Contemporary Muralism

To Judy Baca, murals are much more than simply large-scale wall paintings. "The final product that the public sees as a mural is not merely a sum of its various parts and efforts. In fact, there are certain parts of the process that I consider larger and more important than the graphic result." Baca's view is derived from her experience as principal designer and coordinator of the "Great Wall of Los Angeles," from her commissioned mural depicting women in the marathon for the 1984 Summer Olympics, and from nearly ten years of organizing various artists to paint more than 150 murals throughout Los Angeles as the initiator of the Los Angeles Citywide Mural Project. She is a member of the fine arts faculty at UC Irvine and the founder and artistic director of the Social and Public Arts Resource Center (SPARC) in Venice, California.

The "Great Wall" project began as a U.S. Army Corps of Engineers' idea for beautification of the concrete walls of the Tujunga Wash flood control canal more than ten years ago. The actual execution of the mural has been Baca's responsibility since 1978.

The overall plan has been to present the history of the Los Angeles basin through the individuals and events that are easily recognized and meaningful to the local population.

Baca drew on the resources of historical societies, civic groups, and public and private organizations to help finance and execute the nearly half-mile long mural. (please turn to page 14)

First UC Mexus Director Named

The UC MEXUS News is pleased to report the recent appointment of Arturo Gómez-Pompa as the first director of the University of California Consortium on Mexico and the United States. Gómez-Pompa, Director and Researcher of the Flora of Mexico Program of the National Research Institute of Biotic Resources at Xalapa, Veracruz, will assume this position on Jan. 15, 1986.

The new director will join the faculty in Botany and Plant Sciences at the University of California Riverside. Gómez-Pompa, recognized as the preeminent plant biologist of Mexico, was the founding director of the National Research Institute of Biotic Resources. His work is widely published and covers a range of topics including ethnobotany, resource management, taxonomy, and tropical ecology. Look for additional information about the new director and his plans for UC MEXUS in the winter issue of the News.

Special Arts Issue

In this issue, the UC MEXUS News for the first time focuses upon a particular area of scholarship and creativity related to Mexico and Mexican Americans. The activities presented here provide several examples of the work of University of California faculty and students in Mexican and Chicano arts. The preparation of this issue has been a source of particular pleasure to the staff of the News, and we hope the result will be of interest and enjoyment to our readers. As always, we will welcome your comments.

— Editor
Guest Editorial

Changing Directions: The Future of Chicano Art

As much as the proponents of the Chicano movement sought to actively separate themselves from the majority population and reassert a distinctive heritage, so did their art contain themes and motifs which stood in bold contrast to Anglo styles.

From the late sixties, public arts were the most visible form of Chicano art, and it is in this realm that Chicano artists achieved a national character and coherence that justifies the word "movement" in this context, public art must either be non-portable (a mural on a wall or a large sculpture), inexpensive (a poster produced in multiple runs), ephemeral (processions and performances), or available to such mass audiences that it is a public expression capable of being consumed by the mass (print and documentary videos). The composition of public arts is that they are not purchased at great cost to the individual who continues to experience them.

Drawing heavily upon styles of the Mexican political murals, reflecting local social conditions, and incorporating unique cultural values, Chicano public artistic expression evolved rapidly into a consistent and recognizable form. Within the individual and regional artistic variations there appears a series of iconographic, thematic, and stylistic materials that emphasize those elements of race, class, and ethnicity which demonstrate the Chicano experience.

Gallery arts, on the other hand, include those artistic expressions which are better shown indoors due to scale, intimacy of viewing, fragility, costs, and portability. Here, while there are similar unifying images and symbols, the gamut of themes, styles and techniques is much more heterogeneous than in the public arts.

Important also for the expression and future of Chicano art is the fact that the two forms are financed quite differently. Except for performance, the public arts require large financial outlays which are obtained in advance of production. In contrast, gallery arts are considered to be for sale to an individual (or a museum) after production.

By 1975, or even earlier, the Chicano political movement was changing course, and it hit open in the alliance among students, urban workers, and farmworkers. The fraternal, unified community of the early period began to fragment, and as more Chicano entered the middle class and established a stake in the status quo. Simultaneously, a schism opened between artists who chose to continue serving the still largely working-class Mexican population and those who were beginning to enter the mainstream art world of elitist museums, private galleries, and collectors. In 1980 artist Malaluisa Montoya sounded a diminishing note about the cooptation of Chicano art and the transformation of its focus from "liberation" to "validation." The schism was not unique to the visual arts; similar tendencies have been noted by observers in other areas of Chicano culture. The term that has come to characterize this phenomenon is "commodification," whether in the private art (and film) market, or within the public and corporate funding sectors. Public funding sources have not dried up, and have increasingly been directed toward "establishment" cultural institutions. This pressures on Chicano art groups and individual artists has forced a movement toward corporate funding, when it can be obtained, which sharply reduces the competitive art market. Obvi-
ously, the work of artists who continue to make social protest their subject is not very marketable, and tendencies toward self-censorship have developed.

Thus the themes of Chicano art have become less coherent and unified as Chicanos themselves have assumed a new place in the society of the United States—a society which has changed as a result of the Chicano movement of the 60s and 70s, and which now recognizes elements of the Chicano culture which it previously ignored.

Perhaps for this reason alone, it is difficult to predict the future of Chicano art. There is no question that it still exists as a movement, with all the networking and shared concerns implicit in the word "movement." However, it is in a process of change, accelerated by the entry of younger generations with different experiences and historical perspectives.

One thing appears certain: the Chicano political period opened the gates to artists of Mexican descent across the nation, and never again will Mexican Americans be an "invisible minority," artistically or socially.

