

HORIZONS



UNIVERSITY OF  
NOTRE DAME

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Cover photograph:  
*Waiting to Cross: Cañón Zapata*  
(gelatin silver print) by Alan Pogue, 1986

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Right:  
*The Economy of Class and Culture*  
(serigraph) by Juan Sánchez, 2007,  
commissioned for the second IUPLR Siglo  
XXI conference, held in Austin, Texas

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**Horizons** is a news publication of the Institute for Latino Studies written by Evelyn Boria-Rivera, Andrew Deliyannides, and Caroline Domingo; art direction by Zoë Samora. Design by Jane A. Norton and José Jorge Silva, Creative Solutions.

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*Art*

**Art can capture  
attention, provide  
historical context,  
and create a  
pathway to dialogue  
and understanding.**

Welcome to the 2007 issue of *Horizons* in which we turn our attention to the aesthetic and academic value of the visual arts. This pursuit is close to my own heart but, more importantly, central to the field of Latino studies.

One of the first things most people notice when they visit the Institute's offices in both South Bend and Washington DC is the prominent display of artwork—not only in the Galería América, the art gallery leading to the main entrance of the home office, but paintings, photographs, lithographs, drawings, sculptures, ethnographic objects, and tapestries throughout the offices, meeting spaces, and lobbies of the Institute. Their purpose is not merely decorative.

As you will see on the pages that follow, at the Institute art is integrated into undergraduate research, scholarly conferences, community service projects, and other endeavors. The ability of art to engage an audience in a variety of ways and on multiple levels serves a vital function in the Institute's mission. Art can capture attention, provide historical context, and create a pathway to dialogue and understanding. Art entices and sometimes compels its viewers to see other viewpoints, to think differently, to challenge presuppositions and change perceptions. It is another way of educating. It is another language, a way of telling stories that transcends national and linguistic borders.

The visual arts are a thriving and dynamic aspect of how Latinos and Latinas reflect and respond to their experience as they move to and throughout the United States. At the most basic level, the purpose of the Institute is to research and convey the Latino experience to a broader audience, both locally and nationally. We proceed under the conviction that the story of the American people cannot be told without adding the voices of Latinos to the national discourse and adding the visions of Latinos to a broader mosaic.

In this issue of *Horizons* you will see how we carry out this mission in our local educational endeavors within the Notre Dame/Saint Mary's community, our outreach to the general public, and our fruitful partnerships with the Snite Museum on Notre Dame's campus and the Crossroads Gallery in downtown South Bend. We host and cosponsor art-informed conferences, help to create traveling exhibitions, and conduct recovery and archival projects. On the national stage, IUPUI has partnered with the Smithsonian Institution on a variety of programs including the Latino Museum Studies Program, an annual training program for graduate students and young curators that focuses on the representation and interpretation of Latinos in museums across the nation. Additionally, the Institute continues to be involved with colleagues at the Museum of Fine Arts of Houston in a hemisphere-wide effort through our MidLAD project, featured in this issue.

Join us on our journey through this exciting landscape of artwork by and about Latinos.

A handwritten signature in blue ink that reads "Hilbert Cardenas".



# “Hacer de tripas

## EXHIBITION ON MIGRATION AT THE SNITE

The multimedia exhibition *Caras vemos, corazones no sabemos* (*Faces seen, hearts unknown*): The Human Landscape of Mexican Migration opened to much public acclaim at the Snite Museum of Art at the University of Notre Dame in September 2006, offering its Midwestern audience the opportunity to engage with art inspired by the Mexican and Central American migratory experience. A collaborative venture of the Institute and the Snite Museum, this unique exhibition was generously supported by The Rockefeller Foundation and the Humana Foundation Endowment for the Arts and will begin traveling in the spring of 2008 when it opens at the Alameda National Center for Latino Arts and Culture in San Antonio.

The bilingual exhibition, which includes sculpture, painting, interactive installations, and other supporting visual materials such as first editions of pioneering texts on Mexican migration, photographs, and a series of ex-votos, puts a human face on migration, allowing visitors to experience Latin American journeys to the United States from the perspective of the migrant.

*Undocumented* (serigraph) by Malaquias Montoya, 1981

# corazón”

## “To pluck up one’s courage”

Drawing on multimedia sources, such as Radio Bilingüe, a bilingual radio station that features indigenous voices and music from both Mexico and the United States, Caras vemos includes recordings of oral histories and testimonies that emphasize the ways in which migration contributes to a collective cultural experience of Latinos and Latinas in the United States.

