

LATINXS IN CALIFORNIA

AN EXHIBITION OF THE
LATINX RESEARCH CENTER



Shorb House, 2547 Channing Way
University of California, Berkeley

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The Latinx Research Center is pleased to inaugurate a permanent exhibition, “Latinxs in California.” A year in the making, this interdisciplinary, collaborative project brings together the contributions of artists, faculty, emeriti, community members, and undergraduate and graduate students. The exhibition draws upon the historical expertise of scholars and the research that has informed the work of the artists included.

The purpose of this exhibition is to point visually toward a broader and more complex history of California’s diverse peoples, places, and moments that might otherwise remain hidden in mainstream accounts – a history that predates the formation of the state and whose roots extend back to the Indigenous Peoples of this continent.

There are fruitful challenges to curating an exhibition that intends to communicate the long and diverse history of various communities with the umbrella term “Latinx.” We use the relatively new concept of “Latinx” to represent both the common and different experiences of Latina/os throughout California. The “x” signals the diversity and changing nature of this population; our mindfulness of shared experiences in the Americas; and our support of the queer and trans communities.

Although we intend to be inclusive by using “Latinx,” we also are mindful of the risk of minimizing the importance of communities naming themselves. Instead, we wish to honor the unique histories and struggles of different communities. Furthermore, we recognize that California as we know it today is the result of foundational nation-building

projects of invasion and settlement upon the territories of Indigenous Peoples whose ancestors lived here from time immemorial. We wish to add Latinx accounts in solidarity and as a contribution to making local Indigenous history central to the telling of California history.

Our exhibition includes a photograph of a printed fabric map of California as we know it today, ironically titled *Ingles Only* (2001). The piece is a response to a renewed wave of anti-immigrant sentiment and policies. Of paternal Huichol ancestry and Yaqui by marriage, Indigenous Chicana artist, Consuelo Jimenez Underwood is known for centering the ancestral loom as a “fine” art resource. She makes visible the Indigenous cultural presence beneath the colonial mapping of Indigenous lands. Through the use of color-coding, she reminds us of the many languages and the cultural objects of local Indigenous Peoples. Two centuries ago, between eighty to one hundred different languages were spoken in the territories that today we know as California.

Spanish invasion and settlement in 1769, and then Mexican colonial control following independence from Spain in 1821 reduced the Indigenous population from 300,000 to 150,000, due to epidemics, tyrannical mission conditions, military attacks, and starvation. The genocide accelerated drastically after 1848, when Alta California came under U.S. control. Driven by white supremacy, by the 1900s, only an estimated 16,000 of the original inhabitants remained. Today, with a population numbering more than 138,000, many California Indian languages are awakening again as tribes study and speak languages that have sometimes rested for years. If we look closely at the print of Jimenez Underwood’s original piece, it captures the unraveling of the imposed gridwork of colonial mapmaking, a signature technique of the California artist’s fiber-based work.

Amalia Mesa-Bains is a Chicana artist, activist, educator and scholar. Among her many awards is the distinguished MacArthur Fellowship. She created a mixed-media shadow box, *Gabilan Peak or Fremont's False Start* (2018), for this exhibition. It visually corrects the falsified history of U.S. Army General Fremont's alleged victory over Mexican forces near San Juan Bautista in Northern California. In fact, Fremont had to retreat. The attempted conquest was part of the U.S.-instigated invasion of Mexico, and took place just prior to the official beginning of the U.S.-Mexican War, 1846-48.

At the war's end Mexico was forced to cede fifty-five percent of its territory (present-day Arizona, California, New Mexico, and parts of Colorado, Nevada, and Utah). Mexicans were given one year to decide if they were going to remain or leave, with 7,000 deciding to stay in California. The "Treaty of Guadalupe Hidalgo," signed in 1848, incorporated Mexicans who decided to stay as citizens with property and other civil rights. The 1849 Constitution of California stated that all legislation would be printed in both Spanish and English. The publication of bilingual documents was rescinded at the California Constitutional Convention in 1878-79. The new state constitution limited all official proceedings to English. This "English only" restriction remained in effect until 1966, affirming the popular saying, "We did not cross the border. The border crossed us."