This editorial is a small, highly excerpted portion of the introductory essay of Art Chicano by Shifra M. Goldman and Tomás Ybarra-Frausto (see New Publications). Goldman is an art historian and critic, university instructor in the Los Angeles area, and regular contributor to publications such as Plural, La Opinion, and Arte y. Ybarra-Frausto teaches Latin American Literature and Theory courses in the Spanish and Portuguese Department at Stanford University.

Ethnomusicology at UCLA

The artistic and scholarly activities of Steve Lopez and his colleagues in the Mexican Arts Series at UCLA, founding and directing the UCLA Latino Performance Program and a number of ethnomusicological dissertations pursuing the music history of the Latino community in Los Angeles. Lopez, who earned his M.A. and Ph.D. in this field from the UCLA Department of Music where he is also Visiting Lecturer.

The Mexican Arts Series (MARS), which Lopez has coordinated for the last two years, is jointly sponsored by the UCLA College of Fine Arts, the Chicano Studies Research Center, and the Student Comittee (Lucha Arts). Founded in 1981, and continuing the work begun during the 1982-83 academic year, the Symposium began as a cooperative effort among the three departments of the College of Fine Arts, presenting such programs as the "Cine Sin Fronteras" film festival in 1981 and the "Music in Mexico" conference in 1982. The primary focus of MARS has been to examine the rich quality of the music of the Mexican and Chicano experience in artistic expression. The Symposium has presented a wide spectrum of cultural theater, and performance themes in its artistic and academic programs which represent these combined expressions. The publications of the 1985-86 schedule is a re-typing of Luis Valdez, "La Soldadera," for the opening of the Casasola photographic exhibit at UCLA's Wight Gallery.

Laza, who started UCLA Latino as student director in 1980, points out that the group is active and the performing portion of the "Music of Mexico" course is taught by the Music Department. "Our repertory relates directly to the subjects the course work covers. Quite a few of the problems of music history and music theory become, through performance, easier to understand, and in turn, performance frequently uncovers interesting research problems. The goal is to examine the music of Latin America and Latin music in the United States. Of course we hope to entertain people through our playing, but also to demonstrate the power of music to bring people a little closer together."

Much of Loza's dissertation, "The Musical Life of the Mexican/Chicano People in Los Angeles, 1945 to 1988," addresses just how much music can contribute to the unity and identity of a group of people. Through taped sessions of performances and interviews with audiences, combined with the research of the music and music business throughout the period, Loza has documented the value and importance of music in promoting community identity and cohesion.
Guest Editorial

Changing Directions: The Future of Chicano Art

As much as the proponents of the Chicano movement succeed in creating a collective identity, the artists who take part in it often find themselves separately from the majority population and reacting to a distinctive heritage, so did their art conform with notions and motifs which stood in bold contrast to Anglo styles.

From the late sixties, public arts were the most visible form of Chicano art, and it is in this realm that Chicano artists achieved a national character and coherence, which some like to call "movement." However, it has been a process of change, accelerated by the entry of younger generations with different experiences and historical perspectives. As such, a new generation of artists has emerged who are more involved in the arts and more committed to the tradition of Chicano art.

The challenge now is to create a new generation of Chicano artists who are committed to the tradition of Chicano art, but also to the idea of creating a new identity for Chicano art. This new generation of artists must be able to create a new identity for Chicano art, which is not only about creating new artworks, but also about creating a new identity for Chicano art. This new identity must be based on the rich history of Chicano art and on the rich history of Chicano culture.

This editorial is a small, highly selected portion of the introductory essay of Art Chicano by Shifra M. Goldman and Tomás Ybarra-Frausto (see New Publications). Goldman is an art historian and critic, university professor in the Los Angeles area, and regular contributor to publications such as Plural, La Opinion, and ArtWeek. Ybarra-Frausto teaches Latin American literature and Theory courses in the Spanish and Portuguese Department at Stanford University.

The UC Professor Receives OAS Music Prize

Robert Stevenson, Professor of Music at UCLA, has been awarded the 1985 Gabriela Mistral Inter-American Cultural Prize by the Organization of American States. The Prize gives international recognition to those whose works have contributed to the enrichment and enhancement of the culture of America and its cultural regions or individual countries by expressing their own values or by assimilating and incorporating universal cultural values into their work. Stevenson is in the forefront of the field of Latin American and Caribbean music, and his works are recognized as significant contributions to the field.

Stevenson’s works include compositions for orchestra, chamber music, and solo instruments, as well as electronic music and multimedia installations. His compositions have been performed by major ensembles and organizations around the world, and his music is performed and taught in universities and conservatories worldwide.

Stevenson’s compositions reflect his deep interest in the cultural and historical contexts of the music of the Americas and his commitment to exploring the rich diversity of Latin American and Caribbean musical traditions. His work is characterized by a unique blend of traditional and contemporary elements, and his compositions are widely recognized for their originality and innovative approach to music.

Stevenson has received numerous awards and distinctions for his contributions to the field of music, including the National Endowment for the Arts Fellowship, the John Simon Guggenheim Foundation Fellowship, and the American Academy of Arts and Sciences Fellowship. He has also served as a judge for numerous music competitions and has been a guest artist and composer at music festivals and institutions around the world.

Ethnomusicology at UCLA

The artistic and scholarly activities of Steven L. Loza, associate professor of the Mexican Arts Series at UCLA, are focused on the exploration of the Mexican and Chicano experience in artistic expression. Loza’s research has focused on the musical traditions of the Mexican and Chicano communities in Los Angeles, and his work has been published extensively. His research has been recognized with numerous awards, including a Fulbright Fellowship and a Guggenheim Fellowship.

Loza’s work has been featured in numerous exhibitions and publications, including the exhibition "Musica Mexicana," which was held at UCLA’s Wight Gallery in 1989. Loza’s contributions to the field of ethnomusicology have been recognized with numerous awards, including the UCLA Faculty Research Award and the UCLA Faculty Achievement Award.
Mexican Images through Corrido Research

Folklorists, like linguists, do not lack for data. People above all else are language users, story tellers, and verbal manipulators as evidenced by our symbolic repertory of tales, songs, oral histories, and plays.

With the Mexican corrido or folk ballad, the folklorist is presented with a genre of data that is at the same time a distinctively Mexican song form, a historical document, and a highly flexible chronicle of popular events, news, and opinions.

Professor María Herrera-Sobek of UC Irvine's Department of Spanish and Portuguese, has collected nearly five thousand examples of corridos, and suggests that while "some scholars have attempted exacting definitions of the corrido—based on subject matter, or its poetic or musical form, or the date it was composed—simply because of its variability, an accurate definition would have to include all these elements. A minimal definition is just the Mexican folk ballad!"

Research using the corrido as an analytical device has been directed toward a variety of subjects: as an interpretive source of Mexican history, as a measure of social conditions, as support or denial of social stereotypes, and as a source of data that illuminates or elaborates broadly held popular values.

One aspect of Herrera-Sobek's work has focused on comparing the conditions reported by research in economics or social studies with the corrido images of the same topics.

For example, studies of modern Mexican immigration to the United States have proposed "push or pull" factors as critical economic and cultural values in the decisions of people to migrate. It is reasonable to expect then that the popular ballad should give us some detail about these factors.

In a strongly-worded corrido of the Revolutionary period both the push (poverty and landlessness) and pull (jobs and material goods) factors are detailed:

Porque los ricos de aquí
no mueven ningún quehacer,
con el reparto de tierra
me los pusieron a leer.
¿Qué dicen? amigos, vamos,
por allá es la pura melodía,
se toma buena cerveza
y se cene en el hotel.

But such decisions are not based simply on economic considerations; ties to family and homeland are additional complications:

Me duele hasta el corazón
digar mi Patria querida,
adios mi padre y mi madre
ya les doy la despedida.

My heart aches so
to have to leave my beloved Country,
Adios to my father and mother,
now I say my good-bye.

Life as an immigrant laborer demands acceptance of conditions over which the worker has little control, as lines from "La Bracera" ("The Immigrant Woman") clearly show.

Para conseguir dinero
yo me pasé la frontera
iba dispuesto a la chamba
saliendo lo que saliera
porque limón y naranja
subía y bajaba escalera.

To get some money
I crossed the border
I was ready for work
whatever might turn up
I picked lemons and oranges
going up and down ladders.

While these data do reflect experiences and thoughts about social conditions, additional considerations have not yet been explored. Herrera-Sobek poses a series of questions which her work does not yet address: "What effects do the positive experiences recounted in these songs have in recruiting Mexican immigrants? Likewise, are potential immigrants discouraged by some of the negative sentiments?"
UC MEXUS
Mexico/Chicano Film Acquisitions Project

UC MEXUS has initiated a University-wide program for planning and acquisition of a collection of Mexican and Chicano film and video to be housed and distributed by the University Library at the Riverside campus. The project was developed as a result of converging proposals to UC MEXUS from Julianne Burton, Associate Professor of Literature at Merril College, UC Santa Cruz and Barbara Robinson, then the Latin American Librarian at Riverside, and now Curator of the Latin American Collection at the University of Southern California.

Under the direction of a Task Force chaired by Burton and including Carlos Cortes, Professor of History at Riverside, and Alejandro Morales, Professor of Spanish at Irvine, the project will identify films and videotapes either produced by or concerning Mexico or Chicano, and negotiate their purchase or long-term lease on behalf of the University. In the absence of institutional Mexican films and videotapes has been particularly difficult, and the Task Force has forged voluntary agreements with various distribution reseach in areas specific to source of films from Mexico and the United States. The purchase of several early Chicano films also is planned.

An initial undertaking of the Task Force will be the development of an inventory of UC's current holdings in Mexican and Chicano film in order to facilitate the sharing of such resources for instructional, research, and community service programs.

Persons interested in sharing material and information or contributing in other ways to the project are encouraged to contact Ms. Patricia Perez, UC MEXUS, University of California, Riverside, CA 92521. (714) 787-3519

University News

UC San Francisco and Berkeley Host Mexican Physicians

In the first of a proposed series of faculty exchanges, ten physicians from the Universidad Autonoma Metropolitana - Xochimilco (UAMX) recently visited the medical facilities at UC San Francisco and UC Berkeley. Fernando Mora, Director of the Medical Program, and Adelita Sánchez, Dean of Academic Affairs at UAM-X made several formal and informal presentations dealing with the delivery of community health services.

These visits represent the first phase of a proposal, funded initially by a UC MEXUS Development Grant, to promote practical and theoretical development of strategies for integrating teaching and research with service in primary health care. The project, directed by Paula Bravean of San Francisco's Department of Family and Community Medicine, will investigate questions of public health policy, explore topics for collaborative research in areas specific to primary care, and develop solid academic bases for teaching and service strategies to improve primary care providers, the UC San Francisco and Berkeley faculty and service to specific communities.

According to Bravean, Mexican professional associations have many contributions to make to such efforts. "With the staggering population growth in Mexico City in the last decade, Mexican professionals have been dealing with primary care issues that we are only recently beginning to confront" Bravean further notes that, "we consider the comparison between conditions in Mexico City and the recent Central American population growth in the United States, a particularly fruitful source of problems becomes more apparent."

In one of his formal presentations, titled "A Model of Community-Directed Medical Education in Mexico", Mora described the multidisciplinary approach taken to address the professional's ability to deal with seemingly obvious factors like sanitation and inoculation, and to provide a background in community health organization. Later, addressing the Dean's Colloquium of the Berkeley School of Public Health, Mora added another dimension to the subject of development by analyzing how health and health care in Mexico and Latin America have changed during recent decades.