The works featured in the exhibition come from the private collection of Institute Director Gilberto Cárdenas, who has promised to donate pieces featured in this exhibition to the Snite.

*continued on page 4*

Three Wheel (gelatin silver print) by Alan Pogue, undated



### EXCERPTS FROM THE GUEST BOOK

I found here art and humanity and images that I want to respond to but I don't know how. Now what?

Estoy muy feliz de que exista este tipo de exposición, ya que para los latinos que venimos a este país no es fácil, pero sabemos que podemos y que tenemos derecho a todo lo que nos han querido robar, pero no nos pueden robar la dignidad.

I came here skeptical and content, but left bewildered.

There is a pain in my gut. Is that how the Mexican culture thinks of us? The display has changed my views on life and culture, so thank you!

All this reminds me of my dad's stories of crossing the border.

As ND students we should all be required to see the exhibit to educate ourselves on this contemporary reality.

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The curator of the exhibition, Amelia Malagamba-Ansótegui, is an Institute Fellow and assistant professor and Southwest Borderlands scholar at the Katherine K. Herberger College of Fine Arts at Arizona State University. Having long assisted Cárdenas in the development of his collection and as a fronteriza herself, Malagamba-Ansótegui was particularly suited to choosing pieces that would stimulate informed discussion about migration from Mexico and Central America and result in a better understanding of its impact on individual human beings and communities.

Malagamba-Ansótegui edited and contributed to a fully illustrated catalogue of the exhibition, which features Malaquías Montoya's *Undocumented* on the cover and includes a foreword by Charles R. Loving (director, Snite Museum) and essays by Cárdenas, Miki García (executive director, Santa Barbara Contemporary Art Forum), Ramón Rivera-Servera (assistant professor of performance studies, Northwestern University), José Manuel Valenzuela Arce (professor, Department of Cultural Studies, El Colegio de la Frontera Norte, Tijuana, Mexico), and Tomás Ybarra-Frausto (independent scholar).



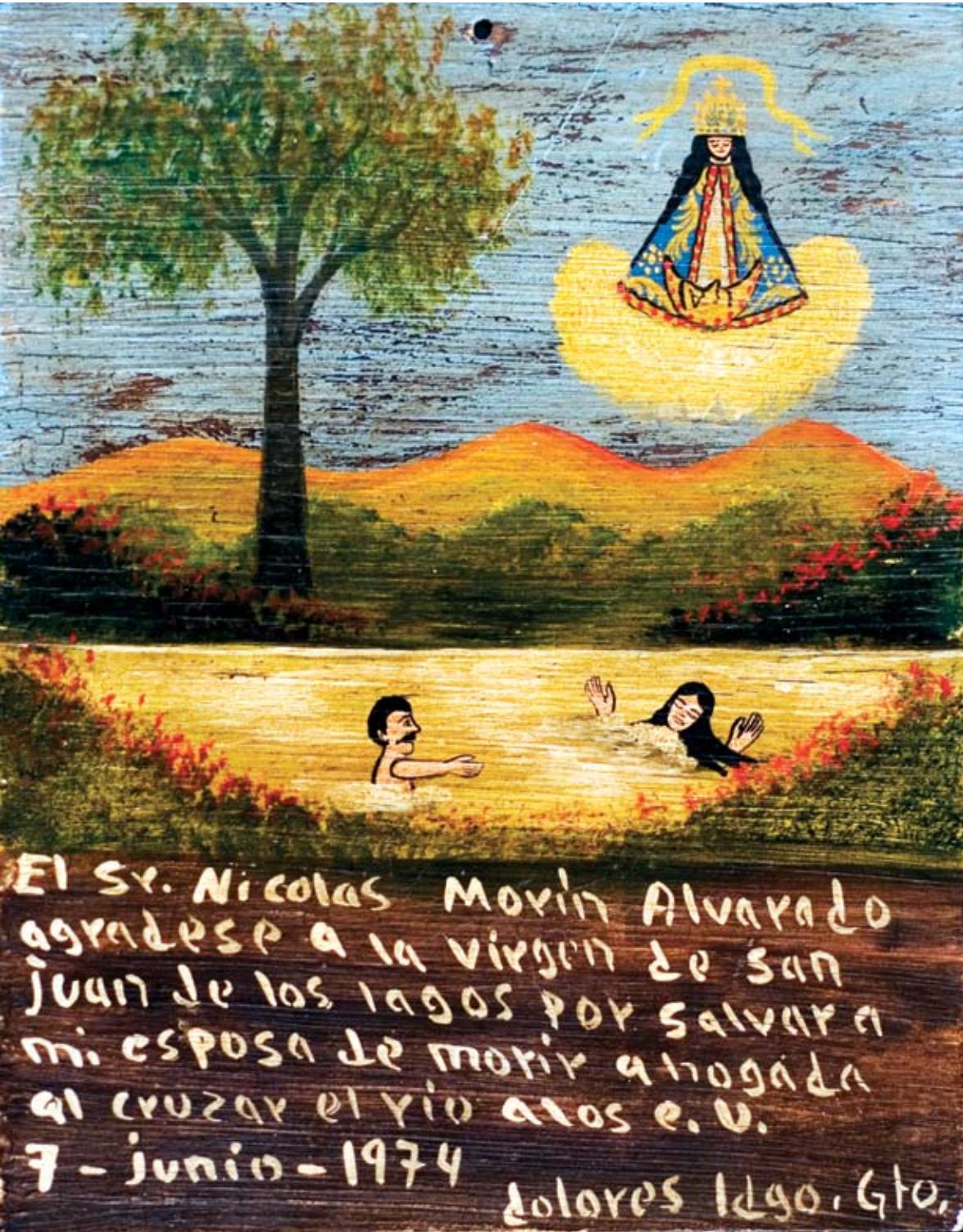
*Cholo Van with Popo and Ixta* (lithograph) by Luis Jiménez, 1997