Carlos Francisco Jackson is a co-founding director of Taller Arte del Nuevo Amanecer, a community-based art center sponsored by the Chicana/o/x Studies Department at UC Davis where he teaches. Jackson's screenprint *Arrival* is part of his "Reckoning with Hxstory" series which focuses on processes of dehumanization at the border. When Braceros arrived in the U.S., they were stripped naked and sprayed with DDT. The pesticide used to "disinfect" them

has since been banned. DDT was found to have “adverse environmental effects” and now has been classified as a probable cause of cancer.

The Bracero Program (1942-64), officially known as the Mexican Farm Labor Program, was the result of an intergovernmental agreement between the U.S. and Mexico. More than four million Mexican men were contracted to temporarily enter the U.S. during World War II. The war had created a shortage of farm workers in the U.S. and agribusiness was eager to find a cheap pool of labor. The contracting system was supposed to end in 1945, but outlasted the war by another nineteen years. The program guaranteed certain rights, but Braceros routinely faced racial discrimination. They often had to live in substandard housing, eat second-rate food, and withstand grueling jobs with no recourse.

Melanie Cervantes’ *Luisa Moreno* (2019) screenprint pays homage to this insufficiently known but important labor organizer of the 1930s and 1940s. Born in Guatemala in 1907 to a prominent family, by 1930 Moreno found herself in the U.S. as a struggling garment worker, mother, and immigrant. She soon became a labor leader, whose accomplishments included mobilizing Black and Latina cigar workers in Florida, spearheading the first national Latino civil rights assembly, El Congreso de Pueblos de Habla Española, and serving as vice-president of the United Cannery, Agricultural, Packing, and Allied Workers of America. Nicknamed “The California Whirlwind,” she was elected the first Latina member of the California CIO council.

Andy Zermeño, as a young graphic artist and cartoonist, designed the *Huelga!* poster for the Delano grape strike (1965-70), a turning point of the farm workers’ movement.

His poster was a powerful form of communication among farm workers whose culture was primarily oral and visual. Mexican American farm workers, led by Cesar Chavez and Dolores Huerta, joined Filipino-American migrant workers, led by Larry Itliong, in the struggle against grape growers in Delano, California. This alliance led to the formation of The United Farm Workers Organizing Committee – the precursor of the United Farm Workers union (UFW). The five-year strike included a national grape boycott that mobilized activists and supporters throughout the country. Struggles against agribusiness, one of California’s most profitable economic sectors at the time, were usually defeated. But this time farm workers achieved a contract promising better pay and benefits.

Young people from all walks of life participated in UFW strikes. In part, the Chicana/o Movement dates its genesis to these historic struggles for a living wage and humane working conditions. The political turbulence of the 1960s and 1970s gave rise to Black, American Indian, Asian American, anti-war, feminist, and lesbian and gay rights movements. Mexican American political and cultural activists named themselves “Chicanas” and “Chicanos” to mark their rejection of Eurocentric assimilation. The new name was about cultural affirmation and collective resistance to entrenched anti-Mexican sentiment and systemic racism.

The number of Nicaraguans, Salvadorans, and Guatemalans in California grew dramatically throughout the nineteen eighties and nineties as refugees from these countries fled civil wars, in which the U.S. intervened covertly. Political exiles from the Southern Cone fled repressive military dictatorships. Chilean political exile René Castro, who had been imprisoned and tortured in his home country, created the transnational solidarity poster *Celebrate and Defend*

the Nicaraguan Revolution. Exiles like Castro were part of the transnational solidarity movements that arose in San Francisco's Mission District, a hotbed of organizing. These movements became pivotal to the development of Latino Art and anti-U.S. intervention activism.

Elizabeth "Betita" Martínez is one of the most important voices of Chicana and U.S. Third World feminism from the 1960s onward. We are fortunate to have a family photograph taken by her father in our collection. Active in the New York City office of the African American Student Nonviolent Coordinating Committee and in the early mainstream feminist movement, Martínez went on to pen some of the most penetrating analyses of the triple or multiple oppressions that Chicanas, like other women of color in the U.S., experienced simultaneously due to the legacy of imperialism: racist sexism and class oppression. Martínez was the editor of *El Grito del Norte*, founded in 1968, and is the author of the landmark book, *450 Años Del Pueblo Chicano-450 Years of Chicano History in pictures* (1976), followed by *500 Años de la Mujer Chicana/500 Years of Chicana Women's History* (2008), among many other important works.

