



# The Interpretation and Representation of **Latino Cultures:** Research and Museums

A National Conference at the Smithsonian Institution

Washington, DC – November 20-23, 2002



Smithsonian Center for Latino Initiatives

**IUPLR**  
INTER-UNIVERSITY  
PROGRAM for  
LATINO  
RESEARCH



*Luis Jiménez, "Vaquero", 1990, acrylic and fiberglass.  
Smithsonian American Art Museum*



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# Acknowledgements

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*Inter-University Program for Latino Research*

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*Professor of Anthropology*  
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This conference was made possible thanks to the financial support provided by the Rockefeller Foundation, the University of Notre Dame, and the IUPLR.

The conference organizers extend special thanks to the *Center for Mexican American Studies, University of Texas in Austin*; Steve Velasquez *National Museum of American History/Behring Center*; Deanne Kloepfer; José Luis Díaz, *Arts & Graphs*; Evelyn Figueroa, *Smithsonian Traveling Exhibition Service*; Joseph González, *The Balch Institute*; Olga Herrera, *Smithsonian Center for Latino Initiatives*; Dianne Niedner, *Office of the Under Secretary for American Museums and National Programs*; Judith Campos Scott, *Smithsonian Center for Latino Initiatives*, and Steve Velázquez, *National Museum of American History*.

We are pleased to thank the following Smithsonian entities for their cooperation and help in organizing the conference: Office of the Under Secretary for American Museums and National Programs, Traveling Exhibition Service, Office of Public Affairs, Smithsonian Center for Education and Museum Studies, Office of Special Events, Office of Development, and Office of Sponsored Projects.

We also are grateful to Gina Díaz, Laura Ortíz Hobza, and Sara Lombardo for their valuable work in tracking seminar alumni and updating lists.



Smithsonian Center for Latino Initiatives

# The Interpretation and Representation of **Latino Cultures:** Research and Museums

A National Conference at the Smithsonian Institution

“The Interpretation and Representation of Latino Cultures: Research and Museums” National Conference at the Smithsonian Institution convenes scholars in Latino studies, archivists, and museum professionals. The purpose is to examine the current status of research and educational literature on the interpretation, representation, and documentation of Latino cultures in museums and academic programs within the United States and Puerto Rico.

The conference, held for the first time this year, is based on the annual Latino Graduate Training Seminar “Interpreting Latino Cultures: Research and Museums,” which was first offered in 1994. Organized by the Smithsonian Center for Latino Initiatives and the Inter-University Program for Latino Research (IUPLR), the seminar boasts 118 alumni. The conference provides an opportunity for former participants in the seminar and fellows of the Rockefeller Foundation’s Humanities Fellowship in Latino Cultural Research in a National Museum Context (1998-2001) to gather for the first time in a larger forum.

Conference sessions reflect the interdisciplinary field of Latino research and a variety of approaches to the interpretation and representation of material and expressive cultural practices. The conference program and structure were designed by an expert advisory board consisting of core faculty of the training seminar in collaboration with Magdalena Mieri from the Center for Latino Initiatives. Funding was provided by the Rockefeller Foundation, IUPLR, and University of Notre Dame.

## **Program Theme**

Numbering 40 million (including the 3.8 million residents of Puerto Rico), Hispanics and Latinos comprise the largest minority population in the United States. This country’s U.S. Hispanic heritage is centuries old, predating the arrival of other immigrants by many years. Indeed, colonies of Spanish and American Indians have been traced back to the early 1500s.

Across the nation, however, the diversity of the Latino experience in North America—when it is portrayed at all—most often reflects a romantic notion of imported folk culture. The mix of U.S. Latino contributions from past generations

and contemporary Latino culture is rarely explained within museums and educational programs. In addition, there are relatively few opportunities for Latino scholars and professionals at museums to exchange information and work collectively to produce new, exciting exhibitions and programs that dig deep into historic collections and revive a sense of a profound, ever-changing heritage.

As U.S. Hispanics and Latinos grow in numbers and significance, it is increasingly important for the nation to know and understand what Hispanics and Latinos have contributed to the United States for more than 400 years and what Hispanics and Latinos contribute to U.S. culture and society today. The challenge for scholars, including those at the Smithsonian Institution, is to advance knowledge and understanding of Hispanics and Latinos within the United States.

### **The Inter-University Program for Latino Research**

In 1983, leading scholars founded the Inter-University Program for Latino Research. The purpose was to effect change through expanding the body of knowledge about Latinos at the local, state, regional, national, and international levels. IUPLR's mission is to share resources and advance scholarship, thus illuminating conditions and providing information to meet challenges that face Latinos in the United States. IUPLR-sponsored research also serves to inform public policy on these issues.

As a consortium of 16 Latino research centers at major universities across the United States, IUPLR is the only nationwide university-based research organization that brings together scholars from a wide variety of disciplines to conduct policy-relevant research on Latinos. The primary objectives of IUPLR are to expand the pool of scholars and leaders, strengthen the capacity of Latino research centers, and facilitate the availability of policy-relevant, Latino-focused research. IUPLR offers training programs, sponsors interdisciplinary research pertinent to Latinos and the nation as a whole, and creates links among scholars, policy experts, public officials, and community advocates.

### **The Smithsonian Center for Latino Initiatives**

In May 1997, the Smithsonian Institution's governing body—the Board of Regents—formally established the Smithsonian Center for Latino Initiatives. The Center's mission is to advance knowledge and understanding of Latino contributions to U.S. history, culture, and society. As the Smithsonian Board of Regents stated, “The Latino presence in the Americas is centuries old, culturally rich and demographically vast and growing.... The Center is dedicated to the generation of new knowledge...to the end that American history and culture may be understood and displayed in all its diversity.”

To accomplish the Center's mission, staff focus on generating knowledge through research and scholarship; interpreting and communicating knowledge through exhibitions, public programs, and on-line and electronic capabilities; and building dialog and relationships among U.S. Latino communities, the Smithsonian Institution, and other educational and research organizations, foundations, corporations, and government agencies.

The Center is now part of the proud Smithsonian tradition as the world's largest museum and research complex. To achieve its purpose as “an Establishment for the increase and diffusion of knowledge,” the Smithsonian maintains 16 museums in Washington, D.C. and New York City, the National Zoological Park, and seven research facilities in the United States and overseas.

# Latino Graduate Training Seminar in Qualitative Methodology

## Interpreting Latino Cultures: Research and Museums

A Seven-Year Report

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This seminar is designed to bring Latina and Latino graduate students from across the country to work together with distinguished Latina and Latino faculty, Smithsonian professionals, and curators and archivists from other national collections. The purpose is to support the career development of Latina and Latino graduate students and expose them to research career opportunities in museums and other public-oriented humanities institutions. The program seeks ultimately to increase the number of professional Latinas and Latinos in museums and institutions of higher education.

Each year, 15 students from graduate programs in U.S. colleges and universities are selected on a competitive basis. An advisory board of scholars and Smithsonian staff make the selections.

The seminar is sponsored by the Smithsonian Center for Latino Initiatives and Inter-University Program for Latino Research.

### Participants' Fields of Study, 1994-2001

- Visual Arts
- Art and Art History
- Latin American Art History
- Mid-Nineteenth Century Borderlands History
- Mexican and Chicano Literary Art
- Mexican and Mexican Americans in El Paso (Twentieth Century)
- Outreach Education
- Inter-Cultural Communication
- Chicano Art and Art History
- Religious Studies (Chicano and Mexican)
- Representations of Latino Identity/  
Ethnic Studies
- Post-Colonial Studies
- Chicano Cultural Production:  
Art, Literature, and Drama
- Immigration, Race, and Ethnic Relations
- Pictorial Arts, Painting, Murals, and Public Administration
- Folklore/History, Music, and Identity
- Education, Educational Policies
- Cultural Anthropology

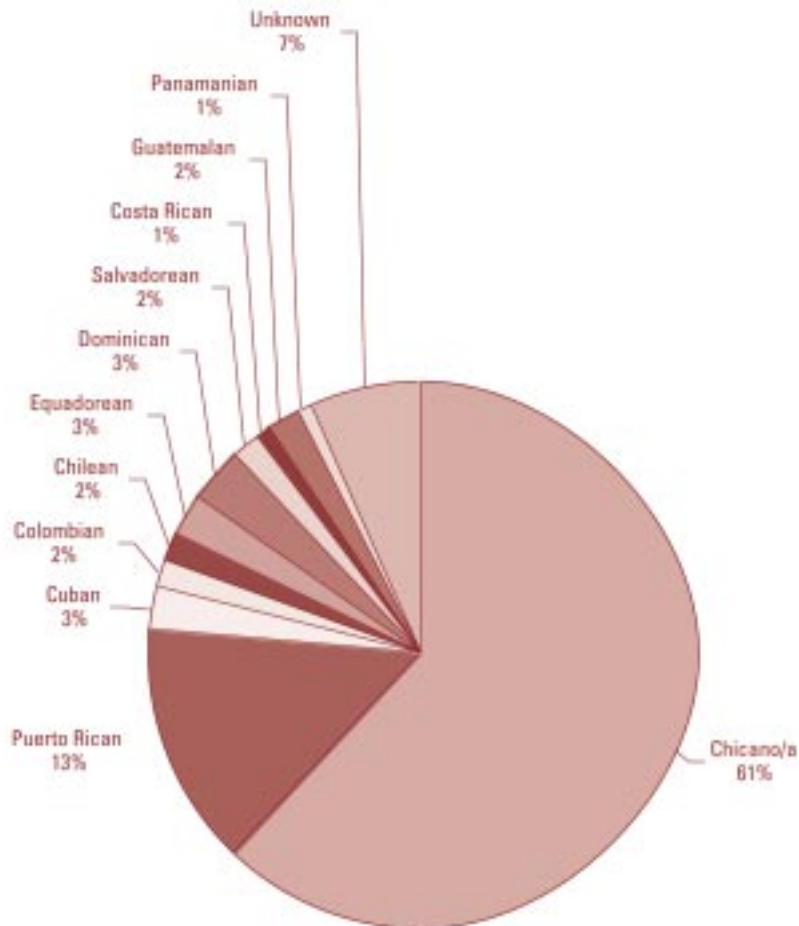
### Participants' Disciplines, 1994-2001

History	21	Anthropology	2
Art History	15	Archaeology	1
Cultural Studies	12	Interdisciplinary	1
Social Studies	10	Museum Studies	2
English	7	Latin American Studies	1
Ethnic Studies	6	Other Disciplines	36
Folklore	4		

### Participants' University Affiliations

Arizona State University	4	University of California, San Jose	1
Brandeis University	1	University of California, Santa Barbara	3
Brown University	1	University of California, Santa Cruz	4
California State University, Los Angeles	2	University of California, Los Angeles	3
California State University, Northrich	1	University of Chicago	4
Claremont Graduate University	1	University of Connecticut	3
City University of New York	2	University of Denver	1
Columbia University	2	University of Florida	1
Cornell University	4	University of Illinois	6
Florida State University	1	University of Manchester, England	1
Golden Gate University	1	University of Massachusetts	8
Harvard University	3	University of Michigan	15
Indiana University	2	University of Minnesota	1
John Hopkins University	1	University of Nebraska	1
Michigan State University	1	University of New Mexico	9
Northeastern University	1	University of Puerto Rico	2
Purdue University	1	University of Rochester	1
Pennsylvania State University	1	University of Texas, Austin	4
Stanford University	2	University of Texas, El Paso	3
Tufts University	1	Washington State University	1
University of Arizona	2	Western Kentucky University	1
University of California, Berkeley	8	Yale University	1

## Participants' Ethnic Profile



## Number of Participants by Geographic Region

Southwest and West 44

\* Arizona, California, Colorado, New Mexico, Washington State

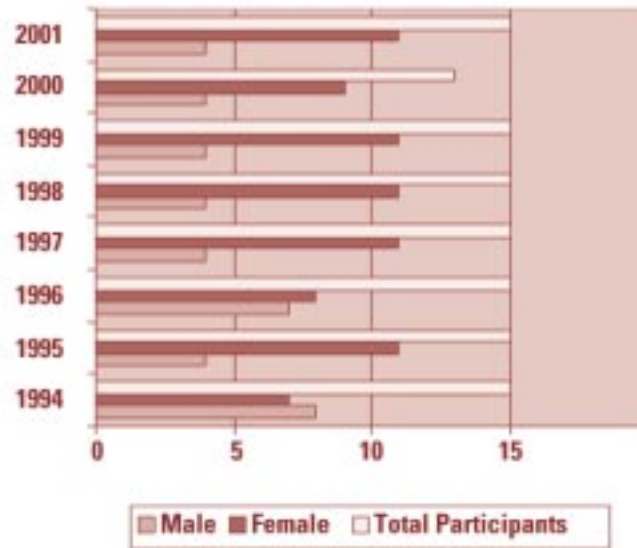
East 31

\* Florida, Connecticut, Maryland, Massachusetts, New York, Pennsylvania, Washington, DC

Midwest 39

\* Illinois, Indiana, Kentucky, Michigan, Minnesota, Nebraska, Texas

## Participants' Gender Profile



## Smithsonian Faculty

- Dr. Refugio Rochín,  
Center for Latino Initiatives \*
- Dr. Miguel Bretos, National Portrait Gallery
- Dr. Olivia Cadaval,  
Center for Folklife and Cultural Studies
- Magdalena Mieri,  
Center for Latino Initiatives
- Dr. Spencer Crew,  
National Museum of American History \*
- Hector Corporan, Anacostia Museum \*
- Dr. Rex Ellis, Center for Museum Studies \*
- Dr. Alicia Gonzáles,  
National Museum of the American Indian
- Claudia Kidwell,  
National Museum of American History
- Liza Kirwin, Archives of American Art
- Pat Lynagh,  
National Museum of American Art Library
- Steven Newsome, Anacostia Museum
- Hamlet Paoletti, Office of Public Affairs \*
- Marvette Pérez,  
National Museum of American History
- Fath Ruffins, Archives Center, National  
Museum of American History
- Lonn Taylor,  
National Museum of American History
- Maggie Bertin,  
National Museum of the American Indian
- Andrew Connors,  
National Museum of American Art \*
- Manuel Meléndez,  
Office of Government Relations
- James Early,  
Center for Folklife and Cultural Studies
- Roberta Rubinoff,  
Office of Fellowships and Grants \*

\* Former Smithsonian staff.

## Guest Faculty

- Bill Creech, National Archives I
- Jane Christine O’Brian, National Research Council
- Ana Maria Escallón, Art Museum of the Americas
- Amparo Torres, Library of Congress
- Frances Aparicio, University of Michigan, Ann Arbor
- Antonia Castañeda, St. Mary’s University, San Antonio, Texas
- Rosalinda Fregoso, University of California, Davis
- Hank Grasso, Exhibits Consultant
- Juan Gonzales, California State University, Hayward
- Ramona Hernandez, University of Massachusetts, Amherst
- Gilbert Cardenas, University of Notre Dame, Executive Director, IUPLR
- Amelia Messa Bains, California State University, Monterey
- Lucy M. Cohen, Catholic University, Washington, DC
- Ramón Favela, University of California, Santa Barbara
- Juan Flores, Hunter College, New York
- Miguel Gandert, University of New Mexico
- Alicia Gaspar de Alba, University of California, Los Angeles
- Felix Padilla, Northeastern University
- Tomás Ybarra-Frausto, The Rockefeller Foundation
- Rick Blondo, National Archives II
- Cynthia Fox, National Archives I
- Lois Fusek, National Endowment for the Humanities
- Milton Gustafson, National Archives II
- Maria Leyba, Museum of Modern Art of Latin America
- Teresa Morales, Programa de Museos Comunitarios y Ecomuseos, Oaxaca, México
- Anya Nykyforiak, National Endowment for the Arts

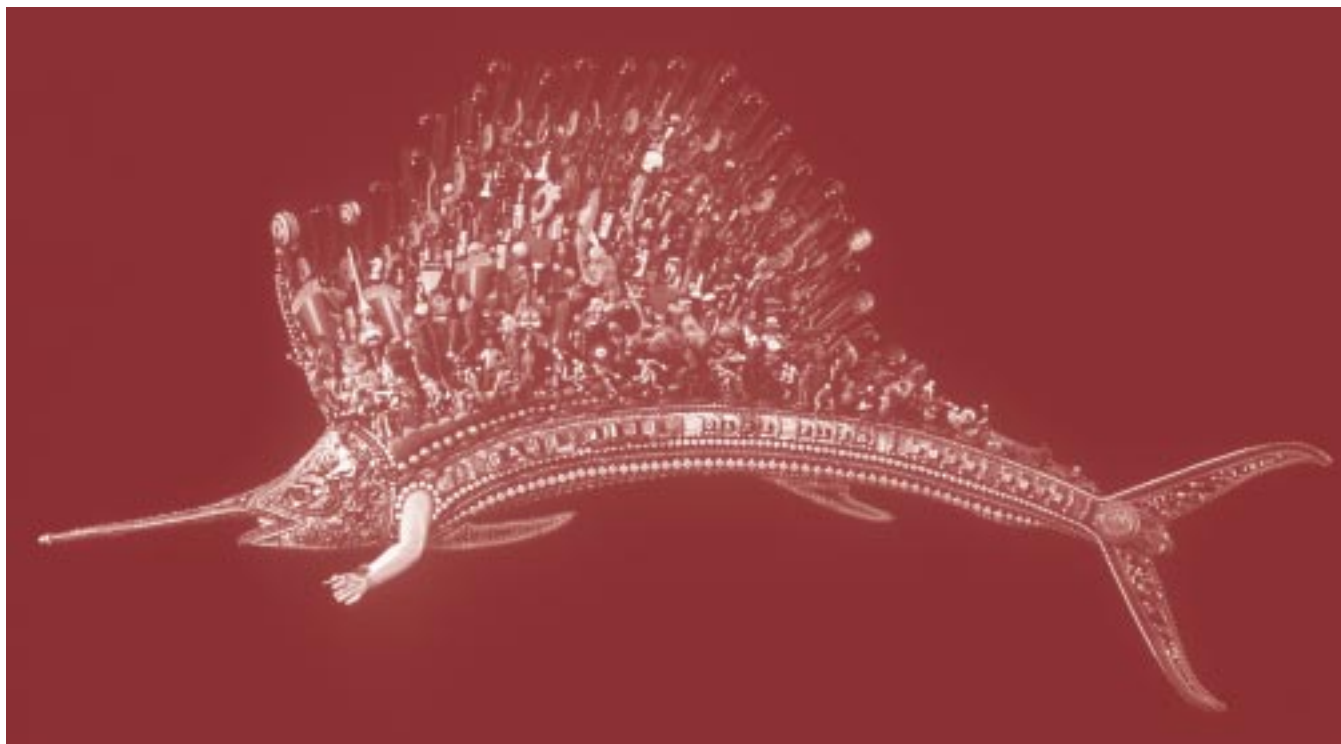
## Seminar Evaluations

Participants evaluate the seminar every year. The purpose is to determine whether the seminar accomplished the goals set forth at the beginning of the seminar. Overall, the evaluations indicate that participants believed the seminar was successful. Following is a compilation of the evaluations from 1994 –2001.

	Successful	Good
1994	80%	20%
1995	100%	00%
1996	80%	20%
1997	90%	10%
1998	90%	10%
1999	80%	20%
2000	90%	10%
2001	100%	0%

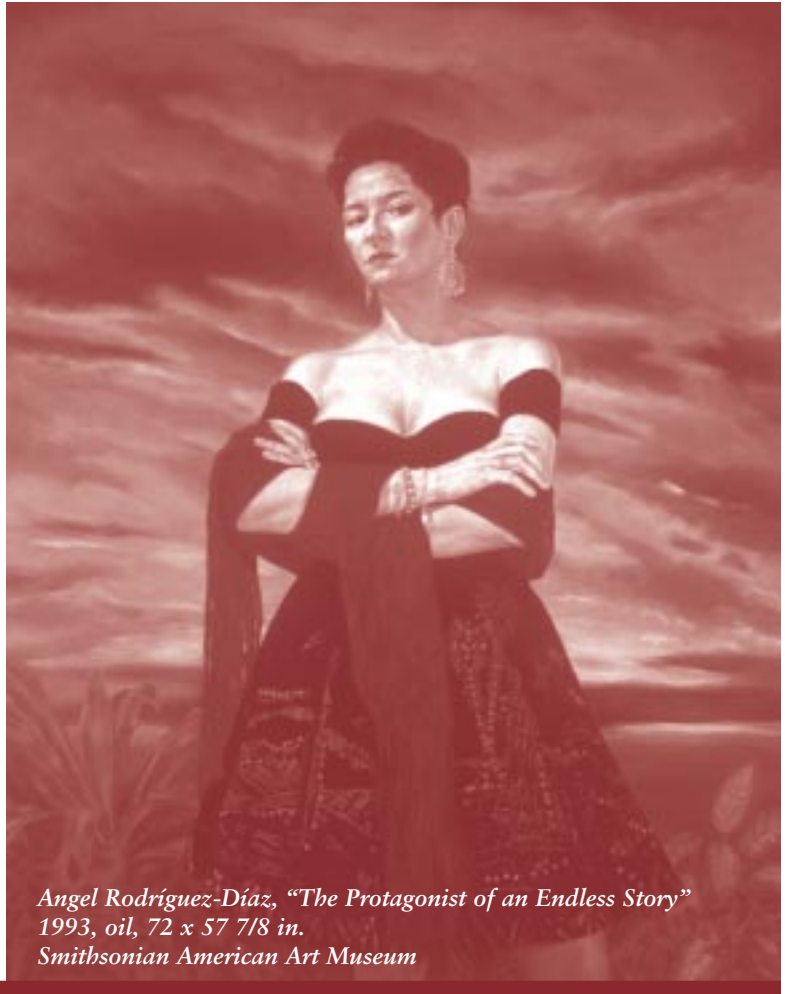
In the summer of 2001 the Smithsonian Center for Latino Initiatives asked the Office of Policy and Analysis to conduct an evaluation of the training seminar. The objective was to obtain an independent assessment of the seminar experience and determine the impact that the seminar has had in the participants' career choices. Results of the review are summarized below.

- The training seminar meets students' expectations. The students consider the program to be excellent or outstanding.
- Seminar participants are actively engaged in researching Latino issues in museum-related fields or through university teaching.
- Seminar students would like to work at the Smithsonian, but the Smithsonian has hired only a few.
- Creation of networks and fellowships is the program's most significant contribution.
- The seminar plays a role in the development of Latino/a scholars who have an interest in and a relationship with museums.



Larry Fuente, "Game Fish", 1998, mixed media. 51 1/2 x 112 1/2 x 10 3/4 in.  
Smithsonian American Art Museum.

# Agenda



Angel Rodríguez-Díaz, "The Protagonist of an Endless Story"  
1993, oil, 72 x 57 7/8 in.  
Smithsonian American Art Museum

*November 20, 2002*

*Arts and Industries Building, 900 Jefferson Drive, SW*

- 6:00 p.m.    Registration  
Atrium, Arts and Industries Building, 900 Jefferson Drive, SW
  
- 6:30 p.m.    Tour of *Chicano Now* and *Latin Jazz* exhibitions  
in the Arts and Industries Building
  
- 7:00 p.m.    *Welcome Reception*  
Remarks by Sheila Burke, *Under Secretary for American Museums and  
National Programs, Smithsonian Institution*



Alfredo Arreguín, "Sueño" (Dream: Eve Before Adam), central panel detail. 1992, oil on canvas in three panels.  
Smithsonian American Art Museum

## *November 21, 2002*

*S. Dillon Ripley Center, 1100 Jefferson Drive, SW, Room 3111 (3rd floor down)*

- 8:00 a.m. Registration/Coffee and pan dulce
- 9:00 a.m. *Welcome*  
Francisco Dallmeier, *Acting Director, Smithsonian Center for Latino Initiatives*  
Lawrence Small, *Secretary of the Smithsonian Institution*  
Gilberto Cárdenas, *Executive Director,*  
*Inter-University Program for Latino Research*
- 9:30 a.m. *Opening Remarks*  
Magdalena Mieri, *Programs Manager,*  
*Smithsonian Center for Latino Initiatives*
- 10:00 a.m. *Have We Arrived? Class, Museum Culture and Mexican-America*  
José E. Limón, Ph.D., *Director,*  
*Center for Mexican-American Studies, University of Texas at Austin*
- 10:20 a.m.–12:30 p.m. First Plenary Session: *Historicizing Narratives*
- 10:30 a.m. *Aztlan in Arizona:*  
*Civic Narrative and Ritual Pageantry in Mexican America*  
Dolores Rivas Bahti, Ph.D., *Pima College*
- 10:50 a.m. *Illustrating Cultural Authority: Medicalized Representations of Mexican Communities in Early Twentieth Century Los Angeles*  
Natalia Molina, Ph.D., *University of California, San Diego*
- 11:10 a.m. *Criando Historia and Capturing Images: Representation and Reclamation of Mestizaje*  
Estevan Rael-Galvez, Ph.D., *New Mexico State Records Center and Archives*
- 11:30 a.m. *Projections of ‘Homeland’: Remembering the Civil War in El Salvador*  
Ana Patricia Rodríguez, Ph.D., *University of Maryland at College Park*
- 11:50 a.m. Moderator: Gerald Poyo, Ph.D., *Saint Mary’s University*
- 12:30 p.m. Lunch Break

- 12:30-3:00 p.m. *Smithsonian Opportunities Fair*  
Quadrangle Hall, 1100 Jefferson Dr., SW  
Smithsonian Press  
Office of Fellowships and Grants  
Office of Human Resources  
Smithsonian Affiliations  
Smithsonian Traveling Exhibition Service  
Smithsonian Center for Latino Initiatives  
Smithsonian Center for Education and Museum Studies
- 2:00-3:45 p.m. Second Plenary Session: *Borders and Diasporas*
- 2:10 p.m. *Cultural Memory in the Rituals of the Mexican Diaspora in the United States: The Role of the Corridos about Immigration Played by Conjuntos Norteños and the Aesthetics of the Bailes Norteños*  
Martha Idalia Chew-Sanchez, Ph.D., *St. Lawrence University*
- 2:30 p.m. *History's Imprints, y que: Mestizaje and Diasporas as Paradigms of Chicana/o Experience and Museum Practices*  
Karen Mary Davalos, Ph.D., *Loyola Marymount University*
- 2:50 p.m. *Latinization: A Cultural History of Latino Contributions to Central Arizona*  
Angelica M. Docog, Ph.D., *Mesa Southwest Museum*
- 3:10 p.m. *Discussion*  
Juan Flores, Ph.D., *Puerto Rican Studies Center, City University of New York*
- 3:45 p.m. Break
- 4:00-6:15 p.m. Third Plenary Session: *Challenging Traditional Curatorial Practices*
- 4:10 p.m. *Contesting Cinco de Mayo: Cultural Politics and Commercialization of the Postwar Fiesta*  
José M. Alamillo, Ph.D., *Chicano Studies Research Center, University of California, Los Angeles*
- 4:30 p.m. *Conceptions and Representations of Latinos by Public Institutions in the United States*  
Mary Theresa Avila, *University of New Mexico*

- 4:50 p.m. *Caught Between Aztlan and the River's Edge: Curatorial Practices for Multicultural Los Angeles*  
Reina A. Prado, *University of Southern California*
- 5:10 p.m. *Passing on Latinidad: A Case Study of Critical Responses to El Museo del Barrio's Pan Latino Programming*  
Yasmín Ramirez, *City University of New York*
- 5:30 p.m. *Americanos: A Multi-Media Representation of Latino Life in the U.S.*  
Lea Ybarra, Ph.D., *Johns Hopkins University*
- 5:50 p.m. *Discussion*  
Marvette Pérez, *Curator, National Museum of American History*
- 7:00-9:30 p.m. *Reception*  
Art Museum of the Americas, 201 18th Street, SW  
Co-sponsored by the Art Museum of the Américas  
(Buses will leave from 1100 Jefferson Dr., SW starting at 6:30 p.m.)



## November 22, 2002

*S. Dillon Ripley Center, 1100 Jefferson Drive, SW, Room 3111 (3rd floor down)*

- 8:00 a.m. Registration/Coffee and pan dulce
- 9:00 a.m. *Representation of the Mexican Revolution of 1910 in Mexican and in Mexican American Art*  
Gary Keller, Ph.D., Director Hispanic Research Center,  
Arizona State University
- 9:20-11:00 a.m. Fourth Plenary Session: *Aesthetics-Beauty*
- 9:30 a.m. *Integrating the Museum: Contemporary Latino Art in Context*  
Rocío Aranda-Alvarado, Ph.D., Jersey City Museum
- 9:50 a.m. *Catwoman vs. The Leafblower:  
Lowriders, Power Tools, and Latino Aesthetics*  
Ondine Chavoya, Ph.D., Williams College
- 10:10 a.m. *Chicana Critical Pedagogies: Chicana Art as Critique and Intervention*  
Judith Huacuja, University of Dayton
- 10:30 a.m. *The Cyber Arte Exhibition:  
A Curator's Journey Through Community and Controversy*  
Tey Marianna Nunn, Ph.D., Museum of International Folk Art
- 10:50 a.m. *The Chicanization of Mexican Calendar Art*  
Tere Romo, Movimiento de Arte y Cultura Latino Americana (MACLA)
- 11:10 a.m. *Discussion*  
Victor Zamudio-Taylor, independent curator, researcher, critic, and film producer
- 11:30 a.m. Break
- 11:45 a.m.-12:30 p.m. *Intergenerational Issues in Latino Studies*  
Town Meeting moderated by Gilberto Cárdenas
- 12:45 p.m. Luncheon with Guest Speaker Tomás Ybarra-Frausto  
*The (re) generation of Chicana Chicano Art*  
(tickets holders only)

- 2:15-4:45 p.m. Fifth Plenary Session: *The Body: The Real and the Symbolic*
- 2:30 p.m. *Racialized Identities: Perception of Body in ‘The Story of My Body’*  
Melba I. Amador, *University of New Mexico*
- 2:50 p.m. *Embodied Archives: Dance, Memory, and the Performance of Latinidad*  
Ramón H. Rivera-Servera, *University of Texas at Austin*
- 3:10 p.m. *Web Jefas: Performing La Mujer in Mariachi*  
Cándida Jaquez, Ph.D., *Indiana University*
- 3:30 p.m. *Representing Violence and Latin-‘American’ Identity:  
Elia Arce’s Performances and Robert Karimi’s ‘Self-the Remix’*  
Gustavo Adolfo Guerra Vásquez, *University of California in Berkeley*
- 3:50 p.m. *Bodies of Evidence: Legal Representation, Medical Recognition and  
Chicano Urban History on the Border, 1900-1930*  
John McKiernan-González, Ph.D., *University of South Florida*
- 4:10 p.m. *Discussion*  
Amelia Malagamba, Ph.D., *University of Texas at Austin*
- 4:45-5:30 p.m. *Poster Session: Smithsonian’s Latino Initiatives Pool*  
Archives of American Art  
Smithsonian Center for Latino Initiatives  
Smithsonian Center for Materials Research and Education  
Monitoring Assessment/Biodiversity Program  
Hirshhorn Museum and Sculpture Garden  
National Zoological Park

*November 23, 2002*

*S. Dillon Ripley Center, 1100 Jefferson Drive, SW, Room 3111 (3rd floor down)*

9:00 a.m. Registration/Coffee and pan dulce

9:30-11:30 a.m. Concurrent Workshops

*Workshop I. Writing for Exhibitions: The Script Process*

*Marvette Perez, Curator, National Museum of American History*

*Faith Ruffins, Historian, Archives Center, National Museum of American History*

*Workshop II. Writing for Your Audience:*

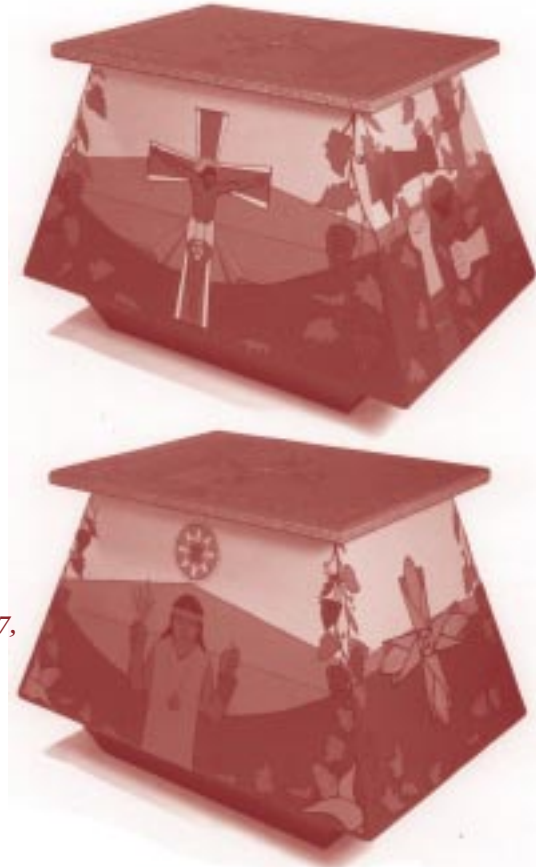
*How Audience Influences the Final Exhibition Script*

*Barbara Cohen-Stratynner, New York Public Library for the Performing Arts*

*Workshop III. Fundraising Strategies*

*Alma Jane Shepard, National Air and Space Museum*

12:00 p.m. *Concluding Remarks*



*Emanuel Martínez, "Farm Workers' Altar", 1967,  
acrylic on mahogany and plywood.  
38 1/8 x 54 1/2 x 36 in.  
Smithsonian American Art Museum*

## Speakers' Directory

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### **José M. Alamillo**

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### **Ondine Chavoya, Ph.D.**

Assistant Professor of Art, Williams College  
Assistant Professor Contemporary Art & Visual Culture,  
Rhode Island School of Design  
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### **Martha Idalia Chew-Sánchez, Ph.D.**

Assistant Professor, St. Lawrence University  
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**Francisco Dallmeier, Ph.D.**

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*Carmen Lomas Garza, “Camas para Sueños (Beds for Dreams)”, 1985, gouache on paper, 23 x 17 1/2 in. Smithsonian National Museum of American Art.*

## Speakers Biographies

**José M. Alamillo** is currently a Visiting Scholar/Post-doctoral Fellow at the Chicano Studies Research Center, University of California, Los Angeles. He is also Assistant Professor, Department of Comparative American Cultures (ethnic studies) at Washington State University. Dr. Alamillo received his B.A. from the University of California, Santa Barbara, and M.A. and Ph.D. in Comparative Cultures from the University of California, Irvine. His research focuses on the intersections of gender, labor, leisure, and sport among Mexican Americans in twentieth-century southern California. He has directed a community oral history program, a photo collection project, and a museum exhibit on Mexican American baseball in southern California. Selected publications include: "Mexican American Baseball: Masculinity, Racial Struggle, and Labor Politics in Southern California, 1930-1950" in John Bloom and Michael Willard (eds.) *Sports Matters: Race, Recreation, and Culture* (New York University Press, 2002); "Peloteros in Paradise: Mexican American Baseball and the Politics of Opposition in Southern California," *Western Historical Quarterly* (forthcoming); and "More Than a Fiesta: Ethnic Identity, Cultural Politics, and Cinco de Mayo Festivals in Corona, California, 1930-1950" *Aztlan* (forthcoming).

**Melba Amador** was born and raised in San Juan, Puerto Rico. After graduating high school, she studied fashion design at Parsons School of Design in New York City, then worked as a fashion designer for six years in Puerto Rico. In 1998, she completed a B.A. in Fine Arts—with concentrations in Printmaking and Photography and a minor in Women Studies—at the University of New Mexico in 1998. In 2001, Ms. Amador received a Masters degree in Latin American Studies with concentrations in Art History and Hispanic Literature. In the summer of 2001, she participated in the Smithsonian's Latino Seminar. Currently, Ms. Amador is in her second year of Ph.D. studies in Hispanic Literature at the University of New Mexico. Her primary topics of interest are Latina and Latino literature, Latin American literature, and the relationship between literature and fine arts. Ms. Amador is co-president of the Spanish and Portuguese Graduate Student Association.

**Maria Teresa Avila**. Received a B.A. from California State University Fullerton May of 1999, under the advisement of Dr. Ruth Capelle. She lived in Paris, France for a year (August 1999 - July 2000), before moving to Albuquerque, NM. Currently pursuing a Master Degree in Art History with a specialization in Art of Mexico and Mexican American Art at the University of New Mexico at Albuquerque. Interests in the museum field, community service, and the arts are enhanced through working with various agencies and institutions, which include: The University of New Mexico, College of Fine Art, Community Service and Outreach Program (August 2002 - present); The Jonson Art Gallery in Albuquerque, NM (August 2001 - July 2002); Self-Help Graphics, Los Angeles, CA (May 2001 - August 2001); and The City of Los Angeles Cultural Affairs Department (May 2001 - August 2001 and January 1998 - August 1999)

**Dolores Rivas Bahti** received her B.A. in Latin American Studies, M.A. in Journalism, and Ph.D. in U.S. History. She has written several conference papers and presented them at universities in the United States and France on subjects as diverse as internal Orientalism, the Hispanic theater, the Spanish Discalced Carmelite priesthood in Arizona, the Spanish-language press, cultural factors of labor and immigration in the U.S. borderlands, and visual markers of Mexico in the United States. Dr. Bahti's current research activity focuses on developing an interdisciplinary model to quantify and analyze photographic imagery for demographic profiles of culturally specific public performance.

**Sheila P. Burke** is the Under Secretary of American Museums and National Programs, whose career spans both public policy and health sciences. She was previously Executive Dean at the John F. Kennedy School of Government at Harvard University, where she remains an Adjunct Lecturer. She has served in many leadership positions in the Senate, among them, Chief of Staff to Former Senate Majority Leader Bob Dole, Secretary of the Senate, and deputy Staff Director of the Senate Committee on Finance.

Ms. Burke is a Fellow of Harvard's Malcolm Wiener Center for Social Policy, where she conducted research early on in her career, after having worked as a staff nurse. She is also a Member of the Board of Trustees of Marymount University, The University of San Francisco, and the Picker Institute, as well as a Board Member for the Institute of Medicine's Committee on Immunization Finance Policies and Practices, the Center for Health Care Strategies Inc., and the National Advisory Council at the Center for State Health Policy, among many others.

**Gilberto Cárdenas** 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 at that university, is a professor of Sociology, and serves as Executive Director of the Inter-University Program for Latino Research. A former director of the University of Texas 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 edited 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 and was 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 Advisory Council of the Bill and Melinda Gates Foundation "Gates Millennium Scholars Program;" the Board of Directors of the Mexican American Legal and Educational Defense Fund; the Smithsonian National Board for Latino Initiatives; the Board of Directors of the Mexican Fine Arts Museum, Chicago; and Self-Help Graphics, Los Angeles. An avid collector of Latino art, Dr. Cárdenas

is owner and president of *Galería Sin Fronteras, Inc.*, a commercial art gallery based in Austin. Hispanic Business Magazine has named him one of the 100 most influential Latinos in the United States for three consecutive years. He was a member of the Smithsonian Institution Task Force on Latino Issues and contributed heavily to that group's final report, *Willful Neglect*, in 1994. He also served on the Smithsonian Latino Oversight Committee and participated in drafting the Committee's final report, *Towards a Shared Vision: U.S. Latinos and Smithsonian Institution* in 1997.

**C. Ondine Chavoya** is an art historian, writer, and curator who lives and works in New England but calls Los Angeles "home." He now teaches courses in contemporary art at Williams College and previously taught at the Rhode Island School of Design, Tufts University/School of the Museum of Fine Arts, UCLA, and the University of New Mexico.

Mr. Ondine's interests revolve around the social production and use of space and the ways artists have perceived, interpreted, represented, and intervened in the urban landscape. His writings on art and urban space in southern California have appeared in numerous publications, including *The Chicana/o Cultural Studies Reader* (forthcoming), *The Chicano Postnation* (2000), *Wide Angle* (1999), *Performance Research* (1998), *The Ethnic Eye: Latino Media Arts* (1996), and *Afterimage* (1994). Titles include "Customized: Art Inspired by Hotrods, Lowriders, and American Car Culture" (2000), "Space, Site, and Intervention: Issues in Installation and Site-Specific Art" (2000), and "Corpus Delecti: Performance Art of the Americas (1999)."

Mr. Ondine received his interdisciplinary training in visual and cultural studies, art history, film theory, literature, and gender studies at the University of Rochester, Cornell University, and the University of California, Santa Cruz. His dissertation, *Orphans of Modernism: Chicano Art, Public Representation, and Spatial Practice in Southern California*, was completed at the University of Rochester in 2002 and is currently being prepared for publication. His research fellowships include awards from the Ford Foundation, College Art Association, Henry Luce Foundation/American Council of Learned Societies, Smithsonian Institution, California Ethnic and Multicultural Archives, and Huntington Library in San Marino, California.

**Martha Chew Sánchez** is Assistant Professor in the Department of Global Studies at St. Lawrence University where she teaches intercultural studies, cultural studies, popular culture, and border studies. She is also an adjunct faculty member of the Universidad Autónoma de Ciudad Juárez Instituto de Licenciencias Sociales Administración (Social Science and Management Institute) where she has taught the graduate course "Multiculturalism and Geopolitics."

Ms. Chew earned her Ph.D. in intercultural communication at the University of New Mexico, Albuquerque. Her research interests center on cultural expressions of immigrants. Her dissertation, "Cultural Memory and the Mexican Diaspora in the United States: The Role of the Corridos and Their Performance by Conjuntos Norteños," was awarded distinction in the fall of 2001.

Dr. Chew is a former Smithsonian Institution Fellow (2001) and took part in the Latino Graduate Training Seminar "Interpreting Latino Cultures: Research and Museum."

**Francisco Dallmeier**, Director of the Smithsonian Institution Monitoring and Assessment of Biodiversity Program (MAB), is a conservation biologist with oversight responsibility for the international network of biodiversity research and monitoring sites located in 23 countries. The MAB program is dedicated to the conservation of biological diversity through an integrated approach, which Dr. Dallmeier pioneered, that combines research and training in an adaptive management framework. The program provides scientific information and builds in-country capacity to foster the sustainable use of natural resources. MAB is a program of the Smithsonian's National Zoological Park. Dr. Dallmeier was appointed Acting Director of the Smithsonian Center for Latino Initiatives in 2002.

Dr. Dallmeier has published and edited more than 100 publications including several books including two landmark publications on forest monitoring and assessment (Parthenon Press) that documented new approaches to biodiversity conservation based on adaptive management approaches. He is the editor of the *SI/MAB Biodiversity Series*, co-author of a children's book and editor and co-author of a recent special issue of the *Journal of Environmental Monitoring and Assessment*. He co-authored the special publication "Biodiversity, connecting with the tapestry of life" for the Office of Science and Technology of the U.S. Presidency. He has successfully implemented multi-million dollar conservation and development partnerships in critical areas with high biological diversity in Peru and Gabon with Shell Oil. Dr. Dallmeier has received over 60 awards to conduct biodiversity research and education programs nationally and internationally.

**Karen Mary Davalos** is Assistant Professor of Chicana/o Studies at Loyola Marymount University, Los Angeles. She received her B.A. and M.A. from Stanford University and her Ph.D. from Yale. Trained as a cultural anthropologist with specialization in feminist and ethnic studies, Dr. Davalos' work addresses Mexican American religion, popular culture, Chicana/o art, representational practices, and critical race theory. Her publications include *Exhibiting Mestizaje: Mexican (American) Museums in the Diaspora* (Albuquerque: University of New Mexico Press, 2001). She is co-editor of *The Chicano Studies Reader: An Anthology of Aztlán Scholarship, 1970-2000* (UCLA Chicano Studies Research Center Publications, 2001). Her current project is an analysis of landscape and narratives of space in Chicago, San Antonio, and Southern California.

**Juan Flores**, a well-known scholar in the field of Puerto Rican and Cultural Studies, has been teaching at the college level since 1968, when he was named Assistant Professor in the Department of German Studies at Stanford University. He moved back to New York in 1975 and became Research Director for Cultural Studies at the Center for Puerto Rican Studies (CUNY, now at Hunter College). He then took a position as Associate Professor in the Sociology Department at Queens College. In 1989, he transferred to the City College for one year as Director of the International Studies Program

and then as Full Professor (1992) in the Department of Latin American and Hispanic Caribbean Studies.

**Judith L. Huacuja** is a Chicana scholar researching Chicano, Latino, and Latin American art activism in the Americas. With a Ph.D. in Art History from the University of California, Santa Barbara (2000), she holds a tenure-track Assistant Professorship of Contemporary and Latin American Art History at the University of Dayton. Dr. Huacuja teaches and researches in the disciplines of ethnic studies, women's studies, and visual culture. Her publications include "Chicana Community and Cultural Praxis" in *Culture and Society in Dialogue: Chicana Literary and Artistic Expressions* (Maria Herrera-Sobek, ed. Santa Barbara: University of California Press, 2000); "Yolanda Lopez, Print Media Artist," and "Amalia Mesa-Bains, Multi-media Installation Artist," both in *St. James Guide to Hispanic Artists: Profiles of Latino and Latin American Artists* (Farmington Hills, MI: St. James Press, 2002); and "Borderlands Critical Subjectivity in Recent Chicana Art" in *Frontiers: Journal of Women's Studies* (University of Nebraska Press, forthcoming 2003). Dr. Huacuja's recent curatorial projects include "Three Generations of Chicana Art," an exhibition of paintings, prints, video, and installation work at the University of Dayton's Rike Gallery (2002).

**Cándida F. Jáquez** is an assistant professor at Indiana University, Bloomington, in the Department of Folklore and Ethnomusicology and Director of the Indiana University Mariachi de La Flor. She holds adjunct faculty appointments in the Department of Anthropology, Latino Studies, Cultural Studies, American Studies, and the Center for Latin American and Caribbean Studies. She received her Ph.D. at the University of Michigan in Ethnomusicology and her M.A. in Ethnomusicology from the University of Texas, Austin. Her research interests center on musical and cultural expression in U.S. Mexican-descent communities and Latino popular music in regard to ethnic identity, performance, traditionalism, and history. Dr. Jáquez's recent works include "Meeting La Cantante through Verse, Song, and Performance" in *Chicana Traditions: Continuity and Change* (University of Illinois Press 2002). She is co-editor with Frances Aparicio of the forthcoming *Musical Migration: Transnationalism and Cultural Hybridity in Latin/o America* (St. Martin's Press, January 2003). She is working on a book manuscript about U.S.-based mariachi and developing a co-edited volume on Chicano ethnomusicology.

**Gary D. Keller** is Regents' Professor and Director of the Hispanic Research Center at Arizona State University. He is the author of numerous books and articles of scholarship and creative literature on Mexican American and Latino art, film, literature, linguistics, and language policy. He has recently produced several CD-ROMs on Latina/o subjects. His publications include but are not limited to:

*Cinco de Mayo: A Visual History CD-ROM. Tempe, Arizona: Hispanic Research Center, Bilingual Press, 2002.*

*Contemporary Chicana and Chicano Art: Artist, Works, Culture, and Education (with Kaytie Johnson, Mary Erickson, and Joaquín Alvarado). Tempe, AZ: Bilingual Press, 2002, Vol. I, 336 pp. and Vol. II, 342 pp.*

*"Running the United States-Mexico Border: 1909 through the Present." In The Literature and Popular Culture of the U.S.-Mexican Border: Studies in 20th Century Literature. Vol. 25, no. 1, Winter 2001, pp. 63-90.*

*The Legacy of the Mexican & Spanish-American Wars: Legal, Literary, and Historical Perspectives (with Cordelia Candelaria). Tempe, AZ: Bilingual Press, 1999, 126 pp.*

*"The Depiction of Hispanics and Other Races and Ethnicities in United States Film, 1895-1920." (with Estela Keller) in John Fullerton, ed., Celebrating 1895. Sydney, Australia: John Libby & Company Pty Ltd., 1998, pp. 107-116.*

*A Biographical Handbook of Hispanics and United States Film. Tempe, AZ: Bilingual Press, 1997, 336 pp.*

*"The Boom in Ethnic Cinema and the Breakthrough in its Analysis," Bilingual Review/Revista Bilingüe, vol. 20 (Jan.-April 1995, No. 1), pp. 77-89.*

*Hispanics and United States Film: An Overview and Handbook. Tempe, AZ: Bilingual Press, 1994, 242 pp.*

*"Film," in The Hispanic-American Almanac, ed. Nicolás Kanellos. Detroit: Gale Research, 1993, pp. 543-594.*

*Cine chicano. Mexico, D.F.: Cineteca Nacional, Secretaría de Gobernación, Dirección General de Radio, Televisión y Cinematografía, 1988, 266 pp.*

*Chicano Cinema: Research, Reviews, and Resources. Binghamton, New York: Bilingual Press, 1985, 202 pp.*

**José E. Limón** holds a B.A. in Philosophy from the University of Texas, Austin (1966), where he also received an M.A. in English (1969) and a Ph.D. in cultural anthropology (1978). During this period, He assisted Professor Américo Paredes in founding the Center for Mexican-American Studies at the university. Dr. Limón currently serves as Director of the Center and is also Professor of English, Mexican-American Studies, and Anthropology. He has taught at the University of California (Santa Cruz), the University of Texas, (San Antonio), Colorado College, and Texas A&M University.

In 1987-88, Dr. Limón was a fellow at the Stanford Humanities Research Center. The National Endowment for the Humanities awarded him a research fellowship in 1994. He has published on a variety of topics in a wide range of scholarly journals and in three books. The first, *Mexican Ballads, Chicano Poems: History and Influence in Mexican-American Social Poetry* (University of California Press, 1992) received an "Honorable Mention" award from the University of Chicago Folklore Prize. His second book, *Dancing with the Devil: Society and Cultural Poetics in Mexican-American South Texas* (University of Wisconsin Press, 1994), won the 1996 American Ethnological Society Senior Scholar Prize for "a vital and contentious contribution to ethnology." He also edited the writings of the late Jovita Gonzalez de Mireles. At present, Dr. Limón is working on an interdisciplinary study of the Mexican-American middle class titled *Hispanic Self-Fashioning: The Making of a Mexican-American*

Middle Class Identity.

Twice nominated for major undergraduate teaching excellence awards, Professor Limón has directed 21 Ph.D.s to completion in English, anthropology, and comparative literature—including 13 Mexican Americans. In its September 1999 special issue, *Texas Monthly* magazine selected Dr. Limón as one of its annual “twenty most impressive, intriguing, and influential Texans.” In the spring of 2000, Limón was inducted into the Texas Institute of Letters.

**Amelia Malagamba** is an assistant professor in the department of Art and Art History at the University of Texas at Austin. Dr. Malagamba is teaching Latino, Chicano and border art this fall. Her area of research focuses on Latino art, especially art produced on, in and about the Mexican and U.S. border. She has published several specialized articles nationally and internationally and has also been the editor of three books on Chicano cultural expressions in Mexico. She is presently working on her book entitled *Symbolic Spaces in Border Art*. Dr. Malgamba has curated several exhibitions on Chicano art and is currently working as curator for an exhibition titled “The Art on the Land in Between” organized by El Museo Dolores Olmedo Patiño in Mexico City and the Center for Mexican American Studies at UT Austin. In addition, she is working as curator for an exhibit titled “Caras vemos, corazones no sabemos: The Human landscape of Mexican migration to the United States,” organized by the Snite Museum of the University of Notre Dame.

**John McKiernan-González** was born in Queens, New York. He attended kindergarten in Ethiopia, elementary school in Colombia and Mexico, middle school in Alabama, and high school in Mexico and New Mexico. He holds a Ph.D. in History from the University of Michigan. After achieving his candidacy for the doctorate, his work as a graduate student fellow and member of the 1998 Latino Initiatives team inspired a wider and more generous view of Latino cultures and American publics. He completed his doctoral dissertation, “Fevered Measures: Race, Communicable Disease, and Community Formation on the Texas-Mexico Border, 1880-1923,” in April 2002. He now teaches Latino studies, medical history, and U.S. history at the University of South Florida. His research focus continues to be race, disease, and community formation, and he has added collaborative history with local middle school students to his research commitments.

**Magdalena Mieri** is a 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.

In 1989 she received a fellowship from the University of New Mexico and developed research at the Millicent Rogers Museum and the University Art Gallery, University of New Mexico. Ms. Mieri’s area of interest is museum practice, and issues of cultural representation.

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.

**Natalia Molina** is an assistant professor in the Ethnic Studies Department at the University of California, San Diego. She received a Ph.D. in History from the University of Michigan. Professor Molina is currently working on a manuscript titled “Fit to be Citizens? Public Health Policies and Discourses in Ethnic Los Angeles, 1879-1940.”

**Tey Marianna Nunn**, a native Nuevomexicana, is the Curator of Contemporary Hispano and Latino collections at the Museum of International Folk Art in Santa Fe. She received a Ph.D. in Latin American Studies (with a focus on Art History and History) from the University of New Mexico. Dr. Nunn is the author of *Sin Nombre: Hispana and Hispano Artists of the New Deal Era* (University of New Mexico Press, 2001), which was awarded the Ralph Emerson Twitchell Award for “significant contribution to history” by the Historical Society of New Mexico. She has curated numerous exhibitions, the most recent being “Flor y Canto: Reflections from Nuevo México.” She lectures widely on various aspects of contemporary and traditional Hispano and Latino art and cultural identity. Her latest article, “Goldie Garcia: La reina de rasquache and South Broadway,” is included in the new award-winning book *Chicana Traditions: Continuity and Change*, edited by Norma Cantú and Olga Najera-Ramírez (University of Illinois Press, 2002). In 2001, Dr. Nunn was voted Santa Fe Arts Person and Woman of the Year.

**Marvette Pérez** is a curator of Latino History at the National Museum of American History’s Behring Center. An anthropologist by training, she has brought key collections to the Smithsonian, including the notable Vidal Collection of Puerto Rican folk materials. A tireless advocate for Latino issues, Ms. Pérez has curated or co-curated many Latino-related exhibits, including “A Collector’s Vision of Puerto Rico,” “1848: New Border, New Nation,” “Ritmos de Identidad,” and “Latin Jazz: la combinacion perfecta.”

**Yasmin Ramirez** is a Ph.D. candidate in the Art History Department of the Graduate Center, City University of New York, and the recipient of the 2002 SSRC Dissertation Research Fellowship on the Arts and Sciences. Ms. Ramirez was a consulting curator at El Museo del Barrio from 1999 to 2001 and the curator of Taller Boricua from 1996 to 1998. She has written for a number of publications such as *Art in America* and *Art Nexus*. Her exhibition catalog essays include “Parallel Lives, Striking Differences: Notes on Chicano and Puerto Rican Graphic Arts of the 1970s;” “Timeline of El Museo del Barrio;” and “La Vida: The Life and Writings of Miguel Pinero in the Art of Martin Wong.”

**Lawrence M. Small** was installed as the 11th Secretary of the Smithsonian Institution on Jan. 24, 2000. He was named to the position in September 1999, succeeding I. Michael Heyman, who retired after serving for five years. Prior to becoming Secretary of the Smithsonian Institution, Small had served as President and Chief Operating Officer of Fannie Mae, the world’s largest housing finance company, since 1991.

Before joining Fannie Mae, Small worked at Citicorp/Citibank, the largest U.S. banking institution, for 27 years, ending his tenure there as Vice Chairman and Chairman of the Executive Committee of the Board of Directors. His numerous posts with that firm entailed work both in the United States and abroad, and in positions such as the company's senior executive in charge of Commercial Banking, Information Technology, Human Resources and Worldwide Corporate Banking.

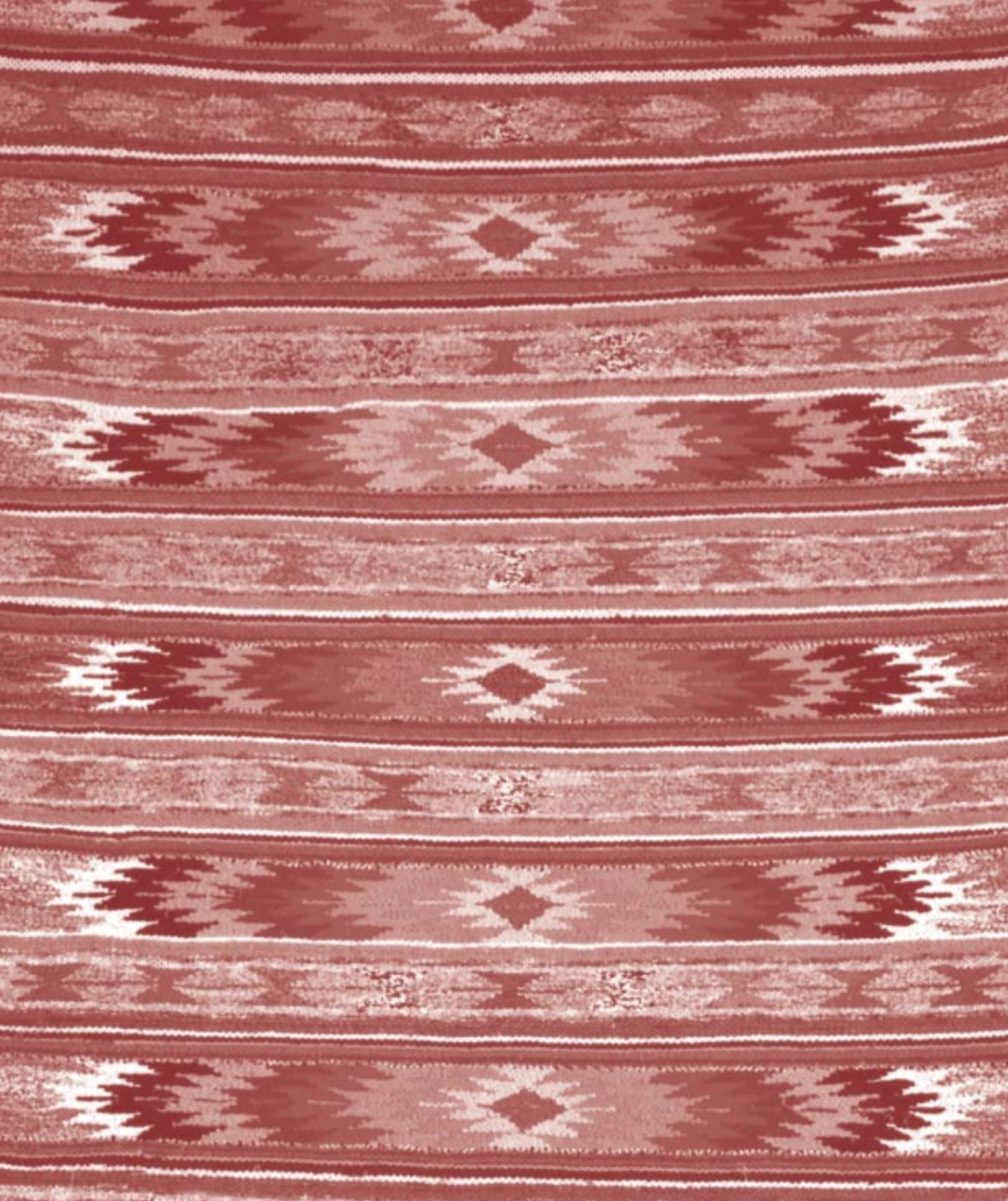
His service on nonprofit and corporate boards has been extensive, including the National Building Museum; Mt. Sinai-NYU Medical Center and Health System; the Spanish Repertory Theatre; the U.S. Holocaust Memorial Council; Brown University; Morehouse College; the Collegiate School; the Joffrey Ballet; the American Women's Economic Development Corp.; the International Executive Service Corps; the Instituto de Estudios Superiores de la Empresa in Barcelona; and the Greater New York Councils of the Boy Scouts of America. He serves on the boards of trustees of the John F. Kennedy Center for the Performing Arts, the National Gallery, the Woodrow Wilson International Center for Scholars, and is a member of the boards of directors of The Chubb Corp. and Marriott International Inc. He is chairman of the Financial Advisory Committee of Trans-Resources International, the parent company of Haifa Chemical, an Israeli firm. He also has been a board member of Paramount Communications Inc., an entertainment and communications company, and of Fannie Mae and Citicorp/Citibank, the financial service companies where he was previously employed.

He was born in New York City. Small graduated from Brown University in 1963 with highest honors in Spanish literature and was elected to Phi Beta Kappa. He holds an honorary Doctor of Laws degree from Morehouse College in Atlanta, where he was a member of the Board of Trustees from 1973 until 1999. He was awarded an honorary Doctor of Humane Letters from Brown University, where he was a trustee from 1984 to 1990. He also holds an honorary Doctor of Public Service from American University in Washington, D.C.

*Barbara Stratyner* serves as Curator of Exhibitions for the New York Public Library for the Performing Arts. In 2000-2001, she participated as a Fellow in Museum Practice at a forum sponsored by the Smithsonian Center for Museum Services and Center for Folklife and Cultural Heritage. She holds a Ph.D. in Performance Studies, an M.F.A. in Design from New York University, and an MS from the Leadership in Museum Education Program at the Bank Street College of Education. Dr. Stratyner serves as a member of the AAM Diversity Coalition Task Force and the MAAM Board. She has taught at Parsons School of Design and the City College of New York and currently serves as Graduate Advisor for the Gallatin Program in Individualized Studies at New York University.

*Tomás Ybarra-Frausto* is currently Associate Director for Creativity and Culture at the Rockefeller Foundation. His focus includes 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, he was a tenured professor at Stanford University in the Department of Spanish and Portuguese. He has served as Chair of the Mexican Museum in San Francisco and the Smithsonian Council and has written and published extensively, for the most part on Latin American and U.S. Latino cultural issues. In 1998, Dr. Ybarra-Frausto was awarded the Henry Medal by the Smithsonian Institution.

*Victor Zamudio-Taylor*, a borderlands Chicano, is an independent researcher, curator, and film producer who completed his graduate work at Princeton University. He is also Curator and Researcher for the photography collection formed by Manuel Alvarez Barvo, Casa Lamm, Mexico City, and has advised major U.S., Mexican, and European institutions on Latino/a art and Latin American art. Zamudio-Taylor has lectured widely on Latino/a art, contemporary art, museum studies, and topics ranging from Mestizaje, the baroque, "primitivism," and globalization in the United States, Mexico, Latin America, and Europe. He often writes for *Atlantica* (Canary Islands, Spain) and *Art Nexus* (Miami and Bogota) and has contributed essays for books and exhibition catalogues. Among his most recent curatorial work are the traveling shows "The Road to Aztlan: Art from a Mythic Homeland" (with Virginia Fields and the Los Angeles County Museum of Art) and "Ultrabaroque: Aspects of Post-Latin American Art" (with Elizabeth Armstrong and the San Diego Museum of Contemporary Art). Currently, he is co-curating a solo exhibition of Inigo Manglano-Ovalle with Pedro Alonzo for the Marco (Monterey), Museo Rufino Tama Yo (Mexico City), and Taudemuseum (Pori, Finland) and "Girl's Night Out" with Elizabeth Armstrong for the Orange County Museum of Art.



*Agueda Martínez, "Tapestry Weave Rag Rug Jerga", 1995, woven cotton cloth, 52 1/2 x 81 1/2 in.  
Smithsonian American Art Museum*

# Conference Abstracts

## in order of presentation

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### **Have we Arrived?**

#### **Class, Museum Class, and Mexican America**

**José E. Limón, Ph.D.**

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In this paper, I argue that the relatively new social formation of a Mexican-American middle—and even an upper—class offers an unprecedented opportunity for the expansion of a Mexican-American public culture with a concomitant opportunity for the institutional development of museums and exhibits keyed to such a culture. The paper recalls Tomas Rivera’s classic short novel, *Y no se Lo Trago la Tierra*, and its poignant, political refrain, repeated by the farm worker protagonists, “when we arrive... when we arrive” speaking about the difficult arrivals at their labor sites but metaphorically to their dubious arrival as full citizens in American society. Rivera’s novel offers a point of departure, both to note the image of the farm worker and its encompassing representation of Mexican America and to raise the question: Have Mexican-Americans arrived? I suggest that in some real sense we have with the dramatic emergence of a Mexican-American middle and upper class in our time. The paper then offers an historical and sociological economic but also literary description and delineation of this new social formation. From this interdisciplinary description alone, one may begin to fashion an argument for the potentially creative nexus between the new class and the public culture of museums. As a cultural anthropologist, I also base my speculation on fieldwork conducted among members of such an upper-middle class in southern Texas with specific reference to the arts. These Mexican-American upper-middle class professionals, mostly MDs, offer telling evidence of the potential importance of this new class to the development of a Mexican-American “museum culture,” by which I mean a public culture that places some emphasis and value, perhaps often ethnically marked, on patronage of the arts and historical and science exhibits, and thereby on museums.

### **Aztlan in Arizona**

#### **Civic Narrative and Ritual Pageantry in Mexican America**

**Dolores Rivas Bahti, Ph.D.**

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A cache of primary sources and photographs about Spanish Discalced Carmelite parishes assembled over a decade of public history exhibits at the Arizona Historical Society have revealed a world within a world, a window in time that describes Mexican America in Arizona during early statehood. In these literary and visual narratives, actors and audiences distinguished by gender, generation, occupation, and spirituality played out dramas of Mexican-American identity formation in a geo-historical region called Gadsden, Arizona. In this homeland, also named Aztlan, a migrant nation connected by memory and experience to Mexico engaged public ritual to demon-

strate the epic scale and thematic complexity of early twentieth-century border culture. In this work, Gadsden, Arizona represents the most recent frontier acquisition in the United States, the final state of the continental Union, a continuation of modern Mexico, an internal Orient named Aztlan. This first generation of Carmelite priests in southern Arizona returned to Iberia to replace fallen comrades during the Spanish Civil War. Thereafter, their imprint became a template upon which later generations of community leaders traced their cultural objectives. Almost a century after their arrival, the record of their presence represents a breakthrough in public history about regional Mexican-American culture.

## **Illustrating Cultural Authority**

### **Medicalized Representations of Mexican Communities in Early 20<sup>th</sup> Century Los Angeles**

**Natalia Molina, Ph.D.**

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This presentation explores the cultural authority of public health within the urban space of Los Angeles. Using pictures published in Los Angeles City Health Department reports during the 1910s and 1920s, I argue that public health officials played an important role in the production of medicalized cultural images of Mexicans, some of which are still with us today. These images fostered the public's understanding of Mexican communities. Health officials believed Mexicans could be initiated into American culture through health and hygiene programs. Many of the published photographs of Mexicans focused on both Mexicans themselves and their homes. Normative domestic scenes had already been established through extensive boosterism and real estate promotions that depicted Los Angeles as an urban Eden equipped with showcase homes surrounded by manicured lawns. In contrast, health department photographs presented Mexican domesticity as inferior and their homes as sites of disease. In addition, a large series of "before and after" health department photographs documented the ameliorative effects of public health instruction focusing on women, particularly mothers. Many of these photographs depict the visiting public health nurses and the effects their instruction had on mothers and by extension, the home. By affecting change in the private sphere, health officials believed Mexicans would be more prepared to participate in public life. Reading the photographs as texts both demonstrates how science produces cultural images of ethnic groups and allows us a glimpse into the private lives of working-class Mexicans who otherwise left few enduring records from this time period. The photographs reveal a multi-layered narrative of resistance and accommodation.

## **Criando Historia and Capturing Images**

### **Representation and Reclamation of Mestizaje**

**Estevan Rael-Gálvez, Ph.D.**

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New Mexico's history has long been an object of fascination, in which the image of Hispanic New Mexicans is subject to particular constructions and imaginations. Nuevomexicano culture, community, and consciousness have thus been significantly determined by the issue of representation. These historical representations have involved a number of entities, including individual writers and photographers. State and federal agencies such as the New Mexico Department of Tourism,

the Museum of New Mexico, and the Library of Congress have also participated in these manifest imaginings. Even archival repositories, often premised on singular narrative perspectives, have been complicit. As a counterpoint to past and ongoing representations, this paper proposes to showcase the ideology of reclamation. Reclamation necessitates an understanding of underlying forces. It is critical to understand that the archives, museums, and monuments upon which we are so dependent for interpretation are themselves cultural artifacts, built on and from institutional structures that have obscured, if not erased, certain knowledge, secreted other information, and lifted other knowledge to a place of valor. The colonizing pen and the objective gaze have been dominated by singular perspectives as often are the interpretations that follow. In this way, both have imagined a past and literally constructed an image of what can be known, thought, and identified. Yet the erasure of dissonant voices has fostered an image that has marginalized the full complexity of this community—in race, caste, class, and gender alike. Toward a new interpretation, recovery will mean asking the pressing questions about how official accounts were produced, transmitted, and classified. Beyond the juxtaposition of the surface with what is underlying, reclamation will also posit reflections of this community that are not fixed or static, but instead are alive with change and accommodation and imbued with contradiction. After all, identity, including that of New Mexico itself, is not a museum piece sitting still in glass cases, not a single archival document, not a manifest monument. It is, as Eduardo Galeano writes, the astonishing synthesis of the contradictions of everyday life. In this movement toward reclamation, the contradictions—a word from the Latin, *contra dicer*, to present an alternative story—will draw from moments throughout the histories of New Mexico where such counterpoints have been evident. This is especially true, even as the official stories—the representations of New Mexico’s people—have dominated.

## **Projections of Homeland**

### **Remembering the Civil War in El Salvador**

**Ana Patricia Rodríguez, Ph.D.**

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For Salvadorans, the memory of *El Mozote* and Rufina Amaya’s story of the experience of many rural Salvadorans during the 1980’s have not been forgotten. A number of web sites and their large number of links attest to how remembrance of *El Mozote* has been adapted to new technologies. More recently, Amaya’s testimonio has been reproduced in media forms such 1999’s electroacoustic, ambient musical composition “*La Masacre del Mozote*” and the film “Homeland” of that same year. Both attempt to recuperate for a U.S.-Salvadoran reception the primary trauma of that violent past and recall the memory of a war that cost the lives of more than 75,000 people and set off the great Salvadoran emigrations of the 1980s. For many Salvadoran emigrants, particularly new generations of Salvadorans born outside of the country who have no or very little memory of the Salvadoran Civil War, *El Mozote* is a lost fragment of their history, the same history that produced their diasporic condition today. Recovering the story of *El Mozote* and of the Civil War in El Salvador may enable an imaginary recovery of the Central American homelands for those people who did not live in the region during the 1980s. Through hybrid, multimedia texts such as Mendizabal’s *La masacre del Mozote* and “Homeland,” this

paper explores the transmission of the “memory” of war to diasporic communities of Salvadorans through new technologies.

## **Cultural Memory in the Rituals of the Mexican Diaspora in the United States**

### **The Role of the Corridos about Immigration Played by Conjuntos Norteños and the Aesthetics of the Bailes Norteños**

**Martha Idalia Chew Sánchez, Ph.D.**

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The purpose of the present study is to explore the role that *corridos* about migration, as sung by *conjuntos norteños*, play in shaping the cultural identity of part of the Mexican diaspora living in the United States. In particular, this study attempted to explore the shared aesthetics, social roles, values, and construction of cultural narratives that are embodied in *corridos* about migration as well as in the experiences of listening, dancing, and performing *corridos* performed by *conjuntos norteños*. The study is especially relevant because intercultural communication has devoted little attention to musical cultural expressions, particularly folkloric songs and performances. The study explored the role of music in shaping cultural identity through the experience of listening to, dancing, and singing *corridos*. It also examined cultural expressions that Mexican migrants maintain, create, and perform in the United States. The study found a high level of congruence between the personal life experiences of Mexican migrants in the United States and the content of the *corridos* about immigration and organizing of communities for the performance of *corridos*. Second, the part of the Mexican diaspora community that consumes *corridos* and *norteño* music exercises a great control and autonomy over the content of the *corridos*, the manner of their dissemination, the places where the *corridos* are played, and the performance of the *corrido*.

## **History’s Imprints, y que**

### **Mestizaje and Diaspora as Paradigms for Chicana/o Experience and Museum Practices**

**Karen Mary Davalos, Ph.D.**

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Overlapping histories of mestizaje and dispersal produce complex representational practices by people of Mexican descent. A long history of intercultural mixing makes it nearly impossible (or at least improbable) to contain Mexican-origin representational practices within Western binaries of “us” or “them.” Polarities cannot address the multiple perspectives and subject positions that come from a history of mestizaje. In addition, the repeated experience of dispersal and displacement complicates representational practices by people of Mexican descent. People constantly on the move or forced to move are denied a homeland, a territorial location, and thus turn both to their immediate surroundings (sometimes the United States) and to their memory of homeland in their representational practices. This paper explores the paradigms of mestizaje and diaspora as characteristics of Chicana/o experience and museum practices. It teases out the contradiction between mestizaje and diaspora and suggests that scholars braid and unbraid the two concepts to comprehend museum practices in Chicana/o communities of the Southwest, Midwest, Pacific Northwest, and emergent communities in the New South. The *trenzas* of mestizaje and diaspora

are unwoven when the representations of homeland are attached to a place outside of the United States or when the paradigm of the immigrant erases a history of belonging that pre-dates 1848. The ironic contradiction and flexibility of *mestizaje* and diaspora are part of a decolonial imaginary that frames Chicana/o experience against Western notions of belonging, identity, and place. As Emma Perez suggests, the decolonial imaginary recuperates the histories and practices of museums and cultural centers, and it questions the celebratory and romantic historiography that often emerges from western dichotomous thought.

## **Latinization**

### **A Cultural History of Latinos' Contributions to Central Arizona**

**Angelica Docog, Ph.D.**

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The purpose of this presentation is to demonstrate how the Mesa Southwest Museum, with which I am associated, intends to use its position as a respected cultural institution to examine the role of Latinos in central Arizona. The City of Mesa is a conservative town that was established by Mormons in the mid-nineteenth century. Over the decades, more Latinos moved to Mesa. At least 20 percent of Mesa's current population of almost 400,000 is Latino. However, this Latino presence is not visible within the city. Clearly, two separate worlds coexist with little or no integration. This presentation uses an exhibit, "Latinization: A Cultural History of Latinos' Contributions to Central Arizona," to address the role of Latinos in central Arizona—for three reasons. First, a museum must reflect its constituents. A cultural institution such as the Mesa Southwest Museum needs to present a forum for social issues that directly affect the audiences it represents. Second, people who go to museums trust that the information they are getting is factual and accurate. This trust enhances a museum's opportunity to educate the public. Third, this topic is regarded as a "sensitive" issue, and examination of it will challenge conventional points of views. An effective way of presenting the topic is through a structured and dynamic exhibit with the potential of reaching various audiences. The exhibit is intended to encourage the citizens and employees of Mesa and the Phoenix metropolitan area to reevaluate their attitudes toward Latinos, to challenge existing perceptions of Latinos, and to leave visitors with the knowledge that Latinos are indeed an integral part of central Arizona.

## **Contesting Cinco de Mayo**

### **Cultural Politics and Commercialization of Ethnic Festivals, 1930-1950**

**José Manuel Alamillo, Ph.D.**

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This paper examines the cultural politics and commercialization of Cinco de Mayo festivals in southern California from 1930 to 1950. In the context of racial segregation and limited economic opportunities that inflicted the Mexican population, Cinco de Mayo fiestas promoted cultural pride and community solidarity. I show how Mexican Americans transformed Cinco de Mayo, over a span of two decades, from a strictly nationalist celebration extolling the virtues of Mexican nationalism to a bicultural event that expressed their newfound cultural identity. The process of cultural change and "inventedness" of ethnicity, however, was not without conflict and struggle.

The festival's predominantly American-born and male leadership encountered tensions with Mexican nationalist groups and female organizers, reflecting larger generation, ethnic, class, and gender divisions within the community. Apart from these community pressures, Mexican American fiesta organizers faced new challenges in the postwar years. Among them are Anglo city officials and Mexican government representatives intent on using Cinco de Mayo celebrations to promote "good will" intercultural and inter-American relations as part of the Good Neighbor Policy and companies seeking to advertise their products, sponsor queen candidates, and transform the patriotic celebration into a commercialized event. I argue that Mexican Americans not only used Cinco de Mayo festivals to promote ethnic solidarity but also as an instrument for political opposition by appropriating the cultural pluralist discourse of corporate sponsors to seek community resources and demand full participation in the American body politic. Mexican Americans seized upon what Mary Kay Vaughn has described as "interactive spaces" of patriotic festivals to redefine identities and redirect energies towards community-building projects and, most of all, demonstrate to Anglos and the Mexican American community that Mexican Americans had indeed become a political force to be reckoned with.

## **Conceptions and Representations of Latinos by Public Institutions in the United States**

**Mary Theresa Avila, Ph.D.**

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This paper focuses on the conceptions and representations of Latinos in North American public institutions. An analysis of various agencies that show interest in Latin American art introduces issues that have an impact on Latino art exhibitions. A discussion of U.S. foreign policy uncovers the incentives that drive U.S. support of Latin American art exhibitions on U.S. soil. The Museum of Modern Art's exhibition and collection practices serve to illustrate the historical disparagement of Latin Americans and Latinos within U.S. public art institutions. An examination of the factors behind the upsurge of interest in Latin American and Latino art in the 1980s reveals the system that manipulates the standards that are applied to the arts. An evaluation of the Road to Aztlan exhibition serves to emphasize the point that institutions' curatorial practices continue to create inaccurate conceptions and misrepresent the Latino experience. An evaluation of U.S. art institutions' administrative, curatorial, and exhibition design practices concludes the discussion. The paper asserts that U.S. public art institutions have served and continue to serve as components of the communications apparatus of political, military, and corporate powers in the United States. It reflects the history of U.S. public institutions' practices with regard to Latin Americans and Latinos. It also attempts to challenge statements about improvements in the treatment, conceptions, and conditions of Latinos in the United States today. How to dismantle the current model and how to integrate more culturally responsive and community-building exhibitions are addressed, but by no means resolved.

## Caught between Aztlán and the River's Edge

### Curatorial Practices for a Multicultural Los Angeles

reina a. prado

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Is there a breadth of *Latinidad* featured in recent art exhibitions, or are the same themes and artists being selected with no clear insight by museum curators to new directions in the field since Chicano/Latino art emerged onto the scene in 1974? It seems that Chicano/Latino art is caught in a perpetual reflection on Aztlán. This paper investigates Chicano/Latino art within the paradigm of the public museum and current exhibition practices to underscore the power relations inherent in these sites of cultural affirmation. Analyses of power relations central in the sites of cultural affirmation are at the core of the paper. Who is on display in the public museum exhibition? Who is (re)remembered? An underlying question remains: Can curators, art directors, and artists break free from a nepantlismo of feeling caught between Aztlán and the river's edge when curating exhibitions about Chicano/Latino art in Los Angeles? Through an analysis of exhibitions—East of the River, Just Another Poster, and Road to Aztlán—presented during 2000 and 2001, the paper examines how these shows continue to present particular identity discourses of Chicano/Latino art. The paper argues that current curatorial practices do not acknowledge the diversity of Chicano/Latino art; as one example, artists from “Generation Ñ or Generation Mex” are rarely included. Furthermore, the paper examines the curatorial aim of these projects, since collectors and “community” voices could also consider them collaborations because of their participation. The paper concludes by considering alternative approaches to curatorship for a multicultural Los Angeles. One example would be inclusion of the exhibition *Tierra Incógnita*, curated by the author, which reflects upon contemporary responses to questions of identity politics through six mixed media and photographic installations.

## Passing on Latinidad

### A Case Study of Critical Responses to El Museo del Barrio's Pan Latino Programming

Yasmin Ramirez

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Since expanding its mission in 1994 to represent the art and culture of “Puerto Ricans and all Latin American in the United States,” *El Museo del Barrio* in East Harlem has received praise and protest in New York City. The museum's mandate to develop programs for a diverse national/international Latino audience and maintain a connection and relevancy to its East Harlem constituency requires *El Museo del Barrio* to become an institution where local and international perspectives on Latino culture are displayed. How has the museum faced this challenge, and what can we learn from *El Museo's del Barrio's* experience? This paper examines the critical responses both positive and negative that *El Museo's del Barrio's* exhibitions have generated over the last five years. It further seeks to place *El Museo de Barrio* within the context of other community-based Latino galleries and museums in the United States that have expanded their missions in response to the growing diversity within their communities. Foremost among the methodological questions this paper examines is how can Latino museums like *El Museo* negotiate and perhaps ameliorate the evident political and economic inequalities among the Latino groups they are pledged to serve.

## **Americanos**

### **A Multi-Media Representation of Latino Life in the United States**

**Lea Ybarra, Ph.D.**

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This presentation focuses on a discussion of the exhibition *Americanos: A multi-media Representation of Latino Life in the United States*. Comprised of a book, film documentary, music CD, concert, and a photographic exhibit, *Americanos* offers a multifaceted perspective of Latino life and is a comprehensive and historic undertaking. The presentation will show excerpts from the documentary, which was co-produced and aired by HBO, and from the concert, which was presented and taped at the Kennedy Center in Washington, DC. Slides depicting selected pictures from the book and photographic exhibit will also be shown. A focal point of the discussion will be the *Americanos* photo exhibit that was curated by the Smithsonian SITES office. Within a short time, this compilation was requested for exhibition by museums in dozens of cities across the United States. Because of the great demand for the photo exhibit, a second copy was created for additional touring. The process of selecting photos for the exhibit, from the more than 50,000 that were submitted, and the issues of gender, race, and economic status that were taken into account in the selection process will also be discussed.

## **Representation of the Mexican Revolution of 1910 in Mexican and Mexican-American Art**

**Gary D. Keller, Ph.D.**

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This paper analyzes the representation of the Mexican Revolution of 1910 as portrayed primarily by Mexican American/Chicano visual artists, including photographers in Mexico and the United States. The impact of the Revolution on Mexican art and its representation by Mexican artists is traced from the very beginnings, just before the Revolution and in 1910 and 1911 with caricatures that appeared in Mexican newspapers, photographs, and works of art by José Guadalupe Posada (1867-1913). The paper contains a review of photographs of the Revolution (more than 480 photographers have been identified in the *Archivo Casasola* alone, despite the fact that Agustín Victor Casasola typically scratched out the names of the original photographers and appropriated their work) and their subsequent impact on both popular and fine arts. The work of the great Mexican muralists, particularly Diego Rivera and José Clemente Orozco, is also reviewed along with work on paper of the *Taller de Grafica Popular*. The paper traces the impact of these images on contemporary Mexican art, including work that evokes the struggles of the *Ejército Zapatista de Liberación Nacional (EZLN)* and the iconography of Subcomandante Marcos. A parallel and cross-cultural review is made of Latino art in the United States that includes the work of Alfredo Arreguín, Judith Francisca Baca, Carlos Cortéz, Rodolfo O. Cuellar, Jr., Hector Duarte, Louis “The Foot” Gonzalez, Rosa M. Malaquias Montoya, Martín Moreno, the Royal Chicano Air Force, Daniel Salazar, and others.

## **Integrating the Museum**

### **Contemporary Latino Art in Context**

**Rocío Aranda-Alvarado, Ph.D.**

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In museum practice during the 1990s, there was a tendency toward exhibitions of the work of ethnic artists considered “outside the mainstream.” Some exhibitions focused on a single group, while others mixed artists from several countries under the rubric of multiculturalism. This became increasingly problematic when discussions arose over the terms “Latino” and “Latin American” and the relationship between the two. This paper explores the themes and the work of artists in two exhibitions I am currently organizing at the Jersey City Museum: *Superfly* (2003) and *Tropicalismos/Tropicalisms* (2006). The concept for *Superfly* came from the influence of urban culture in Jersey City and New York City. The confluence of urban style, urban music, the mass media and contemporary art makes for a powerful system of signs in which identity plays an important role. *Tropicalismos/Tropicalisms* will include several Latino artists and artists from other groups with works that explore the long and problematic history of the construction of the tropical landscape as a paradisiacal space. It is my belief that to separate the work of Latino artists for exhibition, however tempting, is less useful than exploring the work within its larger context of contemporary art. The new generation of Latino artists working today is interested in exploring many different subjects with a variety of new media in ways similar to their African American, Asian American, Native American and Anglo American counterparts. It is with this in mind that I seek to explore powerful ways in which to create context for their work as innately Latino, contemporary, and American.

## **Catwoman vs. The Leaf Blower**

### **Lowriders, Power Tools, and Latino Aesthetics**

**Ondine Chavoya, Ph.D.**

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This paper analyzes local debates in Los Angeles regarding the issues of immigrant labor and “quality of life” that came into focus following a controversial 1996 ordinance that banned the use of gasoline-powered gardening tools. This is a story about leaf blowers and the city, a recent saga linking local political conflict with global implications. The paper addresses the issues of neo-industrialization and post-industrialization in Los Angeles, which have coincided with the Latinization of a working poor population and the resulting debates over quality of life. To “foreground” the role of aesthetics, the paper focuses on the multimedia art of Rubén Ortiz Torres and the role of customization and collaboration in his work. The paper begins with discussion of a representative sample of the artist’s photographs to provide an overview of his work, then presents *Alien Toy*—the artist’s 1997 video installation in the form of a lowrider pickup truck—and concludes with a detailed analysis of the 1998 *Power Tools* series. Both *Alien Toy* and *Power Tools* incorporate the traditions of lowrider customizing, and thus Chicano vernacular aesthetics, in a contemporary installation format. This paper historicizes the impact of Chicano lowrider practices and aesthetics on U.S. culture and analyses the various public responses to this cultural tradition, including its incorporation into the museum.

## Chicana Critical Pedagogies

### Chicana Art as Critique and Intervention

Judith L. Huacuja

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Cultural critic Alejandra Elenes, in her article “Border/Transformative Pedagogies at the End of the Millennium,” calls for research into new pedagogies that would engross students in a critical dialogue where complex cultural identifications and social practices are explored, with the intention of promoting new ways of relating to social and material relations. This paper answers that call by examining the critical pedagogical interventions conducted by two leading Chicana artist/activists and the resulting ruptures, displacements, and changed consciousness of students working within a university setting. The paper outlines contemporary Chicana critical pedagogy and its strategies as implemented by the artists Yolanda Lopez and Celia Herrera Rodriguez as they visited the University of Dayton campus during 2001-2002. For two decades, Lopez and Herrera Rodriguez have used installation, performance, and multi-media art as a means to engage, educate, and create social change. Through the incorporation of traditional Mexican art forms (*altares*), indigenous practices (*ceremonia y palabras*) and contemporary interdisciplinary art forms (including sculpture, painting, video, music, and the spoken word), these artists continue to advance Chicano women’s issues as they depict class and ethnic differences. Using the arena of cultural/intellectual institutions (museums, galleries, and universities), the artists enlist a diverse range of students as co-creators who build communities of discourse as they make critical cultural investigations of racial, ethnic, and gendered social relations. The paper reviews images, videos, artists’ interviews, and student commentaries about the art and the critical discourses engendered by the artists’ campus visits. Chicana artists, at the forefront of interdisciplinary cultural analysis, bring to their art praxis a number of interventions including an emphasis on language, history, and power and an examination of how the construction of knowledge participates within relations of power. In their efforts to resist the cultural problem of racism and patriarchy, these contemporary Chicana artists have developed their own specific strategies, educational interventions, and pedagogies that offer a more fully engaged art practice.

## The Cyber Arte Exhibition

### A Curator’s Journey Through Community and Controversy

Tey Marianna Nunn, Ph.D.

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When the exhibition “Cyber Arte: Tradition meets Technology” opened at the Museum of International Folk Art in Santa Fe on February 25, 2001, a tremendous amount of publicity had already been written in such publications such as *American Art*, *Art and Antiques*, *Hispanic Magazine*, and the *Santa Fe New Mexican*. The reviews, prior to opening day, praised this small exhibition of less than 600 square feet for the cutting edge show that it was meant to be—and that it was. Few of the reviews, however, mentioned the now famous digital collage by Alma Lopez titled “Our Lady.” That collage precipitated a number of issues, including taxpayer-funded institutions, church versus state, first amendment rights, censorship and self-censorship, gender, sexuality, class, and who had the right to use the Guadalupe image. Even the Archbishop of Santa Fe voiced his opinion in the press. This paper addresses many issues of institutional repre-

sentation, multiple communities, and identity politics with specific examples from the “Our Lady controversy” and discusses what worked in the complex situation and what did not.

## **The Chicanization of Mexican Calendar Art**

**Tere Romo**

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Many Chicanos grew up with Mexican calendars in their homes. These calendars became a part of the artistic and cultural reclamation process of the Chicano movement, especially in the 1970s. Along with pre-conquest glyphs and symbols, loteria cards, religious icons and popular art, the Mexican calendar became another source for Chicano artists to explore their cultural identity. Calendar images widely produced in Mexico after the 1920s glorified prehispanic heritage as part of a larger social effort to create a national identity. However, they covertly “Europeanize” the nation’s indigenous identity in their promotion of a European classical aesthetic. In contrast, Chicanos used these very same images to “indigenize” a Mexican-American self image. In fact, Mexican calendars became part of the iconography of indigenismo, which sought to reestablish linkages between Chicanos and their pre-conquest Mexican ancestors and to reintroduce indigenous knowledge through older philosophy, literature, and ceremonies. This paper focuses on Jesus Helguera, the most recognizable of the many Mexican calendar artists, who along with other calendar artists of his time reinvented a Mexican prehispanic history and aligned it with western European “classical” notions of beauty based on Greek and Roman aesthetic ideals and French romanticism. The reinterpretation and subversion by Chicano artists of the imagery found on the Helguera calendars is one of the most important contributions of the Chicano art movement. In their conscious use of very recognizable images from the calendars, Chicano artists subvert and deconstruct the underlying premises of the original calendars, which was the unification of a mestizo nation based on European aesthetics. The result is a disruption of preconceived notions of identity and gender politics as is evident in the three renowned Helguera calendar images that this paper features along with their proliferation in popular culture (including Chicano murals and album covers) and their sociopolitical transmutation in the artwork of photographer Roberto Buitron and visual artists Luis Jimenez and Alma Lopez.

## **Racialized Identity**

### **Perceptions of Body in “The Story of My Body”**

**Melba I. Amador,**

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Women writers often emphasize the connection between their bodies and their experiences. Latina writers, in particular, tend to write about their experiences of immigration and identity formation. Many Latina writers arrived in the United States at a young age while their identities and their bodies were still developing. The dramatic changes in their surroundings impacted their sensibility and their internalized perception of the world and of themselves. Such internalizations occur because of the external environment, which judges them and perceives them based on their appearance—especially the color of their skin and the shape and size of their bodies. This paper analyzes the use of the body by Latina writers to express the experience of immigration. How are their bodies affected by the transition from their native countries to their adopted land? How is

identity affected by others' concept of the body? How are Latina identities formed? In "The Story of My Body," Judith Ortiz Cofer states, "I was born a white girl in Puerto Rico but became a brown girl when I came to live in the United States." Thus immigration, identity and race become embedded through and in the concept of body.

## **Embodied Archives**

### **Dance, Memory, and the Performance of Latinidad**

**Ramón Rivera-Servera**

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This paper examines the relationships between performance, memory, and the archive. I venture into an exploration of the role of the museum in archiving performance practices—specifically, the collection of movement. How is history carried on the body? How do we begin to grasp the memories displayed in dance? How to archive a kinesthetic history? The paper discusses these issues with particular attention to contemporary negotiations of globalization through the embodiment of diasporic memory. The paper looks at the local body politics of Latino social dance practices in relation to the commercial globalization of the Latin Explosion phenomena of recent years. It positions the embodied practices of dancing as practices of grassroots globalization—negotiations of the global from below. Materials discussed include an oral history interview with Vincent Livelli conducted in 2000 for the National Museum of American History's Latino Music Project and ethnographic data on Latina/o social dance collected in Austin and San Antonio, Texas, and in New York City and Rochester, New York, from 1998 to 2002.

## **Web Jefas**

### **Performing La Mujer in Mariachi**

**Candida Jaquez, Ph.D.**

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The mariachi tradition has long been understood by U.S. practitioners and aficionados as a male-dominated genre in its musical materials and as a lived practice. As a folkloric practice permeated by issues of nationalism, ethnicity, and history, this Mexican mestizo musical tradition highlights those issues as related to contemporary Mexican-descent communities. The presence of women in mariachi within the United States can be understood as a dialectical relationship between musical materials, performance practice, and professional norms. This work examines women's performance practices as the contemporary crossroads of emergent female roles in mariachi. The U.S. professional female presence remains in dialogue with musical portrayals of Latinas in the repertoire itself and accepted social practice within the profession. By viewing the performance interpretations of mariachi as both a profession and music tradition marked by particular musical materials, conceptions of femininity and issues of the body in a musical, expressive culture can be more fully addressed. Women mariachi professionals and educators in particular have engaged musical practice as part of a broader awareness of female embodiments of nationalist identities in cultural representation. This multi-media engagement has led to an expanded internet presence in the roles of female educator and professional. Of particular note is the work pursued by Laura Sobrino, Leonor Pérez, and Sylvia Gonzales on web sites that pro-

mote gender specific forms, methods, and ideologies and present mariachi history and identity as culturally viable for young people, especially females. A brief survey of these works reveals how the web sites reflect socio-cultural networks among women that may or may not be formally acknowledged or legitimized as bases of knowledge for U.S Mexican-descent communities.

## **Re-Presenting Violence and Latin-“American” Identity:**

### **Elia Arce’s performances and Robert Karimi’s “Self-the Remix”**

**Gustavo Adolfo Guerra Vazquez**

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One of the art forms used more frequently to present and represent Latino culture and identity is performance art. This presents a challenge to museums because performance art is not as easily collected or archived as other art forms. Nonetheless, Latino artists increasingly employ performance art in order to re-present and interpret Latino identity. Performance artists of Central American descent, such as Elia Arce and Robert Karimi, continually push the boundaries of representations of Latino/a identity through works that are held both within and outside of museums. Arce and Karimi produce work directly tied to a Latino/a identity as well as specific Central American experiences as (im)migrants and populations that have settled in the United States. One of the themes that resonates in Latino and Latina performance art, particularly in Arce and Karimi’s respective performances, has been “violence.” In their respective performance “pieces” both Arce and Karimi re-present some of the different types of violence that Latinos and Latinas are subjected to as first and second generation “Americans,” by addressing issues such as violence against women and nativist violence. This presentation will be important in bringing up a theme that has been previously portrayed in artistic methods easily included in museum collections, but now being explored through different media which as mentioned before is more complex to collect and exhibit in a museum setting. These performance artists’ performances within museums and outside of them also bring up the issue of whether certain feelings and experiences, such as “violence,” are collectable and what spaces they can be presented in.

## **Bodies of Evidence**

### **Legal Representation, Medical Recognition, and Chicano Urban History on the Border, 1900-1930**

**John McKiernan González, Ph.D.**

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On March 7, 1916, Jesús Montelongo, his family, and his friend chose to brave the Rio Bravo over the bridge crossing. The Texas quarantine guard met them on the north bank of the river. Under orders by state health officer H.C. Hall, the guards escorted Mr. Montelongo’s wife and children over the bridge to Nuevo Laredo. The guard forced Mr. Montelongo back into the river, where he drowned in view of both urban Laredos. In response, the medical examiner of Nuevo Laredo filed charges of willful homicide against the quarantine. Using medical records, diplomatic archives, and popular ephemera, this paper examines the struggle of Mexican border residents for representation and recognition. Long-term residents and sojourners articulated common-law principles of bodily autonomy and due process against forcible re-vaccination and other newly



# The Interpretation and Representation of **Latino Cultures:** Research and Museums

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