Untitled (woodcut) by Juan Fuentes, 1999

Educational programs developed by the Institute and the Snite as part of their extensive outreach and instructive mission include exhibition-related resources for teachers. Middle and high school teachers were encouraged to schedule tours with their classes. Educators can consult the website for a general introduction, an effective PowerPoint demonstration, a gallery guide, and useful links to further websites. At Notre Dame the Center for Social Concerns (CSC) linked with the Snite to offer presentations by Notre Dame undergraduates who had participated in the CSC's Border Awareness Seminar, which traveled to the US-Mexican border for a week in the spring of 2006. The ND students visited area school classes planning to tour the exhibition and shared what they had learned about the plight of undocumented migrants from their trip to El Paso/Ciudad Juárez.

For a link to the exhibition website, which includes a virtual gallery, essays on the artists, links to migration activism, and resources for teachers, visit [www.carasvemos.org](http://www.carasvemos.org).



Left: *Ex-voto* (oil on tin)  
by Nicolas Morín Alvarado, 1974

Right: *Grandfather* (wood,  
paper, mixed media) by  
Esperanza Gama, 1996

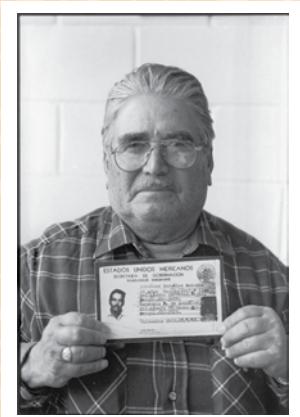
Below: *Otro Tres Corazones*  
(monotype) by Larry Yáñez,  
1993



**A**RT FROM GILBERTO CÁRDENAS'S PRIVATE COLLECTION, as well as that owned or commissioned by the Institute, can be found all over the Notre Dame campus, the South Bend community, and throughout the country as curators borrow works for exhibitions. The Cárdenas collection houses over 7,000 artifacts, including paintings, drawings, photographs, videos, retablos, and three-dimensional works, and reflects the development of artistic methods employed by Latino/a artists from the 1960s to the present.

A portion of the Cárdenas collection is held at the Jack S. Blanton Museum of Art at the University of Texas at Austin; about 60 pieces are on long-term loan to the Helen Kellogg Institute for International Studies at Notre Dame; and Cárdenas has donated from his collection to

the Snite Museum of Art on campus. These works, in combination with exhibitions from many well-known Latino artists and annual juried exhibitions, have sustained Galería América at the Institute's headquarters and the Crossroads Gallery in Notre Dame's South Bend Office of Community Relations. Cárdenas is currently working to strengthen the Institute's relationship with the Notre Dame Art Department and is developing an arts and culture board. Through these resources and partnerships, the Institute hopes to enhance its efforts to promote Latino studies.