Frank Espada's *Carnaval – The Puerto Rican Contingent*, documents the first time Puerto Ricans participated in the San Francisco Mission District's historic Carnaval parade, in 1987. Frank's son Jason Espada noted that "the comparsa" was organized through Casa Puerto Rico. The photograph is part of Espada's unprecedented documentary project, *The Puerto Rican Diaspora: Themes in the Survival of a People*, which documented more than thirty sizable communities of boricuas in the U.S., including California. As a result of the Spanish American war, Puerto Rico was incorporated into the U.S. in 1898. In 1917, Puerto Ricans became U.S. citizens, with limited rights as remains the

case today, but have the obligation to serve in war. Puerto Ricans are the second largest Latinx population in the United States.

Ester Hernández, a pioneering Chicana feminist artist and UC Berkeley alumna, in the early 1970s worked with the historic Mujeres Muralistas to paint women-centered murals in the San Francisco Mission district. Her body of work since the 1970s includes numerous iconic pieces, one of which is *La Ofrenda II* (1990). In this print, the artist transforms the iconic Virgen de Guadalupe and gives visual form to the social/cultural transformation of the post-modern Xicanx/Native Woman, honoring both spirituality and sexuality in this image. Hernández captured the strong Latinx queer presence in the Bay Area, particularly meaningful during the scourge of the HIV and AIDS crisis of the 1980s and early 1990s. Latinxs protested the racialized medical indifference to the Latinx queer community and created their own self-help organizations and programs.

In the print, *Undocumented, Unafraid--No Tenemos Miedo* (2011), Favianna Rodriguez, a Peruvian American and UC Berkeley Ethnic Studies alumna, captures the resistance of youth to Arizona's anti-immigrant law, SB 1070 (April 2010). Today, this image speaks to ongoing anti-immigrant policies and the brutality experienced by Central Americans held in the U.S. and Mexico. Today, in the U.S., refugee children have been separated from their parents; individuals and entire families are experiencing abuse, trauma, illness, and even death. The movement of "DREAMers" and "UndocuQueer" youth have demanded that they not be pitted against their families as being more "deserving" immigrants. The print is a call to action for everyone to join the movement to end racist immigration policies.

The Latinx Research Center is proud to house the Univer-

sity of California, Berkeley's first collection of U.S. Latinx art. We stand in solidarity with the artists included in the exhibition and support the struggle for greater democracy and equity for all people, recognizing the immense value that different cultures and communities bring to our shared campus, local, and national lives.

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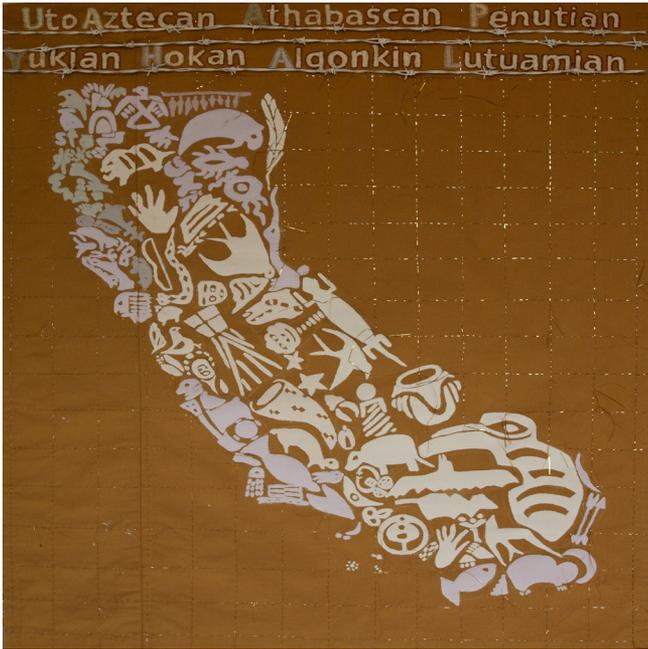
Acknowledgments

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The exhibition has also benefited from the generosity of the artists, some of whom gifted their artwork to us, others who created specific and more affordable versions for us, and all of whom patiently collaborated in the process of making the exhibition possible. Warm thanks, in alphabetical order, to the visual artists included in the “Latinxs in California” exhibition: René Castro, Melanie Cervantes, Frank Espada, Ester Hernández, Carlos Francisco Jackson, Consuelo Jimenez Underwood, Amalia Mesa-Bains, Favianna Rodríguez, and Andy Zermeño. Very special thanks to Jason Espada who made it possible for us to include his father, Frank Espada’s important work.

The “Latinxs in California” exhibition is an “Arts as Research” project of the Latinx Research Center, led by Professor Laura E. Pérez. The curatorial team also consisted of

professors Angela Marino (UCB), Cecilia O’Leary (CSU, Monterey Bay), and Ray Telles (UCB). O’Leary’s historical expertise and Telles’ experience as a prize-winning documentary filmmaker were invaluable to this project. Very special thanks to the rest of our team: Undergraduate Research Apprentice Program interns, Sam Gutiérrez and Gabriela Padilla; Frida Torres, LRC’s publication editorial team; Abraham Ramírez, doctoral student and head of the LRC’s publication and media unit; John P. Strohmeier who assisted in editing the exhibition essay; Lissett Bastidas, LRC Events Specialist; Jennifer Dao, and The Triton Museum.



Ingles Only, 2001

Photograph of fiber, embroidered painted cotton, barbed wire
50" x 48"

Photograph by Javier López Quintana

Artist Biography

Consuelo Jimenez Underwood was born in Sacramento, California, the daughter of migrant agricultural workers. Her work ranges from delicate miniature tapestries to monumental fiber and mixed media installations juxtaposing the natural beauty and ecological destruction along the U.S./Mexico border. Jimenez Underwood has exhibited and lectured nationally and internationally for more than thirty years. Her work is part of the permanent collections of museums such as the Smithsonian American Museum of Art, Museum of Art & Design in New York, the National Hispanic Center for the Arts, New Mexico, the National Museum of Mexican Art, Chicago, Museum

of Art & Design in New York, the National Hispanic Center for the Arts, New Mexico, the Mexican Museum in San Francisco, and the Oakland Museum of California. Jimenez Underwood received her BA and MA from San Diego State University. She began teaching fiber art at San Jose State University in 1987, where she received her MFA. Now retired, she taught for more than twenty years, developing a vibrant fiber program, inspiring young artists to embrace thread.

Artist Statement

In 1985, California made English the official state language: Only English, no longer the Spanish and English demanded in California's first constitution (1849) that all state proceedings be in Spanish and English.

Up until the late 1800's California Indigenous folks spoke eighty to one hundred languages to navigate relationships with their neighbors. I wonder if Civilization opened or closed our minds...

Every image is in a color-coded area where a distinct language was spoken. For its size, Indigenous California was the most linguistically diverse area of the Western Hemisphere. Today, there are twenty major Indigenous language families in California, with widespread connections throughout North and Central America. These language families date back thousands of years and some of the hundreds of languages they represent were historically spoken in the English Only state to be

The state's English-Only education law, passed in 1998, was ultimately repealed in 2016. San Francisco, San Jose, and even Cupertino are still with us...Ingles Only.



Gabilan Peak or Fremont's False Start, 2020
Smaller version of the 2018 original, mixed media with archival print
26" w x 21.5" h x 3.5" d

Amalia Mesa-Bains is an artist and cultural critic. Her artworks, primarily interpretations of traditional Chicana/o altars, resonate both in contemporary formal terms and in their ties to her Chicana/o community and history. She has pioneered the documentation and interpretation of Chicana/o traditions in Mexican-American art and is a leader in the field of community arts. Among her many awards is the distinguished MacArthur Fellowship. Her works are held in the collections of the Smithsonian American Museum of Art, The Houston Museum of Art, and the Williams College Museum. She is Professor Emerita in the Visual and Public Art department at California State University at Monterey Bay. She also holds a Ph.D. in Psychology.

This shadow box focuses on the importance of place and memory through the reconstruction of a miniature landscape of a historical event.

The shadow box captures the moment General Fremont of the United States Army attempts to take Gabilan Mountain outside San Juan Bautista's mission town prior to the official U.S.-Mexican War of 1846-1848. Despite his best efforts he was forced by the Mexican General Castro to come down and surrender Gabilan Peak, yet history has retold it as a victory and named the peak after him. I live on Gabilan (Fremont's) Peak and felt it necessary to depict the true history of my region. The miniature landscape depicts the mountain topography but replaces the American flag with a Mexican flag. In creating the shadow box series, I can make visible the invisible history of the Mexican period and also correct false histories.



Arrival, 2012
Screen print
30" x 44"
Gift of the Artist

Artist Biography

Carlos Francisco Jackson is Professor of Chicana Studies at UC Davis where he also serves as Founding Director of Taller Arte del Nuevo Amanecer (TANA). TANA is a community-based screenprinting studio that is managed by Chicana Studies at UC Davis and located in Woodland, 10 miles north of Davis with a mission to expand the intellectual and creative pedagogies of Chicana Studies to a broader community context.

I am a printmaker/postermaker that was trained within Chicana/o/x Studies. As an artist I was raised within the Chicax Poster Workshop, which is a unique method of community-based art practice that links the multiple (prints) to community engaged praxis. I serve as Co-Founding Director of Taller Arte del Nuevo Amanecer, a community-based art center located in Woodland, California. TANA is a program of the Chicana/o/x Studies Department at UC Davis, which holds a series of studio-based art courses that manifest muralism and screenprinting. Through my practice as an educator and facilitator of the poster workshop in Chicax Studies at UC Davis and at TANA, I have developed various individual screen printing projects. One project was a series of large-format screen prints called “Reckoning with Hxstory.” These prints are all 30x44 inch screen prints that provide a visual representation of critical moments in Chicax and Third World Solidarity Hxstories. This series weaves between tracing the connections between my family’s trajectory and larger social movements for decolonization and self-determination. I have looked closely at the visual representation of braceros and included them within this larger “Reckoning” because their conditions of possibility coincided with the eruption of large-scale social movements that eventually linked with and founded Ethnic Studies and Chicana/o/x Studies. The promise of *Departure* and the realities of *Arrival*, the violence against the detribalized Indigenous person of this hemisphere, and their structural placement within conditions of labour that were exploitative and dehumanizing... altogether these are themes that connect to the present and manifest daily within current conditions of late capitalism and its racialized realities.



Luisa Moreno, 2019
10 color screen print
12" x 18"

Melanie Cervantes (Xicanx) has never lived far from the California Coast. Born in Harbor City, California, and raised in a small city in the South Bay of Los Angeles, Melanie now makes her home in the San Francisco Bay Area where she creates visual art inspired by the people around her and her communities' desire for radical social transformation. Melanie's intention is to create a visual lexicon of resistance to multiple oppressions that will inspire curiosity, raise consciousness, and inspire solidarities among communities in struggle. Melanie is co-founder of Dignidad Rebelde, a graphic arts collaborative that produces screen prints, political posters, and multimedia projects that are grounded in Third World and Indigenous movements that build people's power to transform the conditions of fragmentation, displacement, and loss of culture that result from histories of colonialism, patriarchy, genocide, and exploitation. Dignidad Rebelde's purpose is to illustrate stories of struggle, resistance, and triumph in artwork that can be put back into the hands of the communities who inspire it.

About the Artwork

The print pays homage to Luisa Moreno, the insufficiently known but important labor organizer of the 1930s and 1940s. Born in Guatemala in 1907 to a prominent family, by 1930 Moreno found herself in the U.S. as a struggling garment worker, mother, and immigrant. She soon became a labor leader, whose accomplishments included mobilizing Black and Latina cigar workers in Florida, spearheading the first national Latino civil rights assembly, El Congreso de Pueblos de Habla Española, and serving as vice-president of the United Cannery, Agricultural, Packing, and Allied Workers of America. Nicknamed "The California Whirlwind," she was elected the first Latina member of the California CIO council.

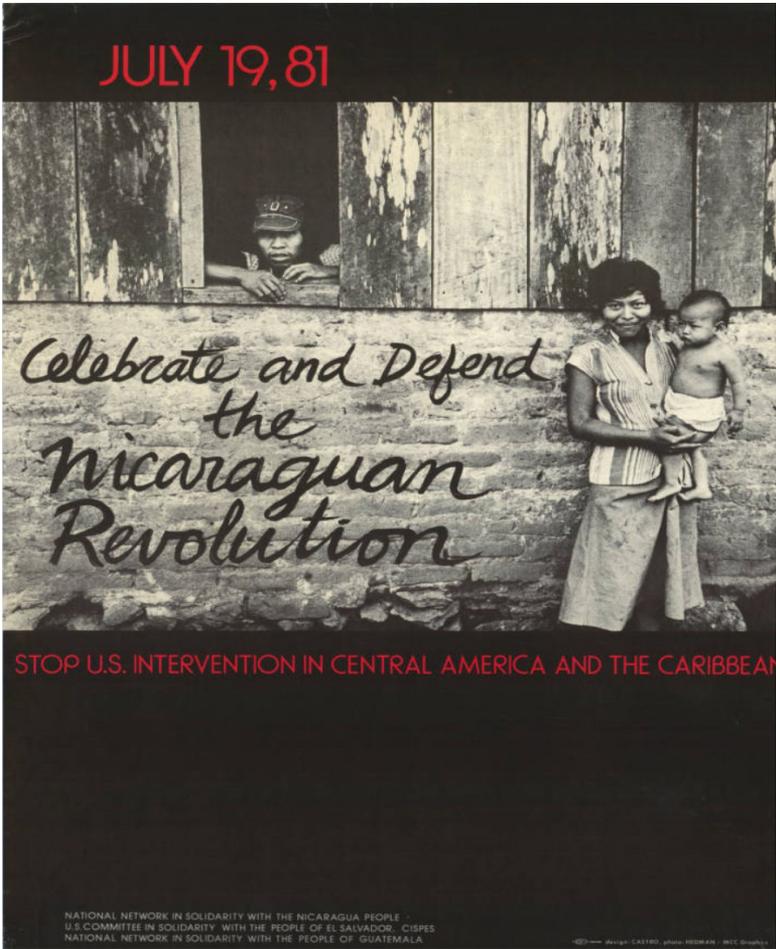


Huelga, 1965
Offset print
18" x 24.5"

Andrew “Andy” Zermeño was born in Salinas, CA, in 1935. He received a Bachelor of Professional Arts degree from the Art Center School of Design in Los Angeles in 1961 and a year later began working with the United Farm Workers (UFW) as a staff artist. He worked with the UFW movement from 1962-1970. Andy helped design the black eagle that would become the UFW’s logo, created the comic strip for the union’s bilingual newspaper *El Malcriado*, designed Huelga posters as well as many other kinds of graphic materials. In 2010, Andy Zermeño published a book with 282 ink drawings and short stories that illustrate the early history of the farm workers’ movement. Some of Zermeño’s artwork appear in *Chicano and Chicana Art: A Critical Anthology* and *Chicano Art: Resistance and Affirmation, 1965-1985*.

About the Artwork

The Huelga! poster was designed by Zermeño for the Delano grape strike (1965-70), a turning point in the farm workers’ movement. The poster was a powerful form of communication among farm workers whose culture was primarily oral and visual. Mexican American farm workers, led by Cesar Chavez and Dolores Huerta, joined Filipino-American migrant workers, led by Larry Itliong, in the struggle against grape growers in Delano, California. This alliance led to the formation of The United Farm Workers Organizing Committee, the precursor of the United Farm Workers union (UFW). The iconic UFW eagle he helped design, was incorporated in this print and has come to represent not only farm labor struggles, but also the early Chicano Movement.



Celebrate and Defend the Nicaraguan Revolution Stop U.S. Intervention In Central America, 1981

Offset print

23 13/16" x 17 9/16"

Design: René Castro

Photograph: Hedman- MCC Graphics

Chilean visual artist, René Castro, is a photographer, curator, and teacher. In 1975, Castro was forced into exile in the United States from Chile after his two-year detention in Chile's infamous concentration camps. Since then, his designs have been featured on CDs and albums of U2, Mercedes Sosa, Inti Illimani, Quilapayun, Carlos Santana, Ruben Blades, and others.

The number of Nicaraguans, Salvadorans, and Guatemalans in California grew dramatically throughout the nineteen eighties and nineties as refugees fled civil wars in which the United States intervened covertly. At the same, political refugees from the Southern Cone fled repression in their home countries. Chilean political exile René Castro, who had been imprisoned and tortured, contributed through his art to the transnational solidarity movements that arose in the San Francisco's Mission District, a hotbed of organizing. These movements became pivotal to the development of Latino Art and anti-U.S. intervention activism.



Untitled, 1938 Elizabeth "Betita" Martínez
Black and white photograph by Manuel Guillermo Martínez
10 $\frac{3}{4}$ " x 16"
By permission of Tessa Koning-Martínez

Manuel Guillermo Martínez grew up in Mexico City during the Revolution of 1910-17. He left his clerk job at nineteen and traveled to New York after receiving a basketball scholarship. Eventually, he became a professor of Spanish literature and history at Georgetown University where he married Ruth Sutherland Phillips and was the father of Elizabeth “Betita” Martínez. He took the photograph of Betita in front of their house in Chevy Chase, Maryland in 1938.

Of this childhood photograph, taken by her father, Elizabeth “Betita” Martínez, recalled “when I was a child in Chevy Chase [Maryland], the girl next door wasn’t allowed to play with me because I was Mexican... To be categorized by skin color rather than by your mind and work is to be dehumanized.” One of the most important voices of Chicana and U.S. Third World feminism, Martínez worked in the New York City office of the Student Nonviolent Coordinating Committee, was the editor of the bilingual newspaper, *El Grito del Norte*, founded in 1968, and author of the landmark books, *450 Years of Chicano History in pictures/450 Anos del Pueblo Chicano* (1976), *500 Años de la Mujer Chicana/500 Years of Chicana Women’s History* (2008), among many other important works.

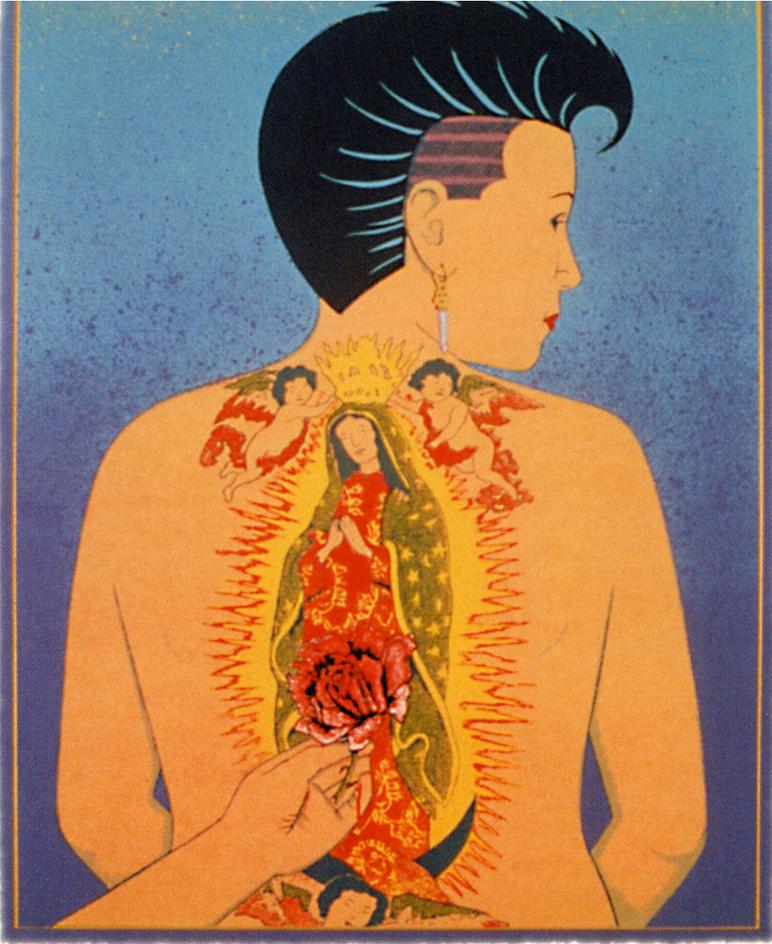


Carnaval - The Puerto Rican Contingent, San Francisco, 1987
Signed Vintage (darkroom produced) print
11" x 14"

Puerto Rican photographer Frank Espada was born in Utuado, Puerto Rico, in 1930. Espada and his family migrated to New York City in 1939. He attended the New York Institute of Photography in New York City where he explored his love for documentary photography. He later became involved in the Civil Rights Movement and the Puerto Rican Community Development Project (PRCDP). In 1979, he produced a major documentary on the Puerto Rican diaspora. *The Puerto Rican Diaspora: Themes in the Survival of a People* is one of the results of a three-year effort—funded by the National Endowment for the Humanities from 1979 to 1981—which proposed to document the dispersal of Puerto Ricans in the mainland and Hawaii. After moving to San Francisco in 1985, Espada went on to teach photography at the University of California.

About the Artwork

The photograph documents the first time Puerto Ricans participated in the San Francisco Mission District's historic Carnival parade in 1987. Participants identified are Susana Praver-Perez, Carmen D. Melendez, Maria Medina, Quique Davila, and Daisy Santos. The photograph is part of Espada's unprecedented documentary project, *The Puerto Rican Diaspora: Themes in the Survival of a People*, which documented more than thirty sizable communities of boricuas in the United States, including California.



La Ofrenda II, 1990
Giclée print
22" x 16"

Ester Hernandez was born in California's San Joaquin Valley to a Mexican/Yaqui farm worker family. The UC Berkeley graduate is an internationally acclaimed San Francisco-based visual artist. She is best known for her depiction of Latina/Native women through her pastels, prints, and installations. Her work reflects social, political, ecological, and spiritual themes. Her work is included in the permanent collections of the Smithsonian Museum of American Art, Library of Congress, Legion of Honor, San Francisco, National Museum of Mexican Art, Chicago, Museo Casa Estudio Diego Rivera y Frida Kahlo, Mexico City, Museum of Contemporary Native Art in the Institute of American Indian Arts, Santa Fe, NM, and the Victoria and Albert Museum, London.

La Ofrenda transforms the iconic Virgen de Guadalupe and gives visual form to the social/cultural transformation of the postmodern Xicanx/Native Woman. "Traditionalists" consider this print to be scandalous and controversial because it brings sexuality into the spiritual realm. It is however, my way of celebrating the Latina/Native women who are liberated, defiant and gorgeous! To me, she represents our control over our bodies. It honors the resilient spirit of our people that can never be captured, stolen or minimized. May her all-embracing love (symbolized by the tattoo) continue to comfort, protect and guide us – and remind us we are never alone.



Undocumented, Unafraid--No Tenemos Miedo, 2011

Offset print

20" x 28"

Favianna Rodriguez is an interdisciplinary artist, cultural strategist, and activist based in Oakland, California. Favianna leads art interventions around the United States at the intersection of art, social justice, and cultural equity. She is the Executive Director of CultureStrike, a national arts organization that empowers artists to dream big, disrupt the status quo, and envision a truly just world rooted in shared humanity. In 2017, she was awarded an Atlantic Fellowship for Racial Equity for her work around racial justice and climate change. Recently she has been organizing with artists in the entertainment industry through 505oby2020.com to build an intersectional artist power movement.

Culture is power, and Art is a vital part of every social justice movement. I make contemporary art from the perspective of a first-generation American Latina artist who grew up in the age of the internet, “free-trade” policies, and anti-immigrant hate. My art practice serves as a tool for social critique, education, and dialogue. My artistic approaches are constantly evolving to meet a rapidly changing cultural landscape and the urgency of global inequality. As I explore new tools to confront growing social and political challenges, my work is anchored on the idea that artists are powerful levers for systemic social change. My artistic modalities include printmaking, installation, sculpture, social practice, arts advocacy, and institution building. I am passionate about every political issue that has dramatically affected my life - racial justice, immigrant rights, and gender equity.

The Latinx Research Center recognizes that Berkeley sits on the territory of Huichin, the ancestral and unceded land of the Chochenyo Ohlone, the descendants of the historic and sovereign Verona Band of Alameda County. We recognize that every member of the UC Berkeley community has benefited, and continues to do so from the use and occupation of this land, since the institution's founding in 1868. Consistent with our values of community, equity, and respect for diversity, we acknowledge and make visible the University's history and relationship to Native peoples, their ancestors and their land, past, present, and future, and we support the respectful return from UC Berkeley of Indigenous ancestral remains to descendants and the return of looted artifacts from our museums and storage facilities. By offering this Land Acknowledgement, we affirm Indigenous sovereignty and our commitment to hold the University of California, Berkeley, accountable to the needs of California's Native Nations and Indigenous Peoples.