebelled against it have affirmed the show's place in art history.



Ayşe Erkmen's *On Water* (2017) in Skulptur Projekte Münster, Germany. ANDREW RUSSETH/ARTNEWS

12. The Grand Tour

Venues: Venice Biennale, Italy; Documenta 14 in Kassel, Germany, and Athens, Greece; Skulptur Projekte Münster in Münster, Germany, all 2017

A once-in-a-decade convergence of three of the world's top art events in 2017 trotted out pioneering artworks of all kinds from noted artists across the globe. Under what might have seemed like a tepid theme of "Viva Arte Viva," Venice Biennale curator Christine Macel assembled an all-star line-up that included Franz Erhard Walther, Nancy Shaver, Judith Scott, Sheila Hicks, Zilia Sánchez, and Huguette Caland. Documenta 14 took as its title "Learning from Athens," in an attempt to create a bridge between its traditional home in Germany and a satellite site in Athens, and brought together key works by Beau Dick, Maria Eichhorn, Olu Oguibe, Lorenza Böttner, Pope.L, and Roee Rosen. And the once-a-decade show Skulptur Projekte Münster, which took over that German city with massive art, resulted in some of the [most important works of the decade](#), including sculptures and installations by Pierre Huyghe and Nicole Eisenman.



Installation view of "We Wanted a Revolution: Black Radical Women, 1965–1985," 2018, at Albright-Knox Art Gallery, Buffalo, New York. COURTESY ALBRIGHT-KNOX ART GALLERY

11. "We Wanted a Revolution: Black Radical Women, 1965–1985"

Venues: Brooklyn Museum, New York (2017); Albright-Knox Art Gallery, Buffalo, New York (2018); Institute of Contemporary Art Boston (2018)

Several pioneering shows have surveyed the art of the Black Power and Women's Liberation movements of the 1960s and '70s, but this show stood alone as a platform to look at the confluence between the two in ways made possible by what is now known as intersectional feminism. "We Wanted a Revolution," which was curated by Catherine Morris and Rujeko Hockley, highlighted how women's activism influenced their artistic production and vice-versa, with outré avant-garde strategies combining with radical politics in work by artists like Howardena Pindell, Faith Ringgold, Betye Saar, Maren Hassinger, Senga Nengudi, Lorraine O'Grady, Ming Smith, Linda Goode Bryant, Beverly Buchanan, Emma Amos, and Carrie Mae Weems.

And now, the top 10...



Installation view of "Art After Stonewall, 1969–1989," 2019, at Grey Art Gallery, New York. NICK PAPANANIAS

10. "Art After Stonewall, 1969–1989"

Venues: Grey Art Gallery and Leslie-Lohman Museum of Art, New York (2019); Patricia & Phillip Frost Art Museum, Miami, Florida (2019–20); Columbus Museum of Art, Ohio (2020)

To mark the [50th anniversary of the Stonewall Uprising](#), which is often considered the inciting event that spurred the gay liberation movement, this exhibition presented a sweeping historical survey of queer art made in the first 20 years after the fact. The show—curated by Jonathan Weinberg, Tyler Cann, and Drew Sawyer for the Columbus Museum of Art but shown first in New York—is incisive and informative, and it highlights how Stonewall's impact has been felt by queer artists and straight-identified ones as well. The works ranged from riotously funny (The Cockettes' re-enactment of first daughter Tricia Nixon's wedding) and the heart-wrenching (David Wojnarowicz's *Untitled [One Day This Kid...]*) to the boundary-pushing (Lyle Ashton Harris's "Constructs") and the medium-defying (Harmony Hammond's painted soft sculptures that lean against a wall).



Installation view of "Outliers and American Vanguard Art," 2018, at National Gallery of Art, Washington, D.C. COURTESY NATIONAL GALLERY OF ART

9. "Outliers and American Vanguard Art"

Venues: National Gallery of Art, Washington, D.C. (2018); High Museum of Art, Atlanta (2018); Los Angeles County Museum of Art (2018–19)

Curator Lynne Cooke spent five years researching this groundbreaking show, a major event in the larger push this decade to undo and rethink the condescending and inadequate label "outsider art." Instead, Cooke opted for the term "outlier," in reference to how many of the 80 artists in the show had been shut out of art history because they don't comply with certain conventions of their day. Cooke's bold presentation situated artists such as Martín Ramírez, Bill Traylor, and Sister Gertrude Morgan alongside well-known figures like Cindy Sherman and Kara Walker, destabilizing traditional notions about what it means to be a professional artist in the process.



Installation view of "Sakahàn: International Indigenous Art," 2013, at National Gallery of Canada, Ottawa.
COURTESY NATIONAL GALLERY OF CANADA

8. "Sakahàn: International Indigenous Art"

Venue: National Gallery of Canada, Ottawa (2013)

Historically, many leaders of white mainstream institutions have envisioned Indigenous peoples as vanished, disappeared, and frozen in time. This show instead flipped that logic and focused instead on the practices of contemporary Indigenous artists while providing an expansive look at what constitutes indigeneity. The exhibition's title means "to light [a fire]" in the language of the Algonquin people, whose traditional lands include parts of Quebec and Ontario in Canada. (When the exhibition opened, the [museum's then-director acknowledged](#) that the museum sits on the un-ceded Algonquin lands.) For the show, curators Greg A. Hill, Christine Lalonde, and Candice Hopkins brought together the work of some 80 artists from 16 countries around the world, including Japan, India, and Finland as well as Canada, Australia, the U.S., and Mexico. Among the artists included were Brian Jungen, Maria Thereza Alves, Rebecca Belmore, Annie Pootoogook, and Teresa Margolles.



Installation view of "Seductive Subversion: Women Pop Artists, 1958–1968," 2010, at Rosenwald-Wolf Gallery at the University of the Arts, Philadelphia. COURTESY ROSENWALD-WOLF GALLERY AT THE UNIVERSITY OF THE ARTS

7. "Seductive Subversion: Women Pop Artists, 1958–1968"

Venues: Rosenwald-Wolf Gallery at the University of the Arts, Philadelphia (2010); Brooklyn Museum, New York (2010–11)

Pop art has long been rendered as a male movement (in no small part thanks to the work of male critics and historians). This show exploded that notion, focusing on the women who also pioneered the style. The exhibition included a number of breakouts, including Rosalyn Drexler, Marisol, and Marjorie Strider, and its revisionist spirit was picked up several years later by the traveling survey "International Pop," which offered insurmountable evidence (in stops at the Walker Art Center, the Dallas Museum of Art, and the Philadelphia Museum of Art) that the movement wasn't just centered on New York. Both shows offered examples for how art historians could dramatically alter the perceptions of well-known movements by presenting more diverse showings.



Installation view of "Trigger: Gender as a Tool and a Weapon," 2017–18, at New Museum, New York.
COURTESY NEW MUSEUM

6. "Trigger: Gender as a Tool and a Weapon"

Venue: New Museum, New York (2017)

No show this decade better exemplified how the ways that we talk about gender and sexuality are constantly in flux. Curated by Johanna Burton with Sara O'Keeffe and Natalie Bell, "Trigger: Gender as a Tool and a Weapon" looked at different ways that artists have taken up gender in their work, probing it as a binary construct that is often oppressive and then looking for spaces that exist outside its confines. Key to the show was an emphasis on intersectionality and how gender issues must be looked at from a broader perspective that takes into account race, class, sexuality, and ability. The exhibition was complex and confounding—with work by the likes of Nayland Blake, Mickalene Thomas, Paul Mpagi Sepuya, Tuesday Smillie, Sable Elyse Smith, Chris E. Vargas, Candice Lin, and Tourmaline and Sasha Wortzel—and it's sure to be discussed as a barrier-breaking bit of history that set forth a new path.



Installation view of "Soul of a Nation: Art in the Age of Black Power," 2019, at the Broad, Los Angeles.
EUGENE GARCIA/EPA-EFE/SHUTTERSTOCK

5. "Soul of a Nation: Art in the Age of Black Power"

Venues: Tate Modern, London (2017); Crystal Bridges Museum of American Art, Bentonville, Arkansas (2018); Brooklyn Museum, New York (2018–19); the Broad, Los Angeles (2019); de Young Museum, San Francisco (2019–20)

"Soul of a Nation" opened the eyes of many in the art world to how the Black Power movement of the 1960s and '70s effectively changed art as we know it today. Curated at Tate by Zoé Whitley and Mark Godfrey, the show affirmed the careers of many in it, effectively helping launch figures like Frank Bowling and Barkley L. Hendricks to widespread market success. "Soul of a Nation" also offered its viewers a valuable lesson in how artistic innovations can be synthesized with the politics of the day to achieve new styles.