Bracero—Antonio Gonzalez with 1965 Identification Card—El Paso (gelatin silver print) by Alan Pogue, 2005



Bicultural Table Setting (silkscreen) by Rolando Briseño, 1998

## Poetas y Pintores on the Move

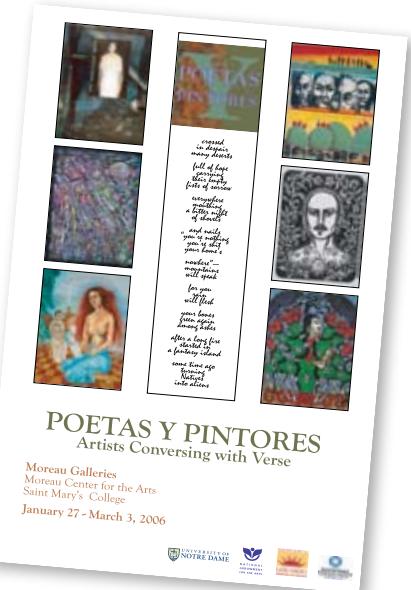
Poetas y Pintores: Artists Conversing with Verse has continued its journey around the United States, traveling in spring 2007 to Michigan City, Indiana's Lubeznik Center for the Arts, and then on to Albuquerque, New Mexico, for a summer-long exhibit at the National Hispanic Cultural Center.

The interdisciplinary, collaborative project was initiated by the Center for Women's InterCultural Leadership at Saint Mary's College and the Institute's Letras Latinas program, directed by Francisco Aragón, and is funded by the National Endowment for the Arts.

The exhibition presents the work of both established and emerging poets as inspiration for the creation of original artwork, allowing Latino/a artists to enter into dialogue with the work of Latino/a poets. The inaugural exhibition opened at the Moreau Art Galleries at Saint Mary's College in January of 2006 and went on to the Julia de Burgos Cultural Center in New York, the Self-Help Graphics and Art Gallery in Los Angeles, and the Centro Cultural de la Raza in San Diego before returning to the Midwest in 2007.

In the winter of 2007–08 Poetas y Pintores is slated to head to Logan, Utah, where it will be on display at Utah State University.

For more information on the exhibition visit [latinostudies.nd.edu/letras](http://latinostudies.nd.edu/letras).



POETAS Y PINTORES  
Artists Conversing with Verse

Moreau Galleries  
Moreau Center for the Arts  
Saint Mary's College  
January 27 - March 3, 2006





## Third Annual Notre Dame Forum on Immigration

Immigration was the topic of the third annual Notre Dame Forum, held on Monday, October 8, 2007, at the Joyce Center. Speakers included Roger Cardinal Mahony, the Archbishop of Los Angeles; US Senator Melquidas 'Mel' Martinez (R-Florida); and Janet Napolitano, Governor of Arizona. Ray Suarez Jr., senior correspondent for *The NewsHour with Jim Lehrer*, moderated.

Go to [forum.nd.edu](http://forum.nd.edu) for more information, news, commentaries, polls, photos, and blogs.