During informal discussions, Mora's description of the delivery of health care during the recent disastrous earthquake exposed some of the vital questions community health professionals must be prepared to address. For example, beyond water preparation, pesticides and emergency medical treatment, what must health care professionals know and be able to do in a given instance? How does a team of medical personnel respond to a situation when absolutely no health care exists? In addition to biology and medicine what are the factors influencing primary care? Reaching these is a more fundamental question of how to devise a primary care teaching model that takes into account such variables.

The next phase of the project is to pilot test a fellowship program, with one UAM-X faculty member spending a month in San Francisco to study one or more issues addressing the above questions. Depending on individual interests or institutional needs, this first faculty fellow may focus on administrative problems in the organization of primary care training programs; on didactic techniques and educational strategies for training primary health care personnel at one or more levels; or on clinical models which integrate service with teaching in primary health care.

These discussions and fellowship exchanges are intended to provide the essential background for the development of a major proposal which would continue the changes and results in an ongoing multidisciplinary, multinational collaborative training and service curriculum.

UC Santa Barbara Receives Luis Valdez and El Teatro Campesino Collections

The papers of director and playwright Luis Valdez, best known as the author of "Zoot Suit" and the archives of the theater he founded, El Teatro Campesino, will be housed at UC Santa Barbara. Valdez, generally regarded as the preeminent Chicano dramatist in this country, formed El Teatro Campesino as an activist ensemble to gather support for the union-organizing effort of the United Farm Workers. Before shifting its focus to Chicano culture, the company won an Obie in 1968 for "creating a workers' theater to demonstrate the politics of survival". It is now considered the most influential bilingual Chicano theater in the United States.

Unlike most archives that are developed long after the life of an organization, the archives for El Teatro Campesino collections will be the repository of a working playwright and theater executive. The documents will become a part of the Collection T. Lopez Nahuaque is to be located in the special collections department of the UCSB Library.

Unpublished and ongoing scripts, correspondence, lectures, original artwork, video and film footage, costume renderings, articles and reviews, set and prop designs, extensive photographic and poster collections, and dissertations and books written about the theater ensemble and the Chicano theater movement, which will be augmented over time.

University librarian Joseph Boise, who is working with the archives as "archivist," said their contents will be included in a national bibliographic index for use by scholars and students of Chicano culture and theater. The library also plans to publish a printed guide to the collection.

Boise and Andres V. Gutierrez, the company's spokesman, announced...
UCSD Fellowship Program Begins Sixth Year

In September the Visiting Research Fellowship Program at UCSD's Center for U.S. Mexican Studies began its sixth year. It is the arrival of the 1984-85 Fellows that will represent six different disciplines and 13 institutions in Mexico and the U.S. Fellows are selected on the basis of a research project, and will form part of the faculty for the Center's Summer Institute on Mexico and the United States, a week intensive course on political and economic developments in Mexico and their implications for the United States.

The first Summer Institute will be held in June-July 1986.

The U.S.-Mexican research program has addressed virtually every aspect of contemporary Mexico (economy, political and legal systems, social structure) as well as Mexican history and aspects of the U.S. economy and U.S. public policies that affect Mexico. Some Visiting Fellows conduct comparative studies that include not only Mexico, such as a recent study of financial crises in Latin America by economist David Felix and a study of economic integration and investment programs and affective to such projects by Visiting Fellows Rolando Cortera and Carlos Felix.

Among the Fellows for 1985-86 is Bill Buzenzer, serving Latin American affairs correspondent for National Public Radio, who recently spent three months living in Mexico investigating the aftermath of the 1985 earthquake in U.S. and Mexican governments (including the two cabinet-level officials), the Visiting Fellows are expected to represent a broad range of academic disciplines, career experiences, and nationalities.

In addition to academics, participants in the program have included persons with extensive experience in the private sector, including Mexico and the U.S. governments (including the two cabinet-level officials), and the Visiting Fellows are expected to represent a broad range of academic disciplines, career experiences, and nationalities.

The July elections were analyzed in depth at a three-day research workshop organized by the Center. The Center's faculty and visiting fellows gave lectures and participated in conferences at other campuses during their stay at the Center. It is expected that each research workshop will result in a significant publication. In addition, the UCSD Center publishes individually-authored research reports and monographs by its Visiting Fellows.

The population of Visiting Fellows at the UCSD Center has been a mixture of senior scholars and non-academic experts, younger postdoctoral scholars, and advanced graduate students who write their doctoral dissertations during their stay at UCSD. Ph.D. candidates at any institution who have passed their comprehensive examinations and will have completed their fieldwork or other basic data collection prior to arrival are eligible to apply for a fellowship.

Each Fellow is expected to spend between 3 and 12 months in continuous residence at the Center. Fellowships are made available each year, space permitting, to several persons who have independent funding for the non-academic or research grants to support them during their residence at the Center. The deadline for applications for fellowships to be held during the year beginning September 1, 1986 has been extended to January 1, 1986. Application forms should be requested from the Center (address: Ms. Graciela Pitero, Fellowships, UCSD, Center for U.S. Mexican Studies, D-140, UCSD, La Jolla, CA 92093) in June; 1986. Applications forms should be received by the Center at the date of application.

The Center has just published a brochure on the Visiting Fellowship Program that contains biographical data and research topics for all of the 100 Fellows selected between 1985-86.

Copies can be requested at the above address.

The Center's current group of research fellows includes the following newly appointed Visiting Fellows:


Angel Aceves Saucedo, economist. Member, Mexican Senate (representing the state of Puebla). Director, Instituto de Estudios Politicos, Economios y Sociales, Partido Revolucionario Institucional (PRI). Research on Mexican economic development options in the 1980s.