Installation view of "Posing Modernity: The Black Model from Manet and Matisse to Today," 2018–19, at Wallach Art Gallery, New York. COURTESY WALLACH ART GALLERY

4. "Posing Modernity: The Black Model from Manet and Matisse to Today" / "Black Models: From Géricault to Matisse"

Venues: Wallach Art Gallery, New York (2018–19) / Musée d'Orsay, Paris (2019)

The study of Édouard Manet's *Olympia* (1863) long focused on its white subject—a supine, nude courtesan—at its center. But this groundbreaking show spotlighted the black maid in the background: Laure, who posed as a model for Manet and other French painters of the era. Denise Murrell based the show on her dissertation, which traveled to Paris in an expanded form, opening new areas of art-historical study. After the show, [Murrell was hired](#) as an associate curator for the Metropolitan Museum of Art.



Installation view of "Histórias Afro-Atlânticas," 2018, at Museu de Arte de São Paulo. COURTESY MASP

3. "Histórias Afro-Atlânticas"

Venue: Museu de Arte de São Paulo (2018)

When curator Adriano Pedrosa arrived at MASP as artistic director in 2014, he transformed a sleepy institution into what is now "the most progressive and dynamic museum in the world," as art historian Julia Bryan-Wilson recently told *ARTnews*. Among his major changes was bringing his collaborative exhibition series "Histórias" to MASP as a way to look at multiple art histories, many of which have been excluded from a mainstream canon that has historically privileged white heterosexual cisgender men. The most important such exhibition—and the largest, with some 400 works and spanning multiple venues—has been "Histórias Afro-Atlânticas" which looked at the Transatlantic Slave Trade, with Brazil at its center, as a way to engage work by artists from the African diaspora. In a country where more than half of the population identifies as black or mixed-race, it became a moment when many visitors saw themselves accurately represented in a museum space for the first time.



Installation view of "Postwar: Art Between the Pacific and the Atlantic, 1945–1965," 2016–17, at Haus der Kunst, Munich. COURTESY HAUS DER KUNST

2. "Postwar: Art Between the Pacific and the Atlantic, 1945–1965"

Venue: Haus der Kunst, Munich (2016–17)

As curators, historians, and critics think through ways to redefine the canon, "Postwar" stands as both an example and a call for increased art-historical open-mindedness. It may have been just one of [late curator Okwui Enwezor](#)'s many pioneering ways of bringing globalism into Western museums, but "Postwar" thoroughly transformed the way the history of art in the postwar era has been told. The show upended the Eurocentric notion that postwar art was a series of chronological movements—that Abstract Expressionism was succeeded by Pop, then Minimalism, then Conceptualism, and so on—and brought well-known artists into conversation with under-studied figures from the Middle East, Latin America, and Asia. Hervé Télémaque, the masterful Haitian-born painter, figured in the same gallery as Andy Warhol and Robert Rauschenberg; Saloua Raouda Choucair, the late Lebanese painter and sculptor, appeared in the same context as Robert Morris and Hélio Oiticica. The exhibition's dramatic splintering of art history has already been impactful, with the new rethinking of art history at the Museum of Modern Art taking many cues from "Postwar."



Installation view of "Axis Mundo: Queer Networks in Chicano L.A.," 2017, at MOCA Pacific Design Center, Los Angeles. ZAK KELLEY

1. Pacific Standard Time

Venues: Various, Los Angeles (2011, 2017)

Because of its outsize ambitions, [Pacific Standard Time](#)—a wide-ranging initiative focused on spotlighting Southern Californian art—could have been one of the art world's biggest flops. Instead, it has already altered art history many times over. The Getty Foundation—funded initiative began as an archival project and soon blossomed into a multi-million-dollar years-long research project that aims to advocate for historically under-recognized work. The first two editions—about art from 1945 to 1980 in 2011, and about Latin American and Latinx art in 2017—have brought to the fore long-overlooked artists and the stories they have to tell. The first edition featured such exhibitions as "Now Dig This! Art and Black Los Angeles 1960–1980," "Doin' It in Public: Feminism and Art at the Woman's Building," "Asco: Elite of the Obscure, A Retrospective, 1971–1987," and "Under the Big Black Sun: 1974–1981." The second had "Radical Women: Latin American Art, 1960–1985," "Home—So Different, So Appealing," "Axis Mundo: Queer Networks in Chicano L.A.," "Mundos Alternos: Art and Science Fiction in the Americas," and important solo shows for Judith F. Baca, David

Lamelas, Martín Ramírez, Valeska Soares, Anna Maria Maiolino, and the [late Laura Aguilar](#). Between the two of them, new lines for thinking about art from different perspectives were drawn in ways that continue to linger.

HIPLATINA

Celebs and Activists Are Campaigning to Build Latino Museum in D.C.

News and Entertainment

Posted: August 30, 2019



Courtesy of FRIENDS

Washington D.C. is home to several museums including one dedicated to African American and American Indian history but there is currently not one dedicated to Latinx history in the U.S.

[The Friends of the American Latino Museum](#) (FRIENDS) is the only non-profit organization dedicated to the creation of a [National American Latino Museum in Washington, D.C.](#) They've joined forces with activists including author Julissa Arce, politicians including Congressman José E. Serrano, Congressman Will Hurd, Senator Bob Menendez, and Senator John Cornyn, as well as celebs including music producer Emilio Estefan and actor Diane Guerrero.

They're launching a national campaign during Hispanic Heritage Month asking for Congress to support the [National Museum of the American Latino Act](#) — a bipartisan bill that would establish the Smithsonian National American Latino Museum.

<https://hiplatina.com/latino-museum-dc-campaign/>



Estuardo Rodriguez, President, and CEO of FRIENDS explained to *HipLatina* the importance and value in developing a Latino history museum.

"The narrative around the Latino community in the United States is often distorted through entertainment, news, social media, and politics. Time and time again, we are presented as 'invaders', a people foreign and struggling to survive in a land that in great part was settled early on by the Mexican, Spanish and indigenous communities that were here hundreds of years before the Pilgrims arrived," Rodriguez said. "As many Americans live and work in cities and states with Spanish names including Los Angeles, San Antonio, Colorado, and Montana, it is disturbing to hear the use of the word "assimilation" repeated so often as it relates to Latinos."

Every year more than 30 million visitors from all over the U.S. visit the National Mall in D.C. and there is not a single permanent exhibition on Latino history in the Smithsonian Institution, he added.

Latinx stories are drastically underrepresented in Smithsonian collections and the organization itself acknowledged this in a [1994 Willful Neglect report](#) that showed the absence of Latinx history was severe to the point that it appeared as if it were intentional. The report included 10 recommendations including the development of a Latino museum and an increase in the number of Latinx in the Smithsonian workforce.

A [2018 report "Invisible No More"](#) by UCLA's Chicano Studies Research Center and the Latino Policy and Politics Initiative found there's still a lot of room for improvement. In 1994, 2.7 percent of the Smithsonian's workforce was Latino and in 2018, it's barely increased to 5 percent, according to the Smithsonian.

There has been some progress when it comes to Latino-centered collections with The Smithsonian noting that the National Portrait Gallery has increased its acquisition of Latino

<https://hiplatina.com/latino-museum-dc-campaign/>

subjects and artists by 90 percent, and the National Museum of African American History and Culture has recently begun to collect items related to Afro-Latinidad. However, the authors of the report say they could not find any mention of a Latino museum in any of the Smithsonian Institution's annual reports from the past 23 years.



Courtesy of FRIENDS

"Latinos remain largely excluded from participation in arts and cultural institutions that tell the American story," Chon Noriega, a co-author of the study and the director of the Chicano Studies Research Center wrote in the report's foreword. "The Smithsonian has an opportunity to play a leadership role for the field."

The objects included in the Latino museum would be decided on by Smithsonian curators but Rodriguez emphasizes the rich cultural, political, scientific, medicinal and political contributions made by Latinx individuals in the U.S. In addition to highlighting how Latinx have fought in every war since the Revolution, he mentions some of the historical figures that should be part of the exhibitions including astronaut Ellen Ochoa, baseball player Roberto Clemente, Supreme Court Justice Sonia Sotomayor, and civil rights activist Cesar Chavez.

According to the UCLA report, The Smithsonian established the Latino Curatorial Initiative in 2010, and between 2012 and 2016 there has been an average of seven Latino curators per year as opposed to only two in 1994. They have produced 51 publications, 23 exhibitions and acquired 320 new collections and acquisitions the report states.

Emilio Estefan has been advocating for the museum for 25 years now and commented in a press release about his dismay that it's taking this long.

"There is no doubt that Latinos have made critical contributions to the foundation and development of this country in the arts and in every possible sphere. All we ask is that the contributions of Hispanics receive the same level of exposure and respect as those seen when you visit the Smithsonian museums in DC. We respectfully request that this bill be passed in this congressional session."

Appendix B

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