



F. CASASOLA
EL PASO, TEX.

Con Celia
Casasola
reminiscent
Luz de
Celia

Celia and her mother at the Casasola studio, El Paso, 1942.
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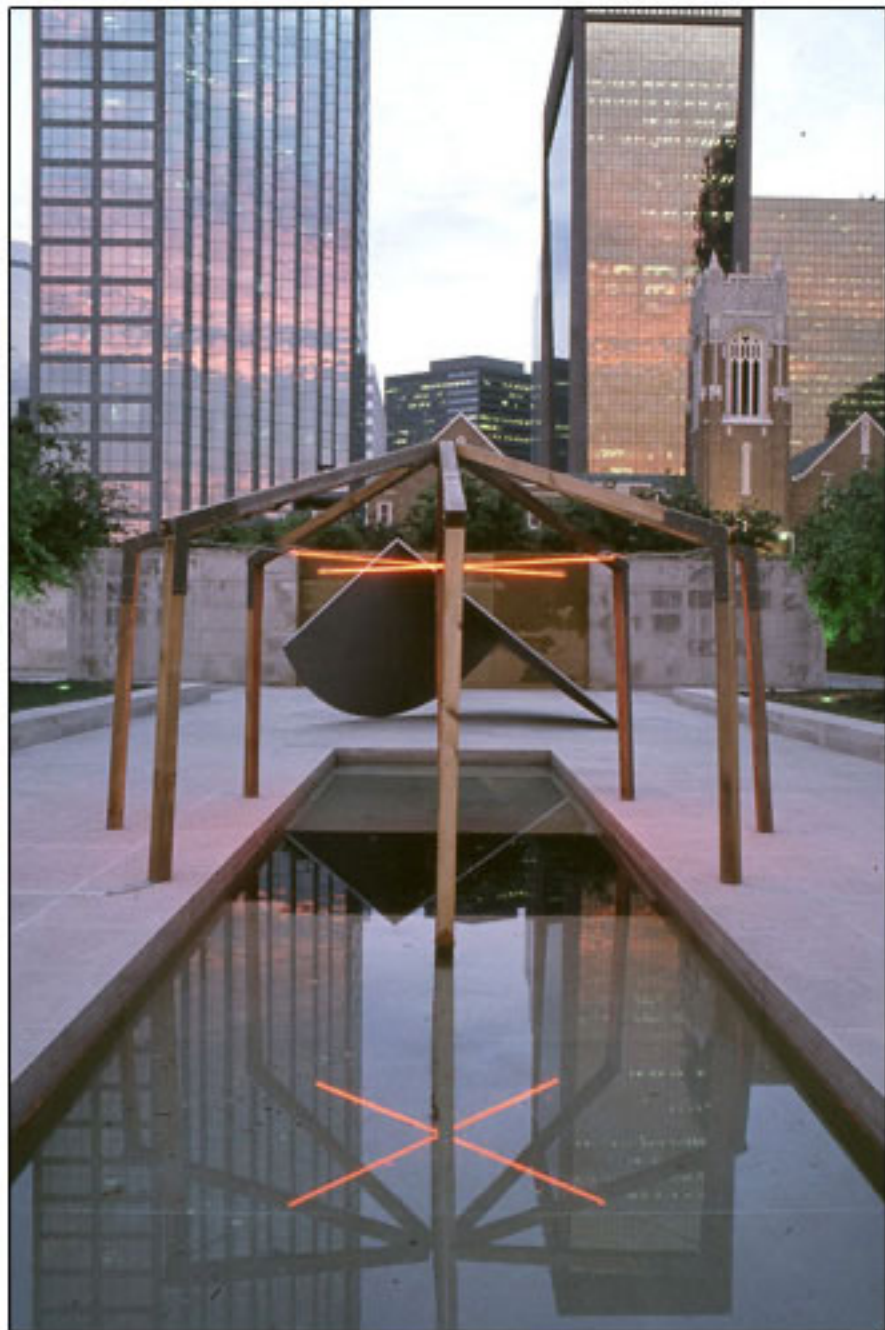


Celia at age four, Pina studio, El Paso, 1941.

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Donald Judd, *Untitled*, 1988. Aluminum, yellow Plexiglas, $142\frac{23}{32} \times 39\frac{3}{8} \times 19\frac{11}{16}$ inches. Dallas Museum of Art. Museum League Purchase Fund, General Acquisitions Fund, H. Harold Wineburgh Fund, and gift of an anonymous donor. From *Celia Álvarez Muñoz*, by Roberto Tejada (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2009 by the Regents of the University of California. All rights reserved.



Celia Alvarez Muñoz, *Abriendo Tierra/ Breaking Ground* (detail), 1991. Mixed media installation, Dallas Museum of Art. Behind the octagonal structure is an untitled sculpture by Ellsworth Kelly, 1984, with the Dallas skyline in the background. Photograph by Celia Alvarez Muñoz.

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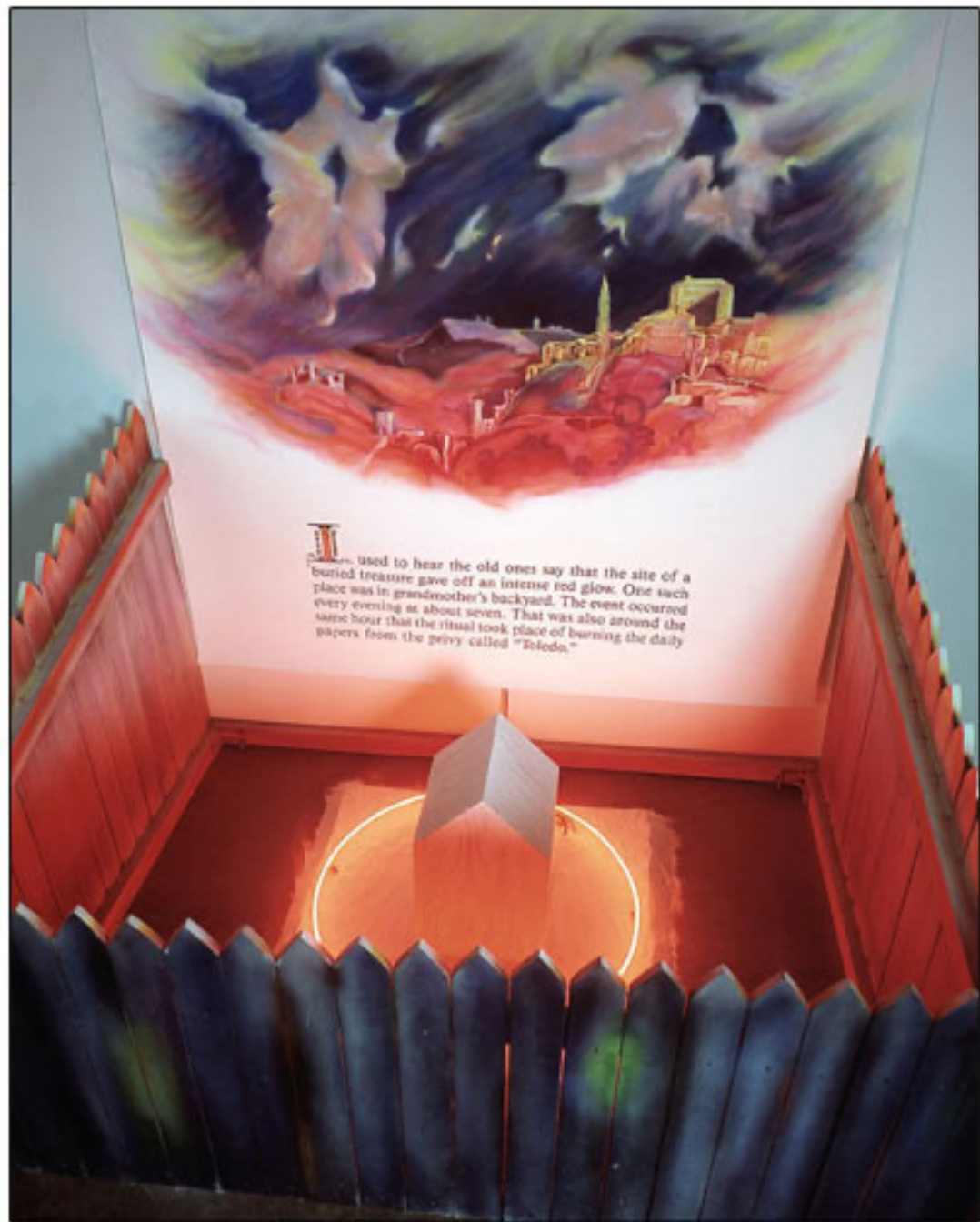
Celia Alvarez Muñoz, *Abriendo Tierra/ Breaking Ground* (detail), 1991. Mixed media installation, Dallas Museum of Art. Interior view of drawings on two gallery walls connected to barrel vault, with surveillance camera. Photograph by Celia Alvarez Muñoz.

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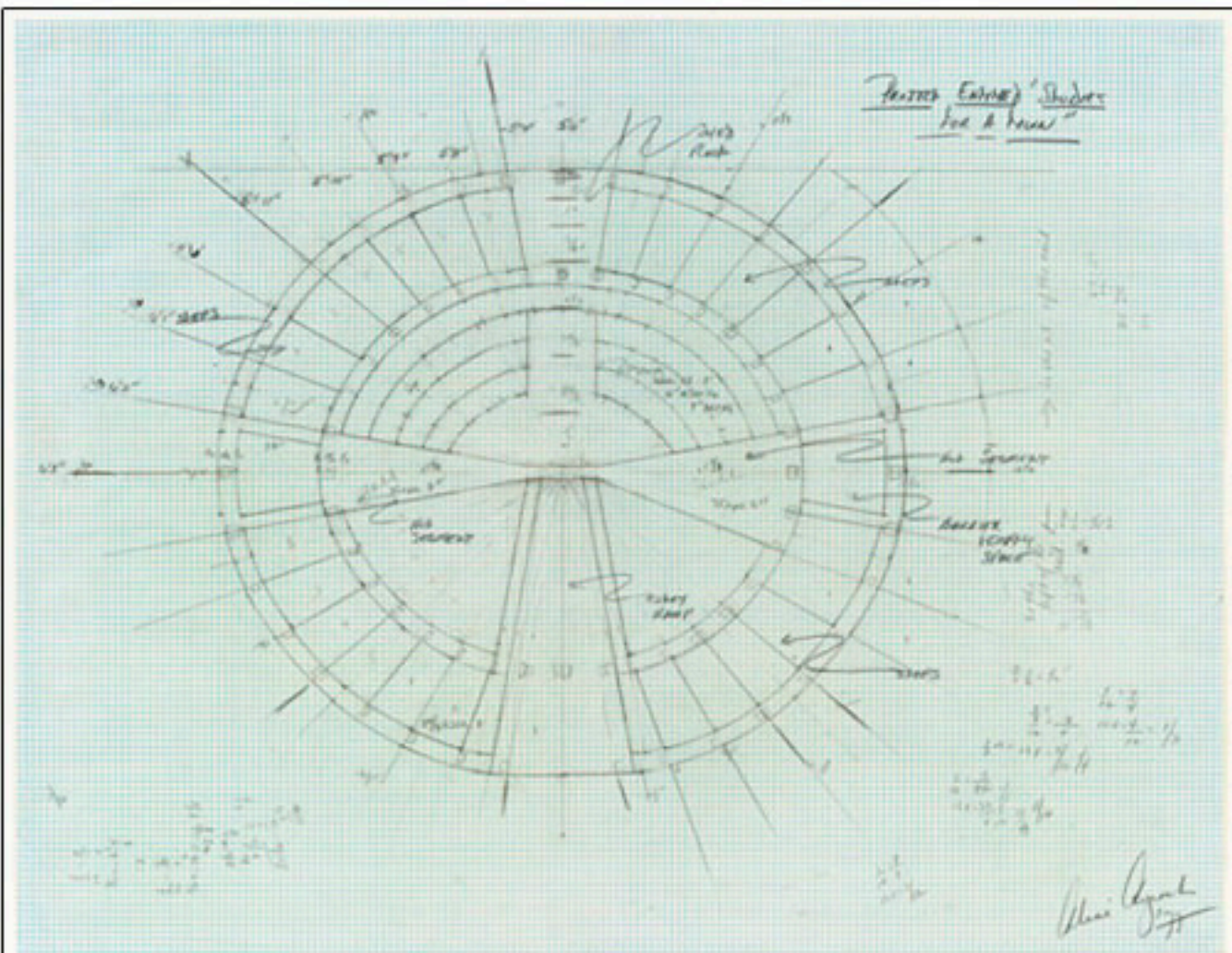
Jackie Winsor, *Fence Piece*, 1970. Wood and nails, 49 × 49 × 49 inches. © Jackie Winsor. Courtesy of the Paula Cooper Gallery, New York.

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Tolito used to hear the old ones say that the site of a buried treasure gave off an intense red glow. One such place was in grandmother's backyard. The event occurred every evening at about seven. That was also around the same hour that the ritual took place of burning the daily papers from the privy called "Tolito."

Celia Alvarez Muñoz, *Tolito*, 1989. Mixed media. Photograph by Tracy Hicks.
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724.1978

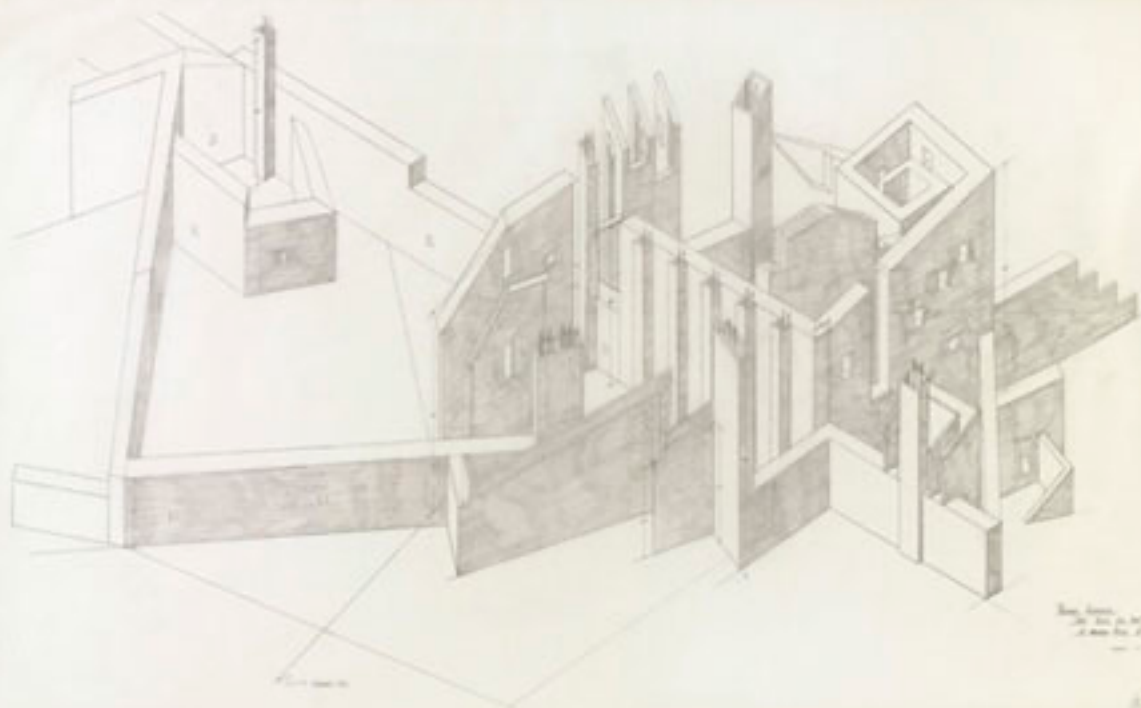


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This image will display properly on a monitor calibrated to 5500K, 2.2 gamma when using the embedded working space profile

Alice Aycock, study for project titled "Studies for a Town," 1977. Pencil on graph paper, 17½ × 22 inches. Museum of Modern Art, New York. © 2009 Alice Aycock. Acquired with matching funds from R.L.B. Tobin and the National Endowment for the Arts (724.1978). Digital image © The Museum of Modern Art/ Licensed by SCALA/ Art Resource, New York.

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Alice Aycock, study for project titled "The City of the Walls: A Narrow City: A Thin City," isometric, 1978. Pencil on vellum paper, 42 $\frac{3}{8}$ × 72 inches. Museum of Modern Art, New York. © 2009 Alice Aycock. Acquired with matching funds from Mrs. June Noble Larkin and the National Endowment for the Arts (726.1978). Digital image © The Museum of Modern Art/ Licensed by SCALA/ Art Resource, New York. From *Celia Álvarez Muñoz*, by Roberto Tejada (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2009 by the Regents of the University of California. All rights reserved.



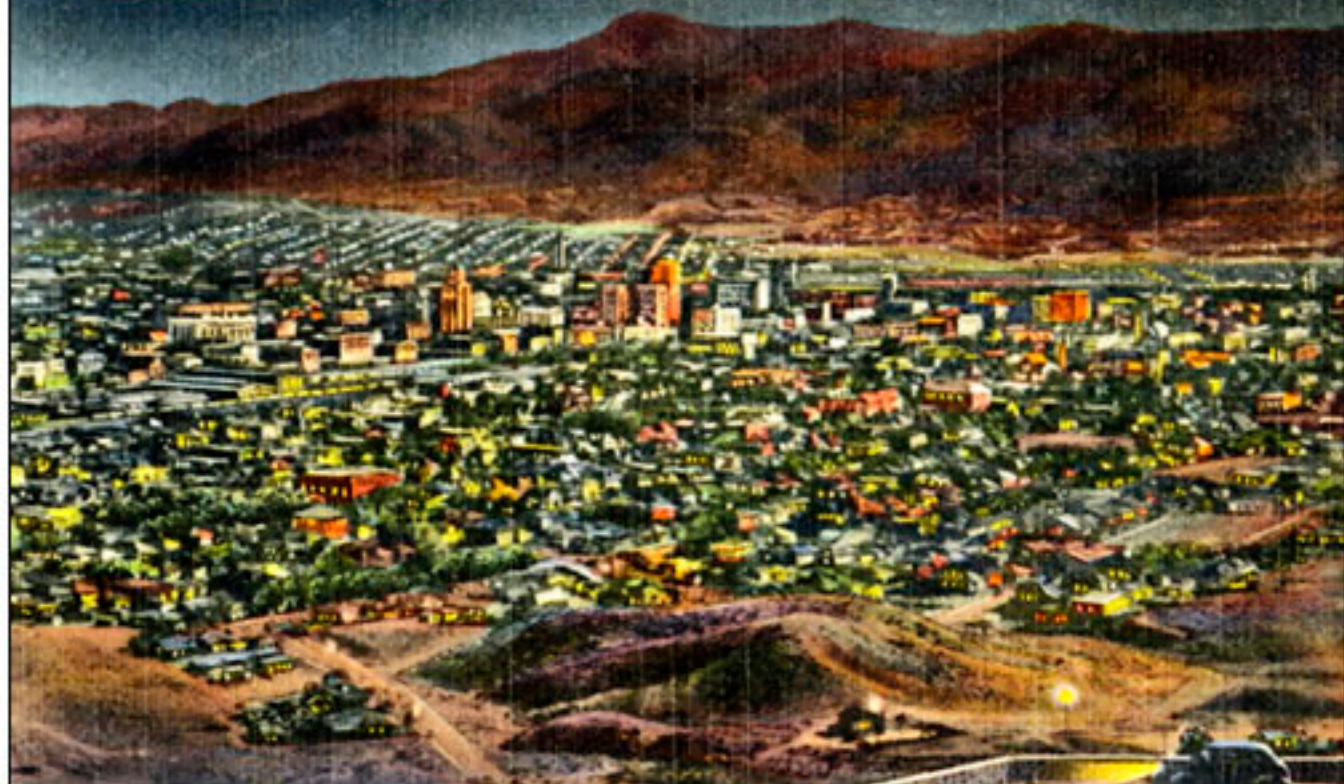
Celia Alvarez Muñoz, *Abriendo Tierra/ Breaking Ground* (detail), 1991. Mixed media installation, Dallas Museum of Art. View of text on glass wall. Photograph by Celia Alvarez Muñoz.
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Hilario and Damiana Limón, early 1900s.

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El Paso, Texas by Night, from Mt. Franklin Scenic Drive



"E.P. 9—El Paso, Texas by Night, from Mt. Franklin Scenic Drive." Mass-produced color souvenir postcard, ca. 1940.

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Sol LeWitt and Anthony Sansotta, *Wall Drawing #398*, 1983, drawn April 1985. Color ink wash, 276 × 425 inches. Dallas Museum of Art. Gift of The 500, Inc., Mr. and Mrs. Michael J. Collins, and Mr. and Mrs. James L. Stephenson Jr.

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Claes Thure Oldenburg and Coosje Van Bruggen, *Stake Hitch*, 1984. Aluminum, steel, and urethane foam, 642 × 182 × 534 inches. Dallas Museum of Art. Commissioned to honor John Dabney Murchison Sr. for his arts and civic leadership, and presented by his family.

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David Herrera and Joseph Friedkin in front of the Benito Juárez Memorial at the El Paso-Juárez border, Texas, 1974. Published in the *Los Angeles Times* on September 15, 1974. Photograph courtesy of the Los Angeles Times Photographic Archive, University of California, Los Angeles, Library.
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Celia Alvarez Muñoz, *Postales y Sin Remedio* (detail), 1988. Mixed media installation, Tyler Museum of Art, Tyler, Texas. Photograph by Tracy Hicks.

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She even stayed
to play a game,
Los Encantados, The
Enchanted,
with us on the holy
church grounds that
night.



Many times we played
Florin Daban Florin Dab
or El Sapori. The former
was London Bridge, the
latter, Here Comes a Priest.



Celia Alvarez Muñoz, *Postales y Sin Remedio* (detail), 1988. Mixed media installation, Tyler Museum of Art, Tyler, Texas. Airbrush drawing of home and garden with topiary "hobby horse." Photograph by Celia Alvarez Muñoz.

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Frank Alvarez at age 25, Nome, Alaska, 1942.

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Celia with her Aunt Lolo, 1946.

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Celia Alvarez Muñoz, *The chameleon*, 1986. Mixed media installation, 40 × 20 × 14¼ inches. Photograph by Steve Denny.

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Celia Alvarez Muñoz, *Enlightenment #2: Double Bubble & WWII* (details), 1980-82. Mixed media artist's book, $8\frac{3}{4} \times 7 \times \frac{1}{2}$ inches. Photographs by Celia Alvarez Muñoz. From *Celia Alvarez Muñoz*, by Roberto Tejada (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2009 by the Regents of the University of California. All rights reserved.



The war ended.

Celia Alvarez Muñoz, *Enlightenment #2: Double Bubble & WWII* (details), 1980-82. Mixed media artist's book, $8\frac{3}{4} \times 7 \times \frac{1}{2}$ inches. Photographs by Celia Alvarez Muñoz.

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Celia Alvarez Muñoz, *Enlightenment #2: Double Bubble & WWII* (details), 1980-82. Mixed media artist's book, $8\frac{3}{4} \times 7 \times \frac{1}{2}$ inches. Photograph by Celia Alvarez Muñoz.
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FLEER

FUNNIES
starring
MUSCLES

WHY CAN'T YOU TELL
ME WHERE ELEPHANTS
ARE FOUND, MUSCLES?

BECAUSE ELEPHANTS
ARE SO BIG THEY NEVER
GET LOST!



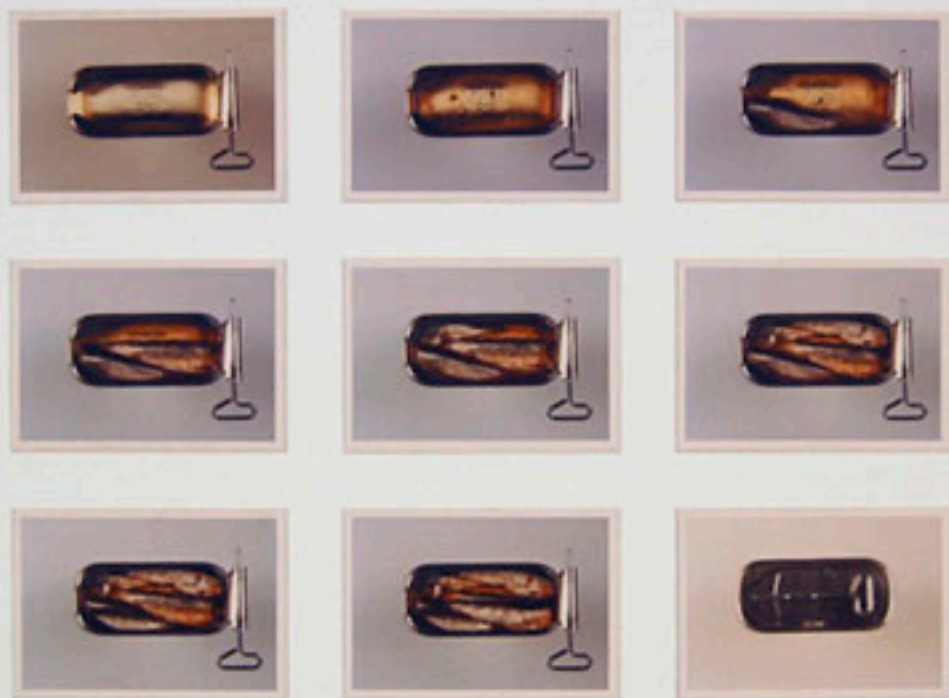
YOUR DUBBLE BUBBLE FORTUNE: YOU WILL BE WELL LIKED THROUGHOUT YOUR
LIFE. SAVE THIS COMIC FOR PREMIUMS

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"Why can't you tell me where elephants are found, Muscles?" Fleer Funnies, early 1960s.

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Al Souza, *Packing a Can of Sardines*, 1975. Nine color photographs in wood and glass frame, 22¼ × 25½ inches. University Gallery, University of Massachusetts, Amherst. Gift of Al Souza, Collection of the University Gallery, University of Massachusetts, Amherst (UM 1979.9).

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Vernon Fisher, *The Tropics*, 1978. Acrylic on paper, 94 × 94¼ inches. Photograph courtesy of the artist. From *Celia Alvarez Muñoz*, by Roberto Tejada (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2009 by the Regents of the University of California. All rights reserved.

STANDARD, AMARILLO, TEXAS



Ed Ruscha, *Twentysix Gasoline Stations* (detail), 1962. Page spread from artist's book, $7\frac{1}{16} \times 5\frac{9}{16}$ inches. Photograph courtesy of the artist and Gagosian Gallery.

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Robert Rauschenberg, *Shades*, 1964. Multiple with six lithographs on Plexiglas panels, one mounted permanently (title page) and five interchangeably in a slotted aluminum frame, illuminated by an intermittent light bulb, box: $15\frac{1}{2} \times 14\frac{1}{2} \times 11\frac{1}{4}$ inches; panels (each irregular): 14×14 inches. The Museum of Modern Art, New York. Art © Estate of Robert Rauschenberg/Licensed by VAGA, New York. Publisher and printer: Universal Limited Art Editions, West Islip, NY; edition: 27. Gift of the Celeste and Armand Bartos Foundation (291.1964). Digital image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York.

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Celia Alvarez Muñoz, *Enlightenment #9: La Yodo*, 1983. Mixed media, maple honey box with seven $9\frac{3}{4} \times 12\frac{1}{2}$ inch framed pages. Photograph by Juan Garcia.

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"LA YODO," OR IODINE, WAS THE NAME I GAVE MY IMAGINARY FRIEND.
SHE WAS FAIR AND LIGHT COMPLETED.

Celia Alvarez Muñoz, *Enlightenment #9: La Yodo* (details), 1983. Mixed media, maple honey box with seven 9 $\frac{3}{4}$ × 12 $\frac{1}{2}$ inch framed pages. Photographs by Juan Garcia and Celia Alvarez Muñoz.
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KEEPING CLOTHES WEARABLE

MENDING CLOTHING
AND HOUSEHOLD
FABRICS

GLADYS L. DUTT

CORNELL BULLETIN FOR HOMEMAKERS

"Keeping Clothes Wearable," cover of *Cornell Bulletin for Homemakers*, October 1942. Division of Rare and Manuscript Collections, Carl A. Kroch Library, Cornell University, Ithaca, New York. Photograph courtesy Carl A. Kroch Library, Cornell University. From *Celia Álvarez Muñoz*, by Roberto Tejada (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2009 by the Regents of the University of California. All rights reserved.

**TRINITY HOTEL
TRINITY AUDITORIUM BUILDING**

LARGEST BUILDING OF ITS KIND IN AMERICA

GRAND AVENUE AT NINTH

LOS ANGELES, CAL.

F. M. SWEARINGEN, LESSEE AND MANAGER



"Trinity Hotel, Trinity Auditorium Building, Largest Building of Its Kind in America." Mass-produced souvenir postcard, 1915.

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If walls could speak, these walls would tell
Si las paredes hablaran, estas nos platicarían



Embassy Hotel & Auditorium, circa 1915

As a young child, I learned my mother had two families.
Cuando pequeña, yo aprendí que Mamá tenía dos familias.

Here, for the first time, Latina workers chanted
Aquí, por primera vez, obreras Latinas cantaron



ILGWU Labor Day parade float, circa 1920's

Some were kind, others were feared and avoided.
Unos eran buenos, otros de dar miedo y evitar.

To emphasize the right to organize and oppose oppression:
Para enfaziár el derecho de organizarse y oponer opresión:



L.A. Transit Labor Worker's Strike, Embassy Auditorium lobby, 1946



I recently asked if she belonged to a labor union.
Reciente le pregunté que si pertenecio a unión de obra.



Félix González-Torres, *Untitled (Aparición)*, 1991. Installation with offset print on paper, 44 × 29 × 8 inches. Photograph courtesy of The Félix González-Torres Foundation, New York.

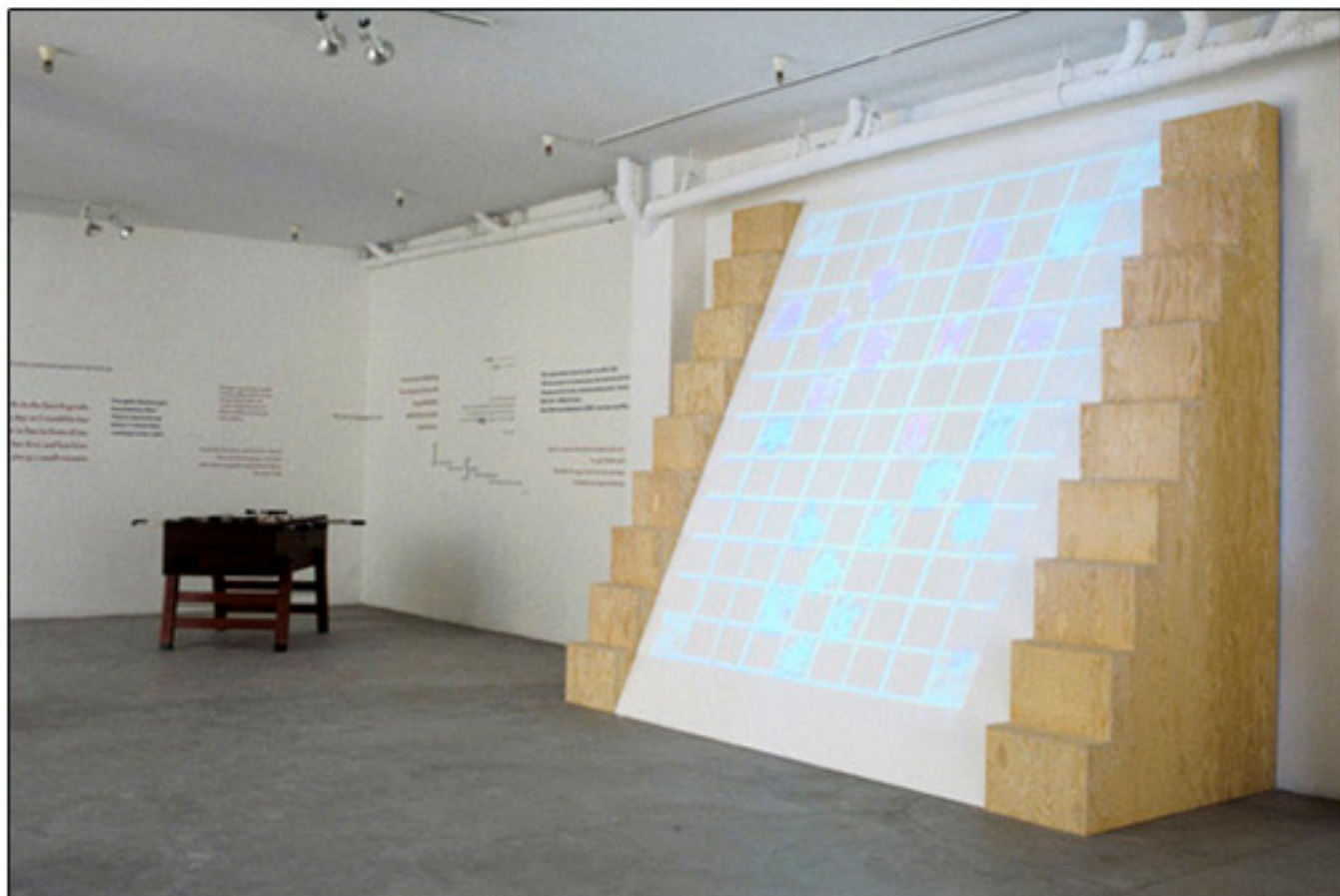
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In the bathroom on a towel,
Tony and I took turns lying on top of each other.
Mostly, it was the skin contact we loved
and looking at our little bodies without
someone telling us to stop.



Celia Alvarez Muñoz, *A Brand New Ball Game* (details), 1994. Mixed media installation, Capp Street Project, San Francisco. Photographs by Celia Alvarez Muñoz.

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Celia Alvarez Muñoz, *A Brand New Ball Game* (details), 1994. Mixed media installation, Capp Street Project, San Francisco. Photographs by Celia Alvarez Muñoz.

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Celia Alvarez Muñoz, *A Brand New Ball Game* (details), 1994. Mixed media installation, Capp Street Project, San Francisco. Photographs by Celia Alvarez Muñoz.

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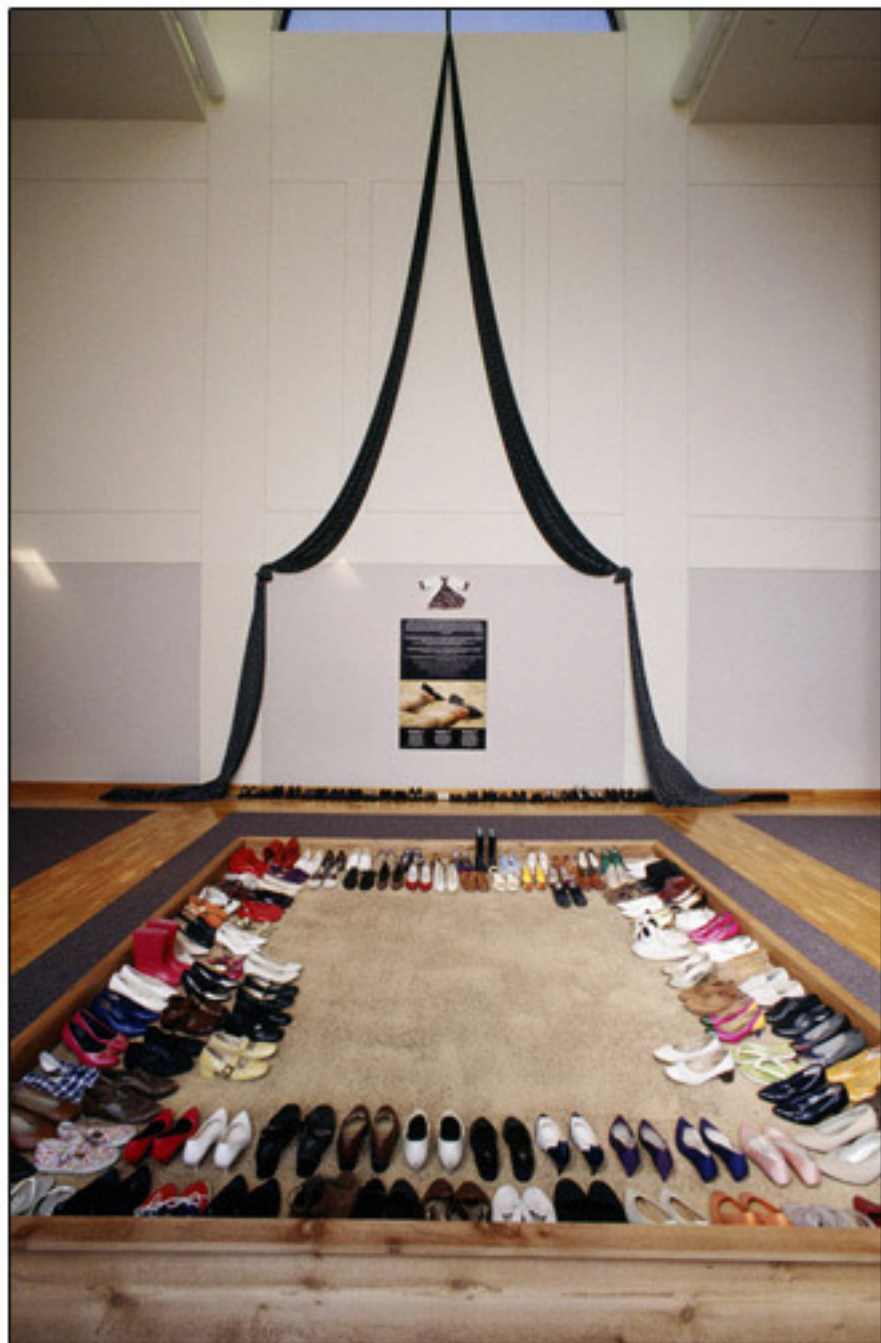


Celia Alvarez Muñoz, *Fibra* (detail), 1996. Mixed media installation. Center for the Arts at Yerba Buena Gardens, San Francisco. Photograph by Celia Alvarez Muñoz.

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Celia Alvarez Muñoz, *Fibra* (detail), 1996. Mixed media installation. Center for the Arts at Yerba Buena Gardens, San Francisco. Photograph by Celia Alvarez Muñoz. From *Celia Alvarez Muñoz*, by Roberto Tejada (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2009 by the Regents of the University of California. All rights reserved.



Celia Alvarez Muñoz, *Fibra y Furia: Exploitation Is In Vogue* (details), 1999-2002. Mixed media installation, Irving Arts Center, Irving, Texas. Photographs for figures 45 and 46 by Celia Alvarez Muñoz. Photograph for figure 47 by Harrison Evans. Courtesy of the Irving Arts Center.

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Celia Alvarez Muñoz, *Fibra y Furia: Exploitation Is In Vogue* (details), 1999-2002. Mixed media installation, Irving Arts Center, Irving, Texas. Photographs for figures 45 and 46 by Celia Alvarez Muñoz. Photograph for figure 47 by Harrison Evans. Courtesy of the Irving Arts Center.

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Celia Alvarez Muñoz, *La Sirena*, 1997. Lambda digital print, 60 × 40 inches.

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Celia Alvarez Muñoz, *Furia*, 1997. Lambda digital print, 60 × 40 inches.

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Celia Alvarez Muñoz, *Stories Your Mother Never Told you* (details), 1990. Mixed media installation. Contribution to *Family Stories* group exhibition, Snug Harbor Cultural Center, Staten Island, NY. Photograph for figure 50 courtesy of the Snug Harbor Cultural Center, Staten Island, New York. From *Celia Alvarez Muñoz*, by Roberto Tejada (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2009 by the Regents of the University of California. All rights reserved.

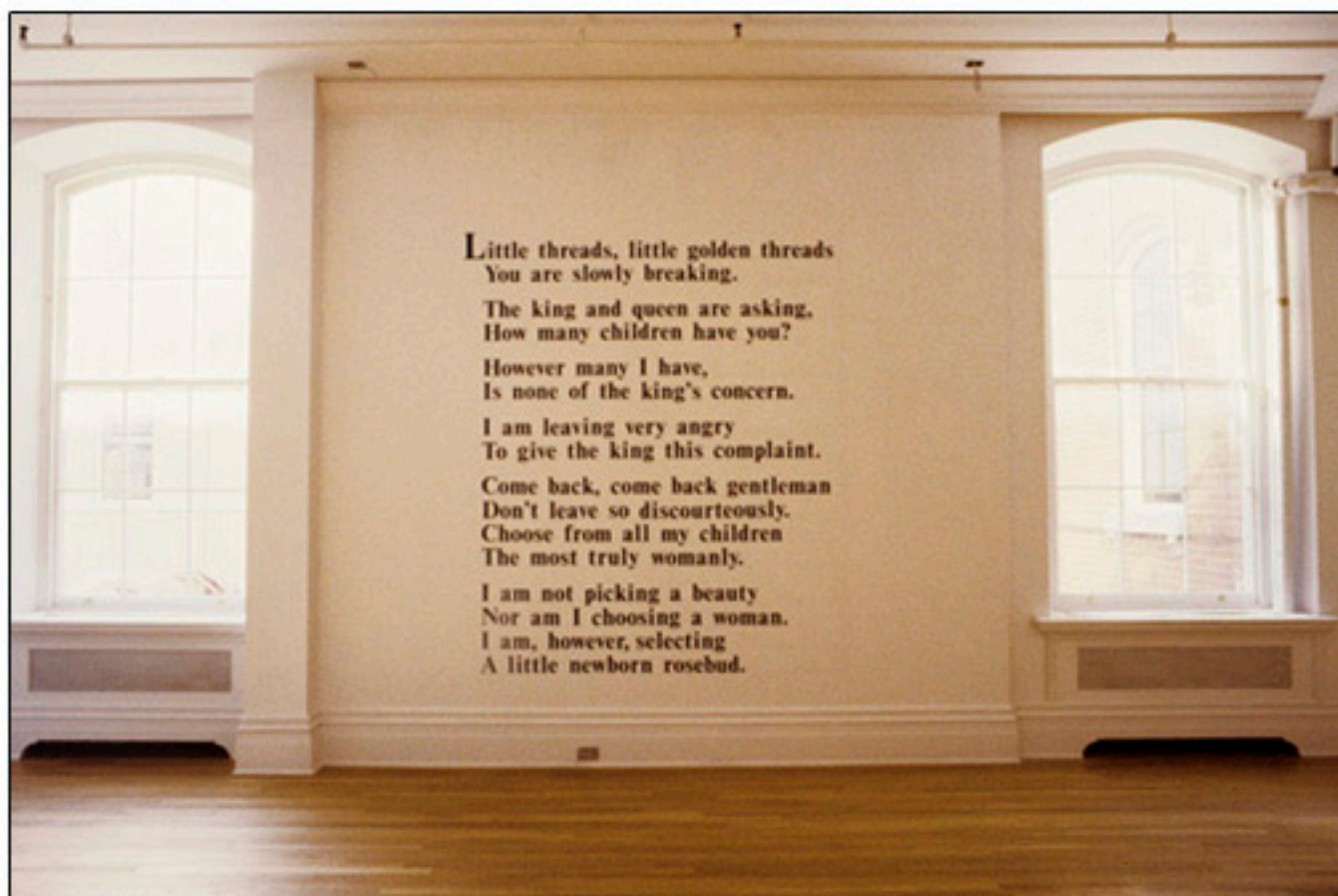


Celia Alvarez Muñoz, *Stories Your Mother Never Told you* (details), 1990. Mixed media installation. Contribution to *Family Stories* group exhibition, Snug Harbor Cultural Center, Staten Island, NY. Photograph for figure 51 by Celia Alvarez Muñoz.
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George Washington's dentures. From *32 Terrific Teeth*, exhibition at the Dr. Samuel D. Harris National Museum of Dentistry, Baltimore, in association with the Smithsonian Institution. Photograph courtesy of National Museum of Dentistry, Baltimore.

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Celia Alvarez Muñoz, *Stories Your Mother Never Told You* (detail), 1990. Mixed media installation. Contribution to *Family Stories* group exhibition, Snug Harbor Cultural Center, Staten Island, New York. Photograph by Celia Alvarez Muñoz.
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A una soldadera le vio todo México cruzar de frontera a frontera...

LA SOLDADERA

La soldadera mexicana, tensa como la impedimenta, como el lastre de las columnas militares, espesa todavía al poeta que la canta dignamente, de acuerdo con sus heroísmos y sus opacos sacrificios. Aun cuando la soldadera empuja la carabina a la hora de la acción decisiva, la gloria es para el soldado, para el oficial y para el jefe. Y hay que ver cómo la soldadera ha dado su sangre en numerosas ocasiones.

La soldadera sólo puede figurar en las columnas gruesas. En las columnas volantes, la soldadera necesita masculinizarse completamente, en lo exterior y en lo interior: vestir como hombre y conducirse como hombre; ir a caballo, como todos, resistir las caminatas y a la hora de la acción demostrar con el arma en la mano que no es una soldadera, sino un soldado. Por esta razón los guerrilleros se ven precisados a dejar en la sierra, en algún sitio propicio, a la mujer que en otras circunstancias de organización podría acompañarlos.

La auténtica soldadera es la que va en las columnas pesadas, sin perder su carácter de mujer, de esposa, de madre y hasta de víctima. A una soldadera la vio todo México cruzar de frontera a frontera todo el territorio. Cuando la columna marcha a pie por las vertientes de las grandes sierras o por la Mesa Central, la soldadera camina a la retaguardia, con los enanos de cocina a la espalda si es que no lleva al crío; muchas llevan al hombre la carabina del esposo.

En los descansos, es la soldadera la que busca el manantial y lleva al soldado el jarro con agua. Y al anochecer es ella la que busca por las casas para procurarse los elementos que necesita para improvisar el rancho. Donde ha fracasado el más bravo de los «juanes» en eso de agenciarse un pedazo de carne o unas tortillas con Chile, la mala tope de las soldaderas saca un pollo empapelado.

Nada tan placentero en la vida militar de gruesos contingentes como los carnos del ferrocarril destinados a las soldaderas, sobre todo cuando la campaña tiene ya algunos meses. Esos carros—carros sobre ruedas—son una maravilla en que al amor se une el sacrificio, a la brutalidad los gestos de una hermosa.

Besa junta vista, a la urgencia de la vida, episodios de un desinterés tal que sólo puede concebirse en almas superiores.

En los techos de los carros, cuando el cupo no corresponde con el contingente, se hace hombre, se hace corrito, las mujeres en el centro y los soldados con las piernas colgando hacia los lados del convoy. Y al correr el tren, parece que cada carro lleva una chilena. Ese correr interminable de trenes que durante tanto tiempo ha visto México, trenes coronados de grupos terreros donde predomina el gris de las cubijas en que los soldados se envuelven y de paso comprenden en ese medio abarato a la compaña.

Dentro de esos carros no falta nada. Son casas que cambian de lugar, de clima y de habitantes. Vistos desde afuera, causan la impresión de esas casetas que se construyeron en las pestas de los puertos: hay plantas colgadas del maderamen de los carros; perros con nombres militares, como «anapetos», «anapetitos» y «rimpetas» juegan en el interior; y en las puertas algún perro grita una orden que nadie acata.

Y allí va la tropa con sus soldaderas dispuestas a todo. Mujeres que han combatido en los momentos de apuro, que han servido de enfermeras, de farraseras, de procederas, de cocineras y que murieron por centenares en la línea de fuego.

“La soldadera,” photograph, ca. 1910-13. From Gustavo Casasola’s *Historia gráfica de México* (1988).

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Celia Alvarez Muñoz, *El Límite* (detail), 1991. Mixed media installation, Museum of Contemporary Art San Diego, La Jolla, California. Photograph by Celia Alvarez Muñoz.

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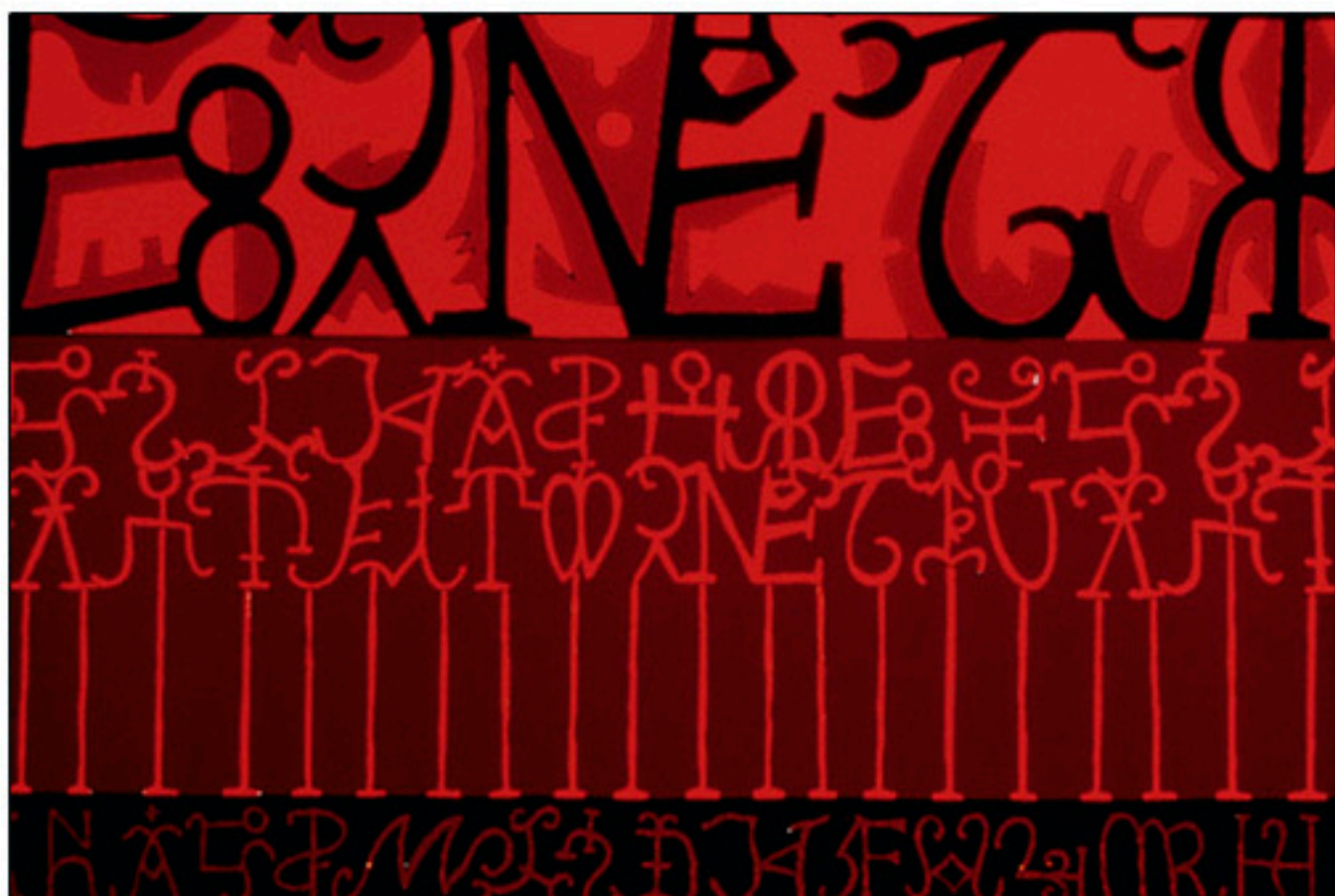


Celia Alvarez Muñoz, *El Límite* (detail), 1991. Mixed media installation, Museum of Contemporary Art San Diego, La Jolla, California. Photograph by Celia Alvarez Muñoz.