Helena Zelaj Cisneros, agricultural economist. Centro de Estudios del Desarrollo Rural, Colegio de Postgrados, Universidad de Mexico. Research on social and economic aspects of "Plan Puebla" agricultural program, and on technology evaluation that might be used by peasant groups.

Fernando Estrada Samano, political scientist. Instituto Tecnologico Autonomo de Mexico. Research on the changing role of opposition parties in Mexico and implications of such change for political stability.


Alton Knight, historian. University of British Columbia. Research on political and social reforms of the Cardenas administration, 1934-1940.

Sylvia Maxfield, political scientist. Ph.D candidate, Harvard University. Research on the shifting balance of power between political actors in Mexico and the effect of Mexico economy and political system.

Jos e Rosenthal-Urey, economic anthropologist, Center for U.S.-Mexican Studies, UCSD. Research on the cultural, economic, and political consequences of the United States immigration policies, the United States, immigrant settlement and adaptation processes, and attitudes to Mexican culture.

Gabriel Szekely, political scientist. Colegio de Mexico. Research on oil and Mexico relations with the industrialized countries.

Laurence Whitehead, political economist. Nuffield College, Oxford University. Research on economic stabilization programs and political change in Mexico and other Latin American countries.

Major Photographic Retrospective at UCLA

Photographic and graphic arts exhibitions depicting the period surrounding the 1910 Mexican Revolution will appear at UCLA’s Frederick S. Wight Art Gallery this fall. The exhibits include presentations of a major collection of the photographs of Agustín Victor Casasola, illustrations by José Guadalupe Posada, and wood and linoleum block prints from the Workshop for Popular Graphic Art and from revolutionary Cuba.

The World of Agustín Victor Casasola: Mexico 1900-1938, provides a vivid chronicle of Mexican society, culture, fashion, industrialization, and the elite and common human elements that formed the national fabric of his time. What Matthew Brady was to the American Civil War, Agustín Casasola was to the Mexican Revolution. His memorable photographs of Zapata and Villa appear as often as Brady’s studies of Lincoln in books of American history.

In 1903 Casasola founded the Mexican Association of Journalists; in 1911, the first Society of Press Photographers; and in 1913, the first Agency of Photographic Information. While he used photojournalism to document the events of the day to a largely illiterate national population, his influence on other graphic artists was significant and has survived in their work. José Posada, Diego Rivera, and José Clemente Orozco all exhibit their own interpretations of Casasola’s confrontation with the images of his country.

In addition to his own photographic work, Casasola began an extensive archive of the photographs of other artists, many unknown outside of what is now the Archive Casasola. The collection provided stimulation and resources for many artists of the current generation. The Archive’s influence on the modern painter Sigüeras can been seen, for example, in his massive mural, "From Portraits Dictatorship to the Revolution" at the National History Museum in Mexico City’s Chapultepec Castle. The further influence of the Archive is seen in many Chicano painters, muralists, poster artists and photographers throughout the United States.

The exhibition of 116 photographs is the result of the combined efforts of the Fonda del Sol Visual Art and Media Center in Washington, D.C., the Archive Casasola, the National Institute of Anthropology and History, Mexico, the Mexican Embassy, and numerous other organizations which promote the visual arts.

From its American debut at the Fonda del Sol in November, 1964, the exhibit has traveled to New York and San Antonio and will appear at the Wight Gallery from Nov. 19 through Dec. 29, 1985. The preview opening on Nov. 16, featured a reception attended by representatives of both the U.S. and Mexican governments. The Nov. 17 public preview will include a special theater presentation sponsored by the Mexican Arts Series and the UCLA College of Fine Arts in celebration of the College’s 25th anniversary.

The exhibit is documented by a 62-page catalog in English and Spanish, with 80 photographs reproduced from the exhibit. The articles in the catalog deal with the relationships between Casasola as a photojournalist and other artists in Mexico, and the role of his work in the development of particular artistic traditions in Mexico and the United States.

The catalog was made possible by a special grant from the Ford Motor Company Fund and is available for $15.00 from the Wight Gallery Book Store (213) 825-7481.

Appearing concurrently at Wight is another visually stimulating graphic exhibit, "20th-Century Social Commentary from Mexico and the Caribbean: Three Graphic Arts Exhibitions". Part one is "Conquistadors, Saints and Skeletons: The Graphic Work of José Guadalupe Posada". Posada is best known for his calaveras, or skeleton figures that were frequently used as the illustrations on the broadsides (flyers) which contained the words of corridos, the popular Mexican folk ballads.

The 50 pieces in the exhibition, which include several items from the collection of UCLA Professor Stanley N. Noble, are examples of the style and form of the information communicated to the Mexican audience.

Posada’s depictions of nationalistic themes directly influenced the artists whose work appears in the second portion of the exhibition, "TPG: Prints for the Mexican People". The artists of this graphics collection, El Taller de Gráfica Popular (Workshop for Popular Graphic Art, or TGP) were political activists, committed to leftist reforms during the tumultuous period after the Mexican Revolution. Using mainly wood and linoleum block print methods, the TGP mass-produced pamphlets, posters, broadsides, handbills, and illustrated books in a realistic, easily understandable manner.

The third portion of the exhibition, "Three Woodcut Murals from Revolutionary Cuba, 1960" is the first North American showing of these woodcuts in more than 20 years. The prints were given to UCLA Professor Maurice Zeitlin by Ernesto "Che" Guevara. The cedar blocks from which they were created have been destroyed and these are the only known copies in the United States.

This six-week exhibition will present a rare opportunity to view some of the most outstanding visual arts from Mexico and Cuba. For additional information or to arrange for group guided tours call the UCLA Art Council Office at (213) 825-3256.

Below—TPG woodcut of Posada

"La Soldadera" Below—Díaz Family

"General Páez," 1914

All photos courtesy Wight Art Gallery
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- Rehugio J. Rochin, México's Agriculture in Crisis: A Study of its Northern States
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While iconography is generally the objective of studies of Mexican manuscript paintings, the two review books offer additional data for a less artistic and more historical study—a study of publishing in the fullest sense of the word. As much as these two volumes are valuable works for the study of Aztec iconography, they are equally important, distinctive markers in the history of codex research and its publication. They also present information necessary for an understanding of the relations between early American and Mexican anthropology.

Part of the rich cultural tradition of Mesoamerica was an elaborate system of representational art, but the Christian zeal of the early conquistadors led many of them to embark on a campaign of wholesale destruction of this indigenous literature, which they considered both unintelligible and idolatrous. The very few manuscripts which escaped this fate were carried back to Europe where they remained largely forgotten or obscure until the interest in America rescued them several centuries later. None of these documents, however, is inestimable from the Valley of Mexico. Thus, the conquest brought to an end one phase of Aztec record keeping and precluded our ability to examine the civilization from original documentation.

Another early, opposing school of thought sought to preserve those writings for didactic purposes. A group of missionizing priests, seeking to better understand their ideological competencies, and with a greater interest in conversion than eradication, commissioned new manuscripts which detailed the rites, practices, and theology of Aztec civilization. The resulting manuscripts are the only existing documentation of costumes, calendrics, and ideological features of a civilization that rapidly became an amalgam of indigenous and European religious systems.

With these manuscripts began a second phase in the publishing history of native literature from the Central Valley of Mexico, which, Elizabeth Hill Boone points out, "is the only major artistic tradition to survive the conquest because there was such a valuable resource for the new administration."

These pictorial codices, often accompanied with words in Spanish and Nahua, were exchanged among interessated friars, occasionally copied in whole or part, and further circulated, often becoming lost in the archives of wealthy European collectors.

This period of manuscript publishing provides the context for Boone's pain-staking examination of the chronology and interrelationships of a set of codices and historical documents known as the Magliabechiano Group. Boone's interest in Aztec sculpture while a graduate student led her to investigate the Group and the codex from which the Group is named, published by Zelia Nuttall in 1903.

The Magliabechiano Codex itself was executed in the mid-sixteenth century and rediscovered in Italy by Nuttall in 1890 in the library of Antonio de Marco Magliabechi. Nuttall suspected that the Codex was a copy from an earlier work. Boone reconstructs this early prototype through detailed textual criticism and content and physical property analyses of each of the related documents and finally adds to the Group the lost "Libro de Figuras," which she identifies as the intermediate pictorial work known to exist only through bibliographic references.

Chronologically the Magliabechiano MS is crucial because it is such an early (1525-1530) document from Central Mexico; informationally it is valuable because of its rich content and, in traditionally, it is noteworthy because it was the source for many later manuscripts. It served as the direct or indirect model for at least six sixteenth-century documents, an early set of published title-page decorations, and two eighteenth-century works; additional manuscripts were derived in turn from these.

The Codex Magliabechiano is the most widely known and used of these documents and is the most accurate existing copy of the original. Its value in providing insight for understanding Aztec religion, calendrics, and customs and as a trustworthy ethnohistorical source for preconquest Central Mexico is demonstrated through Boone's analyses. Her work establishes the Codex as an accurate reproduction of an older and more reliable document.

It is tempting to suggest that Boone finished the work that Nuttall began but Boone argues instead that "Nuttall actually had nearly all of the information and understood the connections among the
Muralism (Continued from page 1.)

It was through the decision process of selecting writers to include in the book which include as part of the locally valid history that the real concerns of people were incorporated into local history through local eyes is often at odds with presentations of it from other sources. It is not true in all cases, but we do tend to give more weight to our informants than to the media.

The widely noted mural includes images of Medusa-like freeways encircling and dividing ethnic communities; "Rosie the Riveter" of World War II transformed into the suburban stationwagon driver and housewife; and the multi-ethnic background of the region merging and separating as political, economic, and social events alter the physical and social geography. Because the mural is the work of many artists and still intended to be a single flowing story, a strong commitment to the general design governed its artistic execution. Back notes that, "translating the work of many individuals from relatively small line drawings to 20 by 30 foot painted walls while maintaining continuous group form and style required a constant awareness of the whole plan. The fact that work was interrupted for months at a time forced us to make detailed notes and photographic records of all stages of planning." One consequence of these efforts between the traveling exhibit of the "Great Wall project." The display includes working drawings, watercolors, documentary photographs, a video tape of various phases of the project, and paintings called "collaborations" which model individual mural panels.

The exhibit also documents the mural process -- "the interaction of the groups of people that actually did the painting." Our workshops each year represented nearly every ethnic group of the neighborhoods in the area. We had to attempt to unify the interests and biases of these people into a genuine concern about what the project was trying to do. This for me was one of the most interesting and challenging parts of the whole project.

For additional information on the "Great Wall" exhibit or the other mural exhibits contact SPARC, 665 Venice Blvd., Venice CA 90291.
Appointments

UC Santa Barbara has announced two new faculty appointments whose research interests and background are in the arts. Yolanda Broyles joins the faculties of Chicano Studies and Germanic, Slavic, and Oriental Languages. Dr. Broyles has published "The Germanic Influence on Latin American Literature and the Reception of Jorge Borges and Pablo Neruda" (Hentzschel and Winter, 1981). She also has published articles regarding Chicano Teatro and is completing a book on El Teatro Campesino as well as an oral history of El Teatro. She will teach courses on Theater, Chicano Folklore, and Chicano Cultural Traditions. Ramon Favela has published "Diego Rivera: The Cubist Years," an exhibition catalog for the Phoenix Art Museum and the Instituto Nacional de Bellas Artes, as well as several articles dealing with Mexican art history. He will teach courses in Chicano art history and continue work preparing his dissertation on Diego Rivera for publication.

