







**Eduardo Díaz**

Director  
Smithsonian Latino Center

**Gilberto Cárdenas**

Board Chairman  
Smithsonian Latino Center

The past year was exciting in many ways for the Latino Center. We experienced tremendous success with the exhibitions *Cerámica de los Ancestros: Central America's Past Revealed* and *Our America: The Latino Presence in American Art*. We convened an impressive gathering of scholars, artists, collectors and museum professionals for the fourth *Latino Art Now!* conference last November.

We continued our important work by welcoming young students and scholars to the Smithsonian through our Young Ambassadors and Latino Museum Studies programs, in which over 400 people have participated. The public also enjoyed a myriad of interesting and engaging films, lectures, symposia and online programs.

A major initiative was begun to better equip the Smithsonian with Latino content experts, which resulted in the hiring of five new curators, ensuring that Latino art and culture remain centered in the American experience. More important work is ahead and we hope that you will join our efforts this year. Thank you for your continued support!

Sincerely,

**Eduardo Díaz**

**Gilberto Cárdenas**

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**YOUR STORY | AT THE SMITHSONIAN**



# 2013 Year in Review

Our commitment to share and showcase Latino contributions and achievement at the Smithsonian continued in 2013. As part of our nation's museum, we worked tirelessly to be a universal lens for learning, a reflection of the American spirit and an inspiration to dream and learn.

Our dedicated staff led important research initiatives, delivered relevant public programs and spearheaded key collaborations and partnerships. Our year began with ***Cerámica de los Ancestros: Central America's Past Revealed***, an ongoing collaborative exhibition at the National Museum of the American Indian. Our commitment to serve the larger Latino community continued with our major support of ***Our America: The Latino Presence in American Art***, which opened at the Smithsonian American Art Museum, and is now embarking on a national tour. ***Latino Art Now!*** brought museum directors, curators, artists and collectors, and art lovers alike from throughout the country to Washington to examine the state of contemporary Latino Art in the U.S.

Our Center continued to shape future leaders through our **Young Ambassadors** and **Latino Museum Studies Programs**, both of which bring high school and graduate students each year to D.C. for leadership and professional development. Key collaborations included our work with the Smithsonian's Asian Pacific American Center on the **Smithsonian Asian/Latino Project**, which explores points of intersection between two of the fastest growing populations in the U.S. Last fall, both Centers worked together to produce an incredible two-evening "pop-up" exhibit in downtown Silver Spring, MD. To reach the largest audience possible, we continued to explore and share Latino 2-D and 3-D collections via our



**Smithsonian Latino Virtual Museum.** This “museum without walls” offered visitors near and far an opportunity to experience and engage with Smithsonian Latino content through interactive online games, simulations and virtual worlds, supporting our commitment to share our culture and contributions in meaningful and innovative ways.

The Washington, D.C. area has a large and ever-growing Latino community and we are committed to reaching and serving it. Our series of free, publicly accessible programs included films and symposia, a Central American family day, Day of the Dead festival, Cinco de Mayo celebration, and events during the annual Smithsonian Folklife Festival on the National Mall.

We continue to manage the Institution’s **Latino Initiatives Pool**, which ensures Latino presence throughout the Smithsonian by funding key projects and programs. To date, over \$20 million has been shared with Smithsonian museums, ensuring that Latino art, culture and scientific achievement are showcased and shared both locally and nationally. This pool has also supported in part curatorial positions at the following museums: Anacostia Community Museum, National Museum of American History, National Museum of the American Indian, National Portrait Gallery, Smithsonian American Art Museum and Smithsonian Traveling Exhibition Service.



## Exhibitions

### ***Cerámica de los Ancestros: Central America's Past Revealed***

This exhibit opened at the National Museum of the American Indian in spring of 2013 and draws from over 12,000 Central American ceramics artifacts from the Museum’s collection. Spanning the period from 1000 BC to the present, these objects introduce visitors to the richness and complexity of Central America’s ancestral cultures.

### ***Our America: The Latino Presence in American Art***

This landmark exhibition opened at the Smithsonian American Art Museum in October 2013 and now begins a national tour beginning at the Frost Art Museum in Miami. The exhibition presents the rich and varied contributions of Latino artists in the United States since 1950, when the concept of a collective Latino identity began to emerge. The exhibition is drawn entirely from the Museum’s pioneering collection of Latino art, and features 63 artworks acquired since 2011.

### ***Portraiture Now: Staging the Self***

Opening at the National Portrait Gallery in August, this exhibit presents the work of Latino artists who, through their work, show how identities are constructed and fluctuate. The exhibition will feature artists David Antonio Cruz, Carlee Fernandez, María Martínez-Cañas, Karen Miranda, Rachelle Mozman and Michael Vasquez and will travel the country after its DC showing.

# Smithsonian Latino Center Impact

**\$20,000,000**

FEDERAL FUNDS DIRECTED  
BY LATINO CENTER TO SUPPORT  
LATINO PROJECTS AT THE  
SMITHSONIAN SINCE 1995

**1,100,000**

VISITORS TO EXHIBIT  
CERÁMICA DE LOS ANCESTROS:  
CENTRAL AMERICA'S PAST REVEALED  
AT NMAI

**9**

STAFF MEMBERS

**158**

YOUNG AMBASSADORS  
SINCE 2006

**245**

LATINO MUSEUM STUDIES  
SCHOLARS SINCE 1997

## THANK YOU FOR YOUR SUPPORT!



We thank the many donors who have supported our efforts through gifts of all sizes this year. We are deeply grateful to those who have contributed through a gift of \$25,000 or higher:

Anheuser-Busch Foundation  
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Our patrons who have donated at a level of \$1,000 or higher have also made a significant impact on our work:

ArtesMiami, Inc.  
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Socorro and Ernesto Vasquez  
Tomás Ybarra-Frausto

Please consider joining our efforts as we work to share Latino culture and inspire current and future generations! Visit us at [www.latino.si.edu](http://www.latino.si.edu) to pledge your support.

 Smithsonian Latino Center  
 @slc\_latino

## 2013 Milestones

**3,800,000** hits to our website

**650,000** visitors to Smithsonian Latino Virtual Museum

**63,600** attendees to Latino Center education and family programs

**199,000** visits to annual Día de los Muertos festival in Smithsonian Latino Virtual Museum

**31** internships for high school and college students

**5,000 +** Facebook fans

**2,000 +** Twitter followers

**34,000 +** attendees to Latino Center sponsored concerts, films and lectures



# Smithsonian Latino Center

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**COVER** Oscar R. Castillo, *'47 Chevy in Wilmington, California* (detail), 1972, printed 2012, Smithsonian American Art Museum. ©2012, Oscar R. Castillo.

**INSIDE IMAGES** Left panel: Dance group Los Tecuanis (Mixtec) performing la Danza de Los Tequanis (Dance of the Jaguars) in the Potomac Atrium of the Smithsonian's National Museum of the American Indian for their annual Day of the Dead program. Photo by Katherine Fogden, NMAI. Middle panel: Joseph Rodríguez, *Carlos*, from the series *Spanish Harlem*, 1987, Smithsonian American Art Museum. ©1987, Joseph Rodríguez. Right Panel: 2013 Young Ambassador at Maya Cultural Astronomy Workshop. Photographer Michael Barnes, Smithsonian Institution. Patssi Valdez, *The Magic Room*, 1994. Smithsonian American Art Museum. Greater Nicoya female figure, AD 800-1350, Nicaragua. National Museum of the American Indian. Acquired by MAI, 1928. (15/9362)