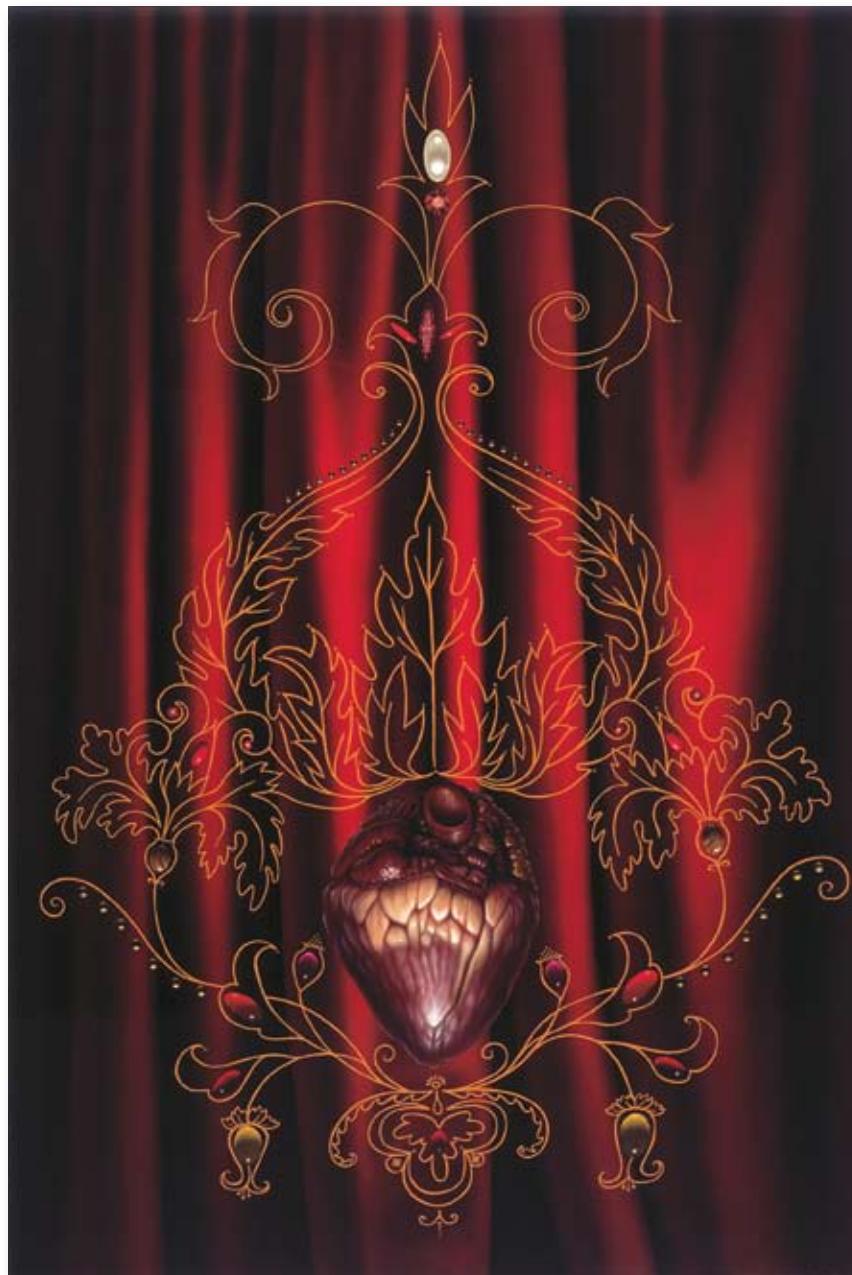


# GHOSTS (EXCERPT)

Poet: Orlando Menes

Artist: Maria Tomasula

One morning at the laundry, Señor Chang suggested a Cantonese exorcism to expel the ghost for eternity, and Abuela took home a bartered pagoda with tasseled lanterns, one porcelain Confucius, several spells scribbled on red paper. After placing the shrine under a breezy window, Abuela lit joss sticks and candles, laid the spells between cups of seawater. Burning ghost money – old lottery tickets – and puffing a cigar, she fanned the smoke into the temple, uttering three times, Scram sea dog, scram to your lair beneath the waves. Mamá tells that no one saw or heard Don Melitón again, yet the pagoda stayed por si las moscas until they moved to Regla, across the bay, where Abuelo got a job teaching night-school arithmetic. To this day Mamá remembers how, when putting her ear to the pagoda's door, she'd heard the surging sea, waves that roar into breakwater, gale's augury.



Maria Tomasula, recently appointed Michael P. Grace Associate Professor of Art in the Department of Art, Art History, and Design at the University of Notre Dame, contributed her 2005 painting *Meridian* to accompany "Ghosts," a prose poem by Orlando Menes, assistant professor of creative writing at Notre Dame.