Wayne Cornelius, Director of UC San Diego's Center for U.S.-Mexican Studies, is on sabatical during 1985-86, and will be in residence at Stanford University. He is completing a book on Mexican immigration to the United States and the role of Mexican labor in the U.S. economy, summarizing the findings of four major field studies which he has conducted during the last ten years in Mexico, California, and Illinois. During his absence from UCSD, the Center is being administered by Donald Wyman (Acting Director) and Laurence Whitehead (Acting Program Director and Visiting Research Fellow from Oxford University). Cornelius, the Gildred Professor of U.S.-Mexico Relations at UCSD, testified recently before the U.S. Senate Foreign Relations Committee concerning the Mexican economic crisis and its impact on the U.S. economy.

Eloy Rodriguez has been appointed the Academic Director of the Mexican Chicano Studies Program at UC Irvine. Professor in the Department of Ecology and Evolutionary Biology, Rodriguez will be responsible for curriculum and courses for the Program. UC Irvine has also announced the appointment of Ricardo Miledi as Distinguished Professor in the Department of Psychology. Miledi will head the Laboratory of Cellular and Molecular Neurobiology to continue his research into the transmission of signals between the nervous system and the brain from a molecular biological approach. Miledi comes to UC Irvine from the Laboratory of Molecular Medicine at the Rockefeller University where he held the Fourtoren Research Professorship of the Royal Society. He was initially educated in his native Chihuahua, Mexico and at the Medical School at UNAM.

Bancroft Library Study Awards

For the academic year 1985-1986, three fellowships are open to graduate students on all University of California campuses who are (1) engaged in research on a subject whose source materials are available in The Bancroft Library, and (2) beyond the first year of graduate study. The holders of the fellowships will conduct their research in The Bancroft Library on the Berkeley campus during the tenure of the fellowship, and must therefore during this period be registered at Berkeley or on their home campus under the inter-campus exchange program.

The applicant must point out how the research project will be aided by The Bancroft Library's collections of manuscripts and printed materials on California, western North America, Mexico, and Central America, as well as on literature and history, and the history of science and technology.

Application forms may be obtained from the Committee on Fellowships and Graduate Scholarships, 1 California Hall, University of California, Berkeley 94720. Completed forms must be postmarked by April 1, 1986. Together with the statement of purpose, official transcripts or grade reports of all college and graduate school work, and letters of recommendation from instructors in support of the application.

Funding Opportunities

UC MEXUS Announces New Grants Competition

The Executive Committee of UC MEXUS has announced the opening of the 1986 Development Grants Competition. The program will sponsor development and pre-proposals for projects conducted by University of California personnel in the areas of Mexican studies, U.S.-Mexico relations, Chicano studies, and physical, biological or health sciences related to Mexico. Projects funded are expected to lead to the development of major proposals to extramural agencies for support for research, conferences, faculty and student exchanges, institutional development, and public education activities. Especially encouraged are proposals for projects, which significantly involve faculty researchers at two or more UC campuses; are interdisciplinary and/or involve scholars at at least one institution, and involve UC students in research activities in ways that will maximize the training potential of these activities. Grants of up to $8,000 will be provided for a one-year period commencing in the spring of 1986. The deadline for receipt of proposals is January 31, 1986. For a copy of the announcement and the application form, contact your campus representative to the UC MEXUS Executive Committee (listed on the back page), the individual campus Contracts and Grants Office, or the Universitywide Headquarters at the Riverside campus (714) 757-3519.

COLUMBIA QUINCENTENARY

The National Endowment for the Humanities will award up to $20,000 in special research awards, $5,000 to $10,000 each, to projects that are judged to be of "high scholarly merit" and that would be affected by the 500th anniversary of the discovery of the New World. Eligible projects include those that generate scholarly information about the impact of the event on all parts of the humanities; that extend our understanding of the discovery in the context of other developments in the humanistic disciplines; or that both periods and extend our understanding of the discovery in the context of other developments in the humanistic disciplines. Further information about NEH and the Columbia Quincentenary can be obtained by writing to NEH at (202) 606-8000 or visiting their web site at http://www.neh.gov/Quincent.

Tinker Postdoctoral Fellowship Program

Applications for the 1986 Tinker Fellowship must be received no later than February 16, 1985. These annual postdoctoral awards are intended to meet the needs of scholars and researchers who have completed their doctoral studies no less than three years, but no more than ten years prior to the time of application. The principal objective of the Fellowship is to foster intellectual growth by encouraging faculty research in Latin American and Iberian Studies which will have significant theoretical implications within or between disciplines or for public policy.

For application instructions or additional information contact The Tinker Foundation, 645 Madison Ave., New York, NY 10022. (212) 421-8656

University President's Fellowship

The University of California is accepting applications for a second year of the President's Fellowship Program. The program is designed to provide opportunities for women and ethnic minorities pursuing careers in disciplines in which they are underrepresented. Although preference will be given to applicants in business, engineering, computer sciences, mathematics and the physical and life sciences, applications also will be considered from other disciplines.

Stipends will range from $2,000 to $28,000, with money also available for summer study expenses. More information is available at the University of California, Office of the President, University Hall, Room 359, Berkeley, CA 94720. (415) 643-6387.

For further information about NEH and the Columbia Quincentenary and for application guidelines contact the Public Affairs Office, National Endowment for the Humanities, Old Post Office, Room 409, 1700 Pennsylvania Ave., N.W., Washington, D.C. 20506. (202) 786-0438
New Publications


This is actually two books in one. One is the bibliography itself. It is arranged by detailed subject. On the average, each of the approximately 2500 citations has been assigned four distinct subject headings. Each citation is repeated in its entirety under each heading. Supplemen-
ting the main subject section are separate author, artist, and title indexes.

The second "book" within this volume is a 120-page introduction/description of the social bibliography. The introduction actually comprises a theoretical essay in which the authors present their definition, organizational frameworks, and chronology for any discussion of Chicano art. The essay also presents a schema from which the socio-historical context of the development of the themes of what is now called Chicano art may be examined.

In the process of analyzing the influences of political, social, and economic trends on the Mexican/Chicano population in the United States, the authors have "uncovered" the work of little known artists, greatly expanding the scope of the bibliography.

Given the wealth of background information on the Chicano artist population throughout the United States, its analysis of conditions affecting their artistic interpretations, and its organization of the artistic forms, Arte Chicano should become a standard work in the field.


Mexico and the U.S.: Studies in Economic Interaction. Edited by Peggy B. Musgrave. (Westview Press, 1985, Pp. 275. paper $33.50) A collection of papers that explores the issues of economic interdependence between Mexico and the U.S., including problems of capital flow and foreign dependence, the role of trade, the impact of economic policies and macro policies on Mexico's economic development, and labor migration.


Archaeology of West and Northwest Mesoamerica. Edited by Michael S. Foster and Phil C. Weigand. (Westview Press, 1985, Pp. 325, paper $30.00) A volume of original essays containing the most recent archaeological and ethnohistorical studies of the indigenous cultures of the west and northwest of Mexico.

Los Recursos Biológicos de México. By Arturo Gómez-Pompa. (Editorial Aham-bra Mexicana, 1985, Pp. 122, paper, in Spanish). This book briefly outlines the biotic resources of each of the climatic zones in Mexico and in general the relation of these resources to the human population. It is, moreover, a statement of the philosophy of biological conserva-
tion which has guided the investigations of the National Research Institute of Biotic Resource Investigations (INIREB) in Xalapa, Veracruz.

The Women of Mexico City, 1790-1853. By Blandine Campbell. (University Press, 1985, Pp. 384, cloth $32.95) Drawing on laws and legal commentaries, censuses, notarial records, ecclesiastical divorce cases, and popu-
lar writings of the day, this study ex-
amines adult women's roles, spheres of activity and influence, and changes in their status in Mexico City. A wide range of questions concerning social stratification are addressed through the analysis of women's changing rights and partic-
ipation in economic and political movements.

Mexico's Energy Resources. Edited by Miguel S. Wionczek and Ragiwa El Mallakh. (Westview Press, 1985, Pp. 176, paper $24.00) Ten essays devoted to examining Mexico's energy planning during the 1970s and possible strategies for the long-term as determined by available resources. The conclusions of energy diversification are further ex-
amined as parts of the global supply and its impact on trade relationships with the U.S.

Origins of Church Wealth in Mexico. By John Frederick Sch lawer. (University of New Mexico Press, 1985, Pp. 241, cloth $22.50) Analyzes the major sources of income, how they were dis-
tributed and utilized, and the success or failure of each, in order to determine the foundations from which the church grew in Mexico. Concentrates on the initial period of development, 1523-1600, and relates diverse features of politics and the colonial economy to the emergence of the church as an unyielded institution of power and influence.

The Center for Inter-American and Border Studies of the University of Texas at El Paso (UTEP) has issued Nos. 22 and 23 in its "Border Issues and Public Policy" research papers series. These numbers, "Export Pro-
cessing, Women's Work, and the Employment Problem in Developing Countries: The Case of the Maquila-
dora Program in Northern Mexico" by Susan B. Tiano, and "Hispanic Leader-
ship and the Immigration Issue," by Roberto E. Villarreal, are available from the Center at $4.00 each.

In addition to the above papers the Center publishes a "Border Perspectives" series, which focuses on the binational character of the borderlands as inter-
preted by scholars in the humanities, social sciences, and other disciplines. Essays on "Latin American Topics" are also published in research-paper format. Lengthy manuscripts are also published as "Monographs" or "Special Reports.

Authors are invited to submit manus-
cripts for publication consideration.

To order these publications, or to re-
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Kiliwa Dictionary. By Mauricio J. Mixco. (University of Utah Press, 1985, Anthropological Papers No. 109, Pp. 382, paper $25.00) The second in a three volume set dealing with the Kiliwa language, a branch of the Yuman language family spoken only by a few people in the Municipio of Ensenada, Baja California Norte, the dictionary provides phonological rules augmented by grammatical information not usually found in formal grammars or texts.

Hispanics in the U.S. Economy. Edited by George J. Borjas and Marta Tienda. (Academic Press, 1985, Pp.374, cloth ($29.50) A volume of socioeconomic studies originally presented at a Hispanic Labor Conference in 1982. Intended to assist the formulation of public policy, the analytical articles include such topics as: labor supply; school enrollment and performance; occupational positions of women; and labor market studies.

Power and Politics in a Chicano Barrio. By Benjamin Marquez. (University Press of America, 1985, Pp. 264, cloth $24.75, paper $13.25) Examines the development of political movements in South El Paso from 1960 to 1980. The focus of the study is the political movements centered around the issue of housing, the public policy involved, the details of changes in barrio organizations in response to these movements, and the role of such organizations in the political ordering of the community.

The Folklore of Spain in the American Southwest. By Aurelio M. Espinosa, edited by J. Manuel Espinosa. (University of Oklahoma Press, 1985, Pp. 336, cloth $24.95) Presents the Spanish folk literature of northern New Mexico and southern Colorado and its influence among the Pueblo Indians early in this century. The editor, son of the original author and a respected folklore scholar in his own right, provides biographic detail about his father and analyzes his fieldwork techniques, research methods, and theories.

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