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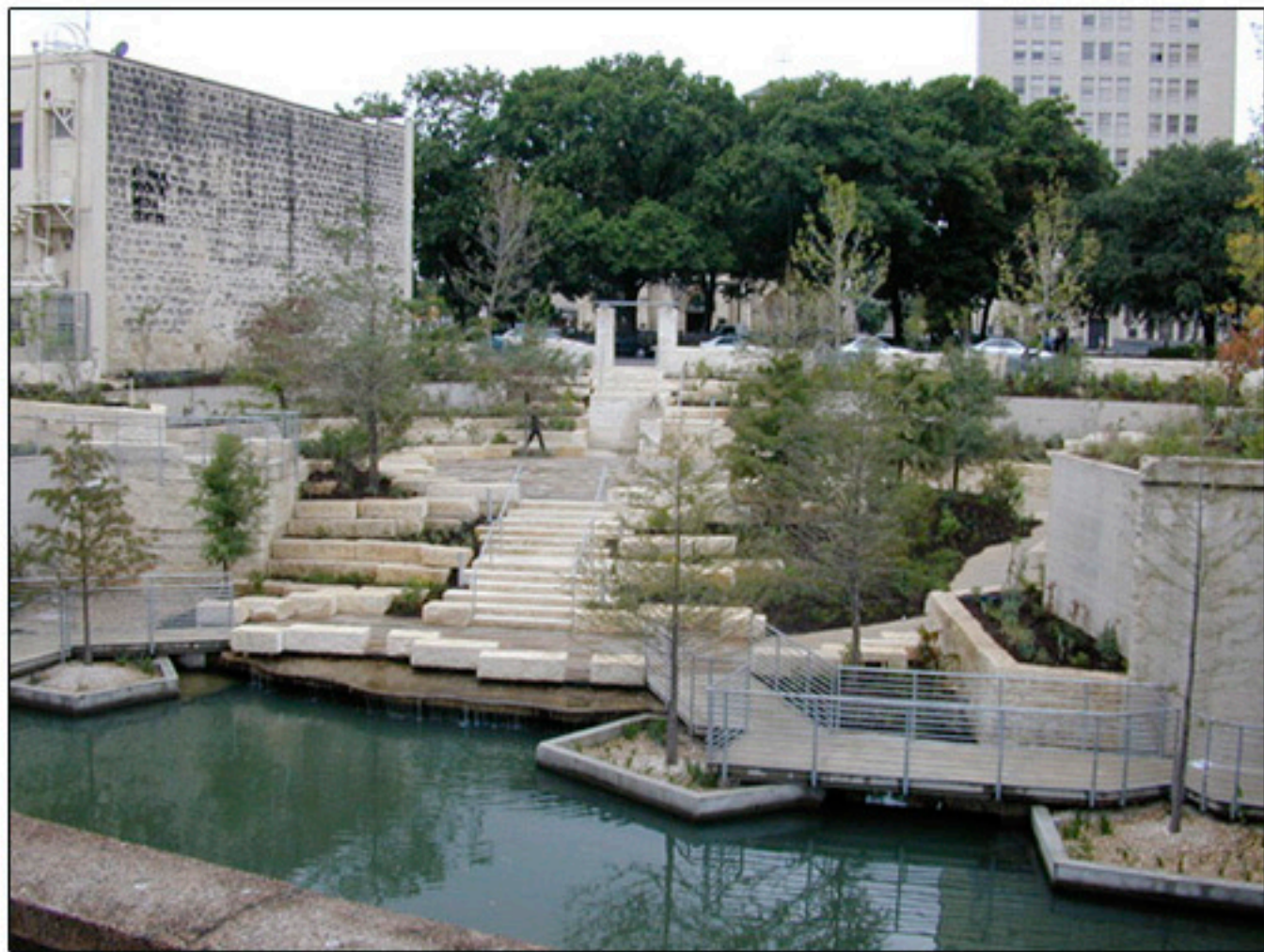


Celia Alvarez Muñoz (*left*) and curator Madeleine Grynstejn assembling the train from sardine cans and other materials for *El Límite*. Photograph by Andres Muñoz.
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Celia Alvarez Muñoz, detail of carpet design for the Henry B. Gonzalez Convention Center Expansion Project, San Antonio, 1995-99. Photograph by Celia Alvarez Muñoz.

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Celia Alvarez Muñoz, Historic Civic Center River Link project, San Antonio, 2000-01. View of El Río Habla park, leading down to the river promenade. Photograph by Celia Alvarez Muñoz.

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Celia Alvarez Muñoz, detail of Historic Civic Center River Link project, San Antonio, 2000-01. One of six landings in El Río Habla park. Photograph by Anna Celia Muñoz.

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Celia Alvarez Muñoz, Downtown Garland Station, Dallas Area Rapid Transit Art and Design Program, 1998-2002. Photograph by Celia Alvarez Muñoz.

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Learning to speak English and understanding chickens were the hardest things for me during the primary grades.

1. The chicken will lay an egg today.

Celia Alvarez Muñoz, *Enlightenment #4: Which Came First?* (detail), 1982. Five color photographs, letterpress on rag paper, and graphite on Gekkeikan Homespun paper, 12 × 19 inches, in curly maple box. Blanton Museum of Art, The University of Texas at Austin. Purchased through the generosity of the Blanton Contemporary Circle (2004.163.1/8-8/8). Edition 5/10. Photographs by Rick Hal. From *Celia Alvarez Muñoz*, by Roberto Tejada (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2009 by the Regents of the University of California. All rights reserved.



Red Cab taxis belonging to Severo Limón, Celia Alvarez Muñoz maternal uncle, 1940s.
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I would always ask, "How does a chicken lie a egg?"

2. The chicken laid an egg yesterday.

Celia Alvarez Muñoz, *Enlightenment #4: Which Came First?* (detail), 1982. Five color photographs, letterpress on rag paper, and graphite on Gekkeikan Homespun paper, 12 × 19 inches, in curly maple box. Blanton Museum of Art, The University of Texas at Austin. Purchased through the generosity of the Blanton Contemporary Circle (2004.163.1/8-8/8). Edition 5/10. Photographs by Rick Hal.
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"YES," SHE ANSWERED, "SHE LIVED A BLOCK AWAY FROM OUR HOUSE,
HER NAME WAS HONEY

Celia Alvarez Muñoz, *Enlightenment #9: La Yodo* (details), 1983. Mixed media, maple honey box with seven 9 3/4 x 12 1/2 inch framed pages. Photographs by Juan Garcia and Celia Alvarez Muñoz.
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Celia Alvarez Muñoz, *El Límite* (detail), 1991. Mixed media installation, Museum of Contemporary Art San Diego, La Jolla, California. Photograph by Celia Alvarez Muñoz.

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