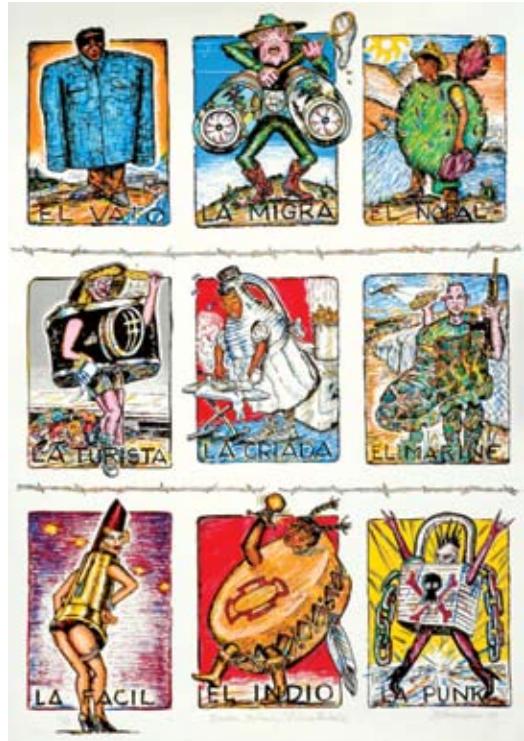
Patrick Lopez

# Art Completes the Equation

## FIRST LATINO STUDIES MAJOR GRADUATES

When Patrick Lopez came to Notre Dame the last thing on his mind was art, but his encounter with Latino art in a senior seminar has left a lasting impression on him. In May 2007 Lopez, a political science major with a minor in the Hesburgh Program in Public Service, became the first Notre Dame student to graduate with a supplementary major in Latino studies. To meet the requirements for the major, Lopez presented his senior project entitled "Latino Poster Art and Immigration Issues" at the Institute a few weeks prior to graduation.

It's a long way from his native San Antonio to South Bend, Indiana, but Notre Dame was a natural choice for Lopez. Not only had his father and uncles always rooted for the Notre Dame football team, but Lopez also saw Notre Dame as a good place to pursue a course of study in public policy and service, an interest inspired by his parents. His mother, Beverly, worked for the Texas Department of Health in an indigent health care program, and his father, Ernie, who was affiliated with the Midwest Council of La Raza, worked on housing development projects and with migrant populations in Illinois and Texas.



Lotería Fronteriza (silkscreen)  
by Victor Ochoa, 1987

When Lopez heard the announcement about the creation of the Institute's supplementary major in Latino studies, his first reaction was "I have to do that!" Already well along in his political science and public service studies, he wanted to take the opportunity to round out his undergraduate education. Lopez speaks highly of his experiences with history professor Marc Rodriguez, theology professor Father Virgilio Elizondo, and Institute Director Gil Cárdenas. It was Cárdenas's introductory course on "Latinos in the United States" that first alerted Lopez to the variety and vitality of Latino art.

Then, while his parents were at Notre Dame for a football weekend, Lopez visited the *Caras vemos* exhibition (see article pages 2–5). Already well aware of the hot debate over immigration in the United States, Lopez was struck by the exhibition's fresh and challenging presentation of the issue. "It was so powerful," he remembers, "how it got at the human aspect... These are real live people just trying to make a better life."

Lopez credits the exhibition with opening his eyes to the power of Latino art. "If I can be so profoundly affected by it, anyone can." His senior project demonstrates the integration Lopez sees between art and public policy issues. "Some things can't be articulated," he says, "You just need to see it. You need images to pull everything together. Art completes the equation."

Lopez hopes to teach in Notre Dame's Alliance for Catholic Education (ACE) program before attending law school in pursuit of a JD/MPP degree.

Left to right:  
Rebecca Rodriguez,  
Graham Ebetsch,  
and Jessica Madrid  
stand in front of the  
student art show  
poster featuring  
their work.



*Assimilate* (monoprint–photo transfer) by Graham Ebetsch, 2007

*Fetish 7* (monoprint) by Jessica Madrid, 2007



*Faith* (silkscreen with  
acrylic paint) by Rebecca Rodriguez, 2007

# Graduating Seniors Exhibit Work

This spring the Institute's Galería América featured artwork by graduating seniors Graham Ebetsch, Jessica Madrid, and Rebecca Rodriguez, all members of the class of 2007. The annual student exhibition features up-and-coming artists from within the Notre Dame community who are either of Latino heritage or whose art addresses aspects of Latino culture through various media.

Graham Ebetsch's prints on Mexican immigration depict what he considers to be the injustice and hypocrisy inherent in the dehumanization of the Mexican immigrant in the United States.

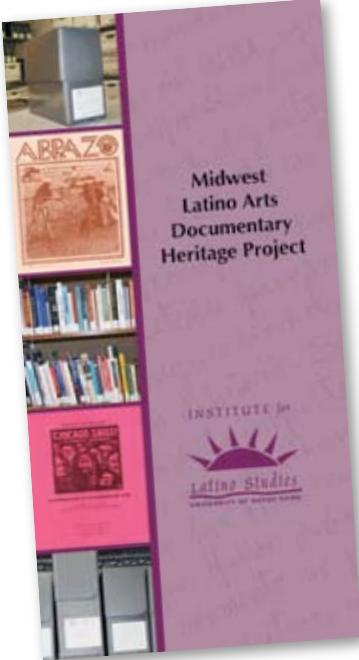
Jessica Madrid's printmaking focuses on Southwestern native cultures and often employs humor for stronger impact, while her paintings grapple with mindsets of contemporary popular US American culture.

Drawing inspiration from the Chicano movement, Rebecca Rodriguez uses the poster medium to address issues of social justice by challenging stereotypes and calling viewers of her work to action.

The exhibition ran throughout the summer from May through August, 2007. For more information on the Galería América and to view the virtual gallery of this exhibit, go to [latinostudies.nd.edu/galeria](http://latinostudies.nd.edu/galeria).

Sometimes it is  
not until a piece  
of history is lost  
that we begin  
to recognize its  
significance...

...and sometimes  
we get the chance to  
respond to history's  
wake-up call.



# *Saving the Heritage*



**L**atino and Latina artists' multifarious contributions to the American cultural legacy are now widely recognized among art historians and the art-loving public: the Puerto Rican Art Movement in New York; the *santeros* of New Mexico; the long traditions of politically urgent prints and posters in California and Texas—to name just a few examples. But Latino art in the Midwest? As people move so do their cultures, and Latinos have been traveling to the Midwest to work and in many cases to make their homes for a long time. It should come as no surprise, therefore, that Latino art in the Midwest has a rich and varied history spanning over 100 years. What is surprising is the general lack of knowledge about and scholarship devoted to it. It is a history yet to be written, and time is running out.

Very few collections of Midwest Latino arts primary sources exist in archival repositories, and two factors place such materials in danger of being lost forever: the aging of the pioneers of the Latino arts movement and the ephemeral nature of many of the nonprofit organizations to which they belonged.

"Historians build their foundations on pieces of paper," says Institute archivist Tracy Grimm, "artists' statements, catalogues, diaries, sketchbooks, letters, manifestos, photos, exhibition posters, grant files, and the like." According to Grimm, locating the primary sources is the first challenge, followed by preservation, and then the challenge of making the materials accessible to scholars, students, teachers, and the public. She points out: "An artist's hasty note to a friend or the minutes from a long-forgotten meeting might change the interpretation of an entire movement. But if those flimsy documents are left to disintegrate in a moldy basement, no one will ever know."

Funded by a generous grant from the Getty Foundation, the pioneering Midwest Latino

Arts Documentary Heritage Project will survey and increase access to primary source materials that document twentieth-century Latino arts in the Midwestern United States. Unique in its approach, the project team combines the subject expertise of art historians and an archivist to locate and survey the Latino art collectives, museums, galleries, cultural centers, and individuals, as well as the libraries and archives that are key to preserving this important heritage.

## LATINO ARTS AND CULTURE ORAL HISTORY PROJECT

Oral history interviews are a major component of the Institute for Latino Studies' effort to document and preserve the history of Latino arts and culture. These primary sources offer scholars and students opportunity for the advancement of knowledge and new understandings of American culture and society. More than sixty interviews have been recorded with Latino/a artists, writers, poets, and leaders from across the nation with a particular emphasis on the Midwestern United States. Audiovisual recordings and transcripts of the interviews will be made available on the Institute's website as their processing is completed.

Visit [latinostudies.nd.edu/history](http://latinostudies.nd.edu/history) or contact archivist Tracy Grimm via email at [tgrimm@nd.edu](mailto:tgrimm@nd.edu).

“...I tried to invent a language in this piece, where there was no key to it, and therefore it was a language in which mankind cannot use language to create wars.”

From an oral history with Mexican American artist Rubén Trejo

To that end, summit meetings and field surveys involving artists, arts leaders, librarians, and archivists have been conducted in Illinois, Indiana, and Michigan. As a result, not only were participants given information on various options for preservation of their materials but donations were made to the Institute's



*Lagrimas de los Railroad Spikes* (mixed media sculpture) by Rubén Trejo, 2000



Archivist Tracy Grimm (left) with artist Paul Sierra  
Above middle: Installation view of *Memoria* by Bibiana Suárez, work in progress

library, including materials and writings from the collective POLVO, artists Ana Cardona, Jesse Gonzalez, Nora Chapa Mendoza, and Bibiana Suárez, curator Edward Maldonado, