



Smithsonian Latino Center

2009 LATINO MUSEUM STUDIES PROGRAM

July 13-August 7, 2009

Presenters

Rocío Aranda-Alvarado received her Ph.D. in Art History from the CUNY Graduate Center in 2001. Her dissertation was a study of modernist movements in Harlem and Havana between 1925 and 1945. She is the curator at Jersey City Museum, where she organizes exhibitions of contemporary art featuring work by both established and emerging artists in the New Jersey and New York region. She also organizes exhibitions drawn from the Museum's eclectic permanent collection of American art including painting, sculpture, photography, works on paper and material culture from the 18th to the 20th centuries. Ms. Aranda-Alvarado is currently working on a show about Precisionists working in New Jersey. She recently organized *The Feminine Mystique*, based on Betty Friedan's book of the same title from 1963. She has been invited to speak at the Smithsonian Institution, the Whitney Museum, the Americas Society, the National Association for Latino Arts and Culture and has taught art history at local universities. Her writing has appeared in various publications including catalogue essays for the Museum of Modern Art and El Museo del Barrio, *Nka: Journal of Contemporary African Art*, *Art Nexus, Review*, the journal of the Americas Society, *NYFA Quarterly*, *Small Axe*, *BOMB* and *American Art*. She is also a huge fan of Hello Kitty.

Kate Bonansinga is the founding director of the Stanlee and Gerald Rubin Center for the Visual Arts at the University of Texas at El Paso, which was established in 2004. From 1991-1999 she taught art history at the Oregon College of Art and Craft in Portland, Oregon, where she also served as director and curator of the College's exhibition gallery. There she developed an interest in contemporary art that resides at the intersection of materials-oriented fine craft and concept-driven fine art. She serves as a contributing editor to *Art Lies: A Contemporary Art Quarterly*, Houston, TX and as a national art peer for the Office of the Chief Architect of the United States. During 2005 she was a mid-career fellow at the Smithsonian Institute for the Interpretation and Representation of Latino Cultures in Washington, D.C., and in 2006 she participated in the Getty Center's Museum Leadership Institute. She is guest curator for *Staged Stories: Renwick Craft Invitational 2009* at the Smithsonian American Art Museum August 2009-January 2010. She earned an M.A. in art history, with a focus on the art of Asia, from the University of Illinois, Urbana-Champaign and is currently working towards an M.B.A. at New Mexico State University.

Mary E. Cantú (MA, Community Based Art, University of Texas at Austin) is Program Manager at Artpace where she oversees innovative public educational programs for adults, university students, K-12 children, and families. In 2005 she initiated many of Artpace's K-12 offerings including a hands-on, multiple-interaction touring series for school groups. Cantú returned to Artpace in early 2008 to lead the Education Department's efforts with a focus on adult and community programs. Managing

Artpace's full and part-time education and curatorial staff, Cantú is a seasoned educator who works to make Artpace programming accessible to a broad spectrum of audiences. Her academic research focuses on current trends in community-based art education; interdisciplinary and post-modern curriculum development; specialized curricula for children with special needs; and the analysis of print media to reveal their perceptions of visual art education. Cantú's teaching expertise includes working with children and adults with special learning and developmental abilities; young artists with autism; gifted and talented youth; and young people who have been abused or neglected.

Gilberto Cárdenas, Ph.D., became Assistant Provost and Director of the Institute for Latino Studies at the University of Notre Dame in July 1999. He holds the Julian Samora Chair in Latino Studies and is a professor of sociology. He was previously a sociology professor at The University of Texas at Austin. He continues to serve as Executive Director of the Inter-University Program for Latino Research, a consortium of 16 Latino-focused research centers located at major U.S. higher education institutions. Former Director of the UT Center for Mexican American Studies, Dr. Cárdenas has authored and edited several books and articles on immigration, including co-authorship of *Los Mojados* and co-editor of *Health and Social Services Among International Labor Migrants: A Comparative Perspective*. He was the editor of a multi-volume series on migration and border studies published by the Center for Mexican American Studies Books and distributed by the University of Texas Press. He was also the founding executive producer of the award-winning National Public Radio program *Latino USA*. He is a member of the President's Commission on White House Fellowships, the Board of Directors of the Mexican American Legal and Educational Defense Fund, and the Board of Directors of the Mexican Fine Arts Museum, Chicago, Illinois. Dr. Cárdenas, an avid collector of Latino art, was the owner and president of Galería Sin Fronteras, Inc., a commercial art gallery formally based in Austin, Texas. He has been named by *Hispanic Business* as one of the "100 Most Influential Latinos in the United States" for three consecutive years. Dr. Cárdenas was a member of the Smithsonian Institution's Task Force on Latino Issues and contributed heavily to the final report, *Willful Neglect*. He also served on the Latino Oversight Committee and also participated in drafting the final report, *Towards a Shared Vision: U.S. Latinos and Smithsonian Institution*.

Melissa Carrillo, Gallery Director, Latino Virtual Gallery, Smithsonian Latino Center manages and directs all web related activities and production for the Smithsonian Latino Center (SLC) including the online educational program the Latino Virtual Gallery (LVG), a complex state-of-the-art web-based exhibition space. She is currently leading the web branding initiative for SLC scheduled to launch September 1, 2006. Ms. Carrillo began her career at the Smithsonian Institution as a SIIRLC Graduate Fellow in 1999 and founded the Latino Virtual Gallery during her residency. Since then, she continues to develop and implement creative tasks under the Latino Virtual Gallery that encompass design, research and curatorial duties involved in producing virtual exhibitions within an interdisciplinary environment.

Maria del Carmen Cossu, a native of Lima, Peru, has been committed to museums and education since 1983. She started her museum career at the Museum of the Central Bank

of Peru, where she developed traveling exhibitions and educational programs and resources for school groups.

She has worked at the Smithsonian Institution in different positions coordinating partnerships between museums and schools. Between 1991 and 1992, Cossu coordinated the development and traveling program of an international bilingual exhibition and its educational components for twelve countries of the Americas. In 1998, Cossu joined the staff of The World Bank Art Program where she developed international contemporary art exhibitions and innovative educational programs for adults and children. She is currently a consultant for the World Bank Art Program.

Cossu joined the Smithsonian Early Enrichment Center in August of 2005. She is involved in planning a museum based curriculum and teaching object-based lessons to pre-school audiences. Her work also involved assisting in professional development training seminars for museum educators and teachers around the country. She also develops innovative teaching kits for museum magnet schools around the country. Cossu has partnered as an advisor for the education project on Latino Immigration to the United States for the National Museum of American History Program in Latino History and Culture. Cossu is currently developing educational programs in partnership with the Smithsonian Latino Center for their upcoming exhibition Panamanian Passages.

Maria del Carmen Cossu graduated with a Bachelor's Degree in History from the Catholic University of Peru and a M.A.T. Museum Education from The George Washington University. Cossu is the author of bilingual educational resources for the Smithsonian Institution, and has written articles on museum education in the *Journal of Museum Education* and, in the international art magazine: *BOMB*. She has been advisor for the Diversity Coalition of the American Association of Museums (2001 – 2004.) In 2007 she was invited by the State Department to present a seminar on *Principles of Museum Education* for museum professionals in three regions of Peru. She is currently a member of the Editorial Board of the *Journal of Museum Education*.

Mariano Desmarás is a multidisciplinary designer. He combines his experience in the fields of architecture and graphic design towards the creation of memorable exhibits. Mariano was senior designer on the firm's recent work creating exhibits, identity and signs for the recently opened Museum of American Finance on Wall Street.

Before joining C & G Partners in 2006, Mariano was a senior designer at Ralph Applebaum Associates in New York and the Rockwell Group, where he helped create some of the nation's most critically-acclaimed museums and cultural facilities, such as Walt Disney Family Foundation Museum, the Indiana State Museum, and Philadelphia's National Constitution Center, which received major awards from the AIGA, SEG D and Graphis Magazine. Prior to becoming an architect, he worked as a graphic designer in the fields of advertising and editorial publishing in culturally diverse environments from San Juan, Puerto Rico to Paris, France, and on to New York City.

Mr. Desmarás received dual Bachelors degrees in Graphic Design and English Literature

from the University of Michigan, and a Masters of Architecture from Columbia University. During and after his graduate studies he art directed and designed six books on urban design for Columbia University.

Presently, he is directing our design team's efforts for the entirely new King Abudullah Bin Abdul Aziz Center for Cosmology and Crescent Observation in Saudi Arabia. Mariano is also leading the firm's effort to develop projects in Latin America and for the Latino community in the United States. He is currently working on projects for the Smithsonian Latino Center and El Museo del Barrio in New York.

Eduardo Díaz, director of the Smithsonian Latino Center, is a 30-year veteran of arts administration. In this capacity he is responsible for fulfilling the Center's mission of fostering appreciation of Latino culture by sponsoring, developing and promoting Smithsonian exhibitions, collections, research and public programs, both in Washington and across the United States. In his role he also serves as the advisor to the Secretary and Under Secretary for History, Art, and Culture of the Smithsonian on the coordination of relations with U.S. Latino communities and organizations as well as with the U.S. Congress and government agencies on Hispanic issues related to the Institution.

Previously, Díaz was the executive director of the National Hispanic Cultural Center (NHCC), the largest Latino cultural center in the United States. As executive director, Díaz oversaw the programming and operations at this facility, which is a division of New Mexico's Department of Cultural Affairs. The center offers year-round programs in the visual arts, performing arts, literary arts, history and education. The complex includes a museum and permanent collection, performing arts center, resource library and archives, genealogy center, restaurant, gift store and a new educational center, scheduled to open next year. The center also houses the operations of the Instituto Cervantes and the Spanish Resource Center, two Spanish government entities that teach Spanish and prepare Spanish teachers, respectively.

While at the National Hispanic Cultural Center Díaz was responsible for two important initiatives. First, "Africa's Legacy in Mexico and New Mexico," was inspired by "The African Presence in Mexico: From Yanga to the Present," a ground-breaking exhibit organized by the National Museum of Mexican Art in Chicago. The second, "From Field to Feast," explored shared cultural connections with Native American communities, and was a collaboration with Indian Pueblo Cultural Center and the New Mexico community Foundation, both based in Albuquerque. In addition, he oversaw a statewide outreach initiative to take performances and exhibitions to several underserved communities throughout New Mexico. The center also collaborates with institutions outside of New Mexico.

Before joining the National Hispanic Cultural Center, Díaz operated a small consulting firm, serving arts organizations, local arts agencies, statewide advocacy organizations and community-based organizations, specializing in grant-making programs, business and strategic planning, cultural facilities planning and cultural and heritage tourism. In 2001, Díaz co-founded the International Accordion Festival, a free outdoor music festival, in

San Antonio. He continues to serve on the Festival's board and participates in the event each year.

From 1989 to 1999, Díaz served as director of Cultural Affairs for the city of San Antonio. Díaz serves on the board of the Albuquerque Convention and Visitors Bureau and the Albuquerque Advisory Committee of the New Mexico Community Foundation.

Díaz earned a law degree (1976) at the University of California, Davis, and a bachelor's degree (1972) in Latin American Studies at San Diego State University. He is fluent in Spanish and Portuguese.

Joanne Sofia Flores, Director of Core Programs, Smithsonian Latino Center is responsible for the Center's educational and funding programs, partnerships and outreach. Since 1994, the Center has administered the Latino Museum Studies program, a four-week program designed for mid-career museum professionals and graduate students to increase and enhance the knowledge of preserving and interpreting Latino culture. Additionally, Flores is charged with managing the Latino Initiatives Pool, an annual appropriation of Federal funds supporting Smithsonian projects focusing on Latino experiences and contributions to science, history, art, music, culture, the humanities and society. Currently, Flores is developing partnerships with the Inter-American Development Bank Cultural Center, the Televisa Foundation and *ChispaKids*, a magazine geared to Hispanic children ages eight to thirteen. Flores represents the Center on various Smithsonian pan-institutional committees including the Smithsonian Heritage Month Steering Committee and the Smithsonian Council of Education Directors.

Evelyn Figueroa is a Senior Project Director at the Smithsonian Institution Traveling Exhibition Service, where she works on the development of national Latino/Latin American interpretive exhibition projects. Currently she is the Project Director for the exhibition *Our Journeys/Our Stories: Portraits of Latino Achievement*, a major collaboration project between the Smithsonian Institution and Ford Motor Company Fund. During more than 25 years of professional museum experience, Figueroa has organized numerous exhibitions on Latino/Latin American cultural issues and has extensive experience conceptualizing, organizing and developing intellectually stimulating educational and multimedia programs tailored to outreach national diverse audiences.

Ms. Figueroa has served as faculty member for the Smithsonian Center for Museum Studies, Center for Research and Conservation, and other museums and academic organizations. She serves regularly as advisor and mentor for Latino museum professionals, and for Latino interns and fellows at the Smithsonian Institution.

Ms. Figueroa is the founder and former chair of the Latino Network Professional Interest Committee (LNPIC), the first national professional group for Latinos in museums at the American Association of Museums. She also serves as consultant on museum and Latino issues for museums and academic organizations and has established and nurtured an array of collaborations and partnerships between the Smithsonian Institution and Latino and

academic organizations throughout the United States, Latin American and the Caribbean for the development of museum program initiatives to outreach diverse audiences.

She holds academic degrees from the University of Puerto Rico, The Washington State University, and The George Washington University.

Rita Gonzalez is Assistant Curator in the Department of Contemporary Art at the Los Angeles County Museum of Art. Gonzalez's curatorial collaboration with filmmaker Jesse Lerner, *Mexperimental Cinema*, was the first survey of experimental and avant-garde media art from Mexico and traveled to the Pacific Film Archives; the Museum of Contemporary Art, San Diego; Harvard Film Archives; the Guggenheim Museums (New York and Bilbao), and film festivals internationally. From 1997-1999, she was the Lila Wallace Curatorial Intern at the Museum of Contemporary Art, San Diego. At MCA San Diego, she worked on numerous exhibitions, lectures & film programs, as well as serving as curatorial coordinator for *William Kentridge: Weighing and Wanting*. Together with film scholar Norma Iglesias, she curated a film and video series for inSITE 2000. Recently, Gonzalez co-curated the *2006 California Biennial* and *Adria Julia: La Villa Basque* at the Orange County Museum of Art, *20 Years Ago Today* at the Japanese American National Museum, and the traveling exhibition *Phantom Sightings: Art after the Chicano Movement* for LACMA. Currently, she is working with C. Ondine Chavoya on *Asco: Elite of the Obscure*, an exhibition that will travel to Williams College Museum of Art and LACMA.

Gonzalez has written for media and art journals including *Wide Angle*, *Poliester*, *COIL*, *Signs*, and *RIM*. Recent essays appear in *Still Moving: Between Cinema and Photography* (Duke University Press), *Recent Pasts: Art in Southern California from 90s to Now* (JRP|Ringier Zurich), and *California Video: Artists and Histories* (Getty Publications). She is the editor of *Número Cero*, Volume 5, a special issue produced for the *2da Trienal Poli/Gráfica de San Juan: América Latina y el Caribe*.

Olga Herrera is National Coordinator for the Inter-University Program for Latino Research at the University of Notre Dame. She is also research associate to the *Documents of 20th-Century Latin American and Latino Art: A Digital Archive and Publications Project*, US Midwest Team, Museum of Fine Arts-Houston; and research associate to the *Midwest Latino Arts Documentary Heritage Project* at the Institute for Latino Studies, University of Notre Dame. She is currently pursuing a Ph.D. in Cultural Studies with concentrations on Modern & Contemporary U.S. Latino and Latin American Art, and Globalization at George Mason University. Prior to joining the University of Notre Dame, Ms. Herrera served as Program Specialist at the Smithsonian Latino Center, Smithsonian Institution where she devised, implemented and coordinated the Center's Arts & Culture Program (1999-2004).

Betti-Sue Hertz is director of visual arts at the Yerba Buena Center for the Arts (YBCA) since December 2008. She was curator of contemporary art at the San Diego Museum of Art (SDMA) from 2000-2008, where she produced several major exhibitions and catalogues including *Eleanor Antin: Historical Takes* (2008); *Animated Painting* (2007);

Transmission: The Art of Matta and Gordon Matta-Clark (2006); *Past in Reverse: Contemporary Art of East Asia* (2004), for which she received the Emily Hall Tremaine Exhibition Award; and *Axis Mexico: Common Objects and Cosmopolitan Actions* (2002). Hertz was adjunct curator for *Farsites: Urban Crisis and Domestic Symptoms in Recent Contemporary Art*, a program of inSite_05, SDMA, and Centro Cultural Tijuana (2005). From 2001-2008 she organized several editions of *Contemporary Links*, a series that featured commissioned projects by contemporary artists that responded to works in SDMA's collection. Participating artists included Alexandre Arrechea, Sandow Birk, Regina Frank, James Hyde, and Shahzia Sikander. Previous to coming to California, she co-organized (with Lydia Yee) *Urban Mythologies: The Bronx Represented Since the 1960s* (1999) for the Bronx Museum of the Arts and was director of Longwood Arts Project, Bronx, New York from 1992-1998. Her newest project, *Wallworks*, an exhibition of large scale works created directly on the walls of the exhibition and public spaces of YBCA is on view July 18-October 25, 2009.

Nora S. Lockshin is the Paper Conservator of the Smithsonian Center for Archives Conservation (SCAC), providing conservation services for the Smithsonian Institution Archives, and throughout the Institution for allied archives and special collections units since 2003. She holds a BFA in fine arts from the Rhode Island School of Design, and received her MSLIS and Advanced Certificate in Conservation from the University of Texas at Austin.

Jessica Levin Martinez is a Curator for Education at the National Museum of African Art. She received her PhD in History of Art & Architecture from Harvard University in 2004. She has performed fieldwork research in Cameroon, Gabon, Morocco, and Zanzibar, and has taught courses in African art history at the University of Michigan and the University of Chicago.

Virginia Mecklenburg is a curator, writer, lecturer, and consultant who specializes in American art of the 20th century. As Senior Curator at the Smithsonian American Art Museum, she is responsible for acquisitions, fellowships, and exhibitions. She serves on advisory boards of College Art Association, the Inter-American Development Bank, the Organization of American States, the Washington Sculptors Group, and several other professional and civic organizations.

Virginia received B.A. and M.A. degrees from the University of Texas at Austin and a Ph.D. from the University of Maryland. Before joining SAAM, she taught art history, high school English, and adult basic education, and was director of publications for Postal, Telegraph, and Telephone International.

Magdalena Mieri is currently the Director of the Program in Latino History and Culture at the National Museum of American History, Smithsonian Institution. Her role is to organize and implement a variety of programs and to develop collaborations across the museum, and at the local and national levels, to tell the rich stories of Latinos. Before her position at the Museum she was the Museum Program Specialist and Director of the Latino Virtual Gallery at the Smithsonian Center for Latino Initiatives. She has been with

the Smithsonian Institution since 1992. Ms. Mieri has consulted with museums in Argentina, Peru, Mexico, Uruguay and Bolivia. Before joining the Smithsonian she was Assistant Curator at the Museo de Arte Hispanoamericano in Buenos Aires, Argentina.

She also holds a Senior Fellow position in the Department of Anthropology, at University of Maryland, College Park and has taught graduate level courses in the Masters of Museum Education at George Washington University. Ms. Mieri received her B.A. in Museum Studies from the Argentine Institute of Museology and her M.A. in Anthropological Sciences from the University of Buenos Aires, Argentina.

Andrew Rebatta recently moved to Washington, DC in March 2009 and is currently working on contracts at the Smithsonian Latino Center and the Smithsonian Anacostia Community Museum. Andrew was formerly the Preservation and Research Assistant in the Permanent Collection Department at the National Museum of Mexican Art in Chicago and a graduate of Northwestern University with a B.A. in Art History. In 2005, Andrew was the Exhibition Coordinator for the annual Day of the Dead exhibition. In early 2006, he was chosen to curate the exhibition *¡Atención! Chicano Movement in Print from the Mexican Fine Art Center Museum's Permanent Collection*. In 2007, he was the Curatorial Assistant for the *A Declaration of Immigration* exhibition. And, in 2009, he was chosen to curate the exhibit *Chicago Figurativo: Prints from the National Museum of Mexican Art's Permanent Collection*. He also co-produced the radio show The Beat Gallery on WRTE 90.5fm RadioArte, owned by the NMMA, for three years. Andrew is an avid record collector.

Melvin Reeves, for nearly 25 years, has held leadership positions within the American Red Cross. In 1985, he created and managed the social services department for a ninety-unit motel converted into temporary housing for single, homeless mothers with children. He then served as the Director of HELP I, a 200-unit emergency housing program for homeless families, before becoming the Director of Disaster Services for the American Red Cross in Greater New York. In addition to managing the Red Cross response to TWA Flight 800 and numerous other disasters, he also created the statewide disaster response plan for the Red Cross in New York. In 2001, he was working with the Bay Area Red Cross when he was urged to return to New York City because of September 11th. He subsequently created and managed the social services department for the organization's long-term recovery program for September 11th clients, serving more than 10,000 individuals in fifty states and sixty-five other countries. In the wake of Hurricane Katrina, he designed a long-term recovery plan for the American National Red Cross. Melvin graduated from Harvard College in 1979 with a B.A. in psychology and social relations.

Since coming to StoryCorps in 2006, he has been the manager of StoryCorps Griot, an initiative that has collected more than 2,000 stories of African Americans around the country and planning planning for an initiative that recently collected more than 600 interviews in Alaska. Most recently, his worked has centered on planning for StoryCorps Historias, an initiative that begins in September 2009 and will collect more than 700

stories of Hispanics around the country, and he is beginning to map out a plan for use of StoryCorps materials in schools.

Deborra Richardson, Chair and Chief Archivist, for the Archives Center, National Museum of American History, Smithsonian Institution (2005 – present), I have been in the field of information Science for over 25 years. Before becoming the Chair, I served as assistant chair for the Archives Center (1997 – 2004) and archives specialist with the Duke Ellington Collection at the Smithsonian Institution (1990 -1997). I began my work in the archival profession at the Moorland-Spingarn Research Center (Howard University, Washington, DC) as a music manuscript librarian (1980 – 1988). I was graduated with a Bachelor of Music degree from Howard University and a Master of Library Science from the University of Maryland, College Park. My working experience has included archival management, African American collections, African American music collections, and music or manuscript collections in library, archival, or museum settings. My professional activities include arts and cultural program planning and I have made presentations at and performed leadership roles in music, library, and archival organizations (i.e. the **Association of Recorded Sound Collections; The Duke Ellington Society**, the **DC Archives Caucus**; the **Mid Atlantic Regional Archival Conference**, **Music Library Assn**, **National History Day**; the **Society for American Music**, the **Society for Ethnomusicology**). I have published articles and made presentations concerning African American music and collections and archival management issues. My publication, *Ulysses Kay: a Bio-Bibliography*, was co-authored with Constance Hobson and published by Greenwood Press in 1994. I have been active in organizations (including Gateway Community Development Corporation, Prince Georges County, MD) that have continued to use the arts as a revitalization tool in my local community. I have been a member of the Smithsonian Institution Archives and Special Collections Council since 1997. I served as vice chair for 2008 and serve as Chair in 2009.

Terry Snowball works for the Cultural Protocols Unit (CPU) in the Community and Constituent Services Department, our office deals with the legislation affected by the NMAI Act and its 1996 Amendment. The role of this department is to facilitate the process and coordination of establishing government-to-government relationships with Federally Recognized Tribes in order to support the effort(s) of tribes in the process of repatriation with the NMAI. Consequently, that includes the disposition of Human Remains, Associated Funerary Objects, Un-Associated Funerary Objects, Sacred Objects and Objects of Cultural Patrimony currently held by the NMAI.

Carlos Tortolero is the Founder and President of the National Museum of Mexican Art (NMMA) in Chicago. The Museum was founded in 1982 and opened its doors in 1987. With a budget of almost \$6 million, the National Museum of Mexican Art is the largest Latino arts institution in the nation. The Museum has become a national model for its exhibits, performances, arts education programs, advocacy of cultural equity issues, and as a model for how museums need to change in today's society. Tortolero has become one of the nation's leading critics of the failure of large museums to serve diverse communities and the need for these museums to return cultural treasures to their respective countries. Last year, over 160,000 individuals including over 1,600

school groups from throughout the Midwest, visited the Museum. The National Museum of Mexican Art is also the only Latino museum accredited by the American Association of Museums.

Sixteen exhibits organized by the Museum have traveled across the U.S., seven of which have also traveled to Mexico. The Museum is presently touring its landmark exhibition, *The African Presence in Mexico* to 11 sites across the U.S. and to Mexico throughout its five-year tour. The Museum also organizes an annual festival - The Sor Juana de la Cruz Festival, which has expanded from Chicago to include Austin, Ft. Worth, Dallas, Houston, San Antonio, and Milwaukee. The Museum has won numerous awards including the Institute of Museum Services' National Museum Award at a White House ceremony.

The Museum also has two nationally recognized youth initiatives located at another building in the community. The first initiative is Radio Arte WRTE-FM 90.5 FM, a youth operated station, which is the only Latino owned urban public radio station in the country. Radio Arte is a 2003 recipient of the White House's Coming Up Taller Award, which is given to national models for youth arts programs. The second youth initiative is the Yollocalli Youth Arts Reach, a program that provides arts training to youth. Yollocalli is a 2009 recipient of the Coming Up Taller Award; the NMMA is the only arts organization in the nation that has won two Coming Up Taller Awards.

The Museum's Education Department is a national leader for its programs and curricular materials, and the Museum's Education Department has presented many leading conferences across the nation.

The Museum's Permanent Collection is one of the finest of Mexican Art in the country, consisting of over 6000 works of art.

From 1975-1987, Tortolero worked as a teacher, counselor, and administrator in the Chicago Public School System. Tortolero is the co-author of Mexican Chicago, a very well received photo history book of the Mexican community of Chicago. In addition, Tortolero has written articles for national and international publications. He has also spoken at both national and international conferences and has also worked as an arts consultant across the country.

Tortolero has received numerous awards including:

- Chicago Metro History Fair Teacher of the Year (1981)
- The Bright New City Award by Mayor Harold Washington (1987)
- The Mexican American Legal Defense and Education Fund (MALDEF) Special Cultural Award (1988)
- Selected as one of *Chicago Magazine's* Chicagoans of the Year (1994)
- Named to *Crain's* Chicago Business Who's Who on numerous occasions
- Selected by the *Chicago Tribune* as one of The Arts People of the Year (1998)
- Honored as University of Illinois (Chicago) Alumni of the Year (2003)
- Named as one of the 100 most important Mexicans in the U.S., by the Mexican publication – *Poder* (2007)
- Honored with The Illinois Humanities Council Public Humanities Award (2008)

- Named one of the 101 most influential Latino leaders by *Latino Leaders Magazine* (2008) and (2009)

Tortolero is the co-author of Mexican Chicago, a very well received photo history book of the Mexican community of Chicago. In addition, Tortolero has written articles for national and international publications.

Carlos Tortolero has a B.A. from the University of Illinois (Chicago) in Secondary Education and History and a M.A. from Chicago State University in Bilingual Education Supervision.

Jia-sun Tsang is a Senior Paintings Conservator at MCI with an M.S in chemistry from Bowling Green State University and an M.S. in paintings conservation at the Winterthur Art Conservation program at the University of Delaware. Jia-sun's specialty is in the conservation of modern paintings, mixed media, and contemporary art with a special focus on non-destructive analysis and testing of museum objects. Her current projects include identifying plastic objects at the National Museum of American History, analyzing paint from a German WWII aircraft at the National Air and Space Museum, cleaning acrylic paintings at the National Museum of American Indian, testing sustainable materials for exhibition cases for the Office of Central Exhibition, and studying the oxidation of mounting media for biological samples from the National Museum of Natural History.

Jia-sun was the curator and project leader of a traveling exhibit, *Santos: Substance & Soul* from 2000 to 2002, an exhibit that highlighted the systematic study and preservation of painted Hispanic religious wooden images.

Steve Velasquez is the Associate Curator for the Division of Home and Community Life. He is currently working as a member of the Bracero Oral History Project. Steve started as an intern in the National Museum of Natural History in 1995. Steve's background is Latin American Archaeology, collections management and material culture studies. His research interest include Latino identity and Latino/Hispanic material culture, Latin American material culture; Latin American archaeology, ceramics from Central Mexico and coastal Ecuador, Spanish America Colonial History, and immigration/migration. Recent exhibits and project experience include, *AZUCAR! The Life and Music of Celia Cruz*. Past projects include *A Collector's Vision of Puerto Rico*, *Julia Child's Kitchen at the Smithsonian*, and the Toluca Valley Archaeology Research Project.

Nancy Kenet Vickery currently works in the International Relations and Museum Alliance's Unit of the Community & Constituent Services (CCS) Department of the NMAI. As a program specialist focusing on Latin American initiatives at the NMAI, she works both in and outside of CCS on various outreach programs and projects in Latin America. These projects range in scope from international repatriation cases and the facilitation of traveling exhibit research in Latin America to addressing translation needs and logistical issues for international visitors to the NMAI.

Cynthia Vidaurri is currently the Research Unit Manager at the Smithsonian Institution's National Museum of the American Indian. Prior to working at NMAI, Cynthia was a Researcher/Curator/Folklife Specialist at the Smithsonian's Center for Folklife and Cultural Heritage (CFCH). While at CFCH, she curated a number of Smithsonian Folklife Festival Programs, traveling exhibitions, Smithsonian Folkways recordings, educational projects and worked on a variety of training programs. She has worked on projects in the US Southwest, Texas, Mexico, Cuba, Cambodia, Vietnam, and Bermuda. Her research interests include ranching culture, traditional medicine, traditional belief systems, politics of cultural representation, Latin America and the Caribbean.

Kathy Vargas is an artist/photographer who has had one person exhibits at Sala Uno in Rome, Galeria Juan Martin in Mexico City, Centro Recoleta in Buenos Aires, Argentina, and a retrospective at the McNay Art Museum in San Antonio, Texas. Group shows include "Hospice: A Photographic Inquiry" a national traveling exhibit commissioned by the Corcoran Gallery, Washington D.C., and "Chicano Art: Resistance and Affirmation (CARA)". She is in the collections of the Smithsonian's American Art Museum, the Toledo Art Museum, the National Museum of Mexican Art in Chicago, and the Sprint Collection. She was named 2005 Texas Two-Dimensional Artist of the Year by the Texas Commission on the Arts. Ms. Vargas is associate professor and Chair of the Art Department at the University of the Incarnate Word.

Ranald Woodaman is a Latino cultural worker who has served as Exhibitions and Public Programs Director at the Smithsonian Latino Center since August 2007. Fluent in Spanish and French, Ranald graduated with a Bachelor's degree in Classics and Islamic Studies from the University of Virginia, and a Master's degree in Museum Education from the George Washington University. Working as a popular media artist since the late 1990s, Ranald has made posters, zines, and audio works that mirror his efforts within the Smithsonian to document, research, and create spaces for critical dialogue within Latino and immigrant communities.

Tomás Ybarra-Frausto, Ph.D. is an independent scholar of Latin American and U.S. Latino arts and culture. He was formally the Associate Director for Creativity & Culture at the Rockefeller Foundation. His work at the Foundation included the Humanities Residency Fellowship Program, The Recovering and Reinventing Cultures through Museums Program, The U.S. Mexico Fund for Culture, and PACT (Partnerships Affirming Community Transformation). Prior to joining the Rockefeller Foundation, Dr. Ybarra-Frausto was a tenured professor at Stanford University in the Department of Spanish and Portuguese. He has served as the Chair of the Mexican Museum in San Francisco and the Smithsonian Council, and has written and published extensively. In 1998, Dr. Ybarra-Frausto was awarded the Henry Medal by the Smithsonian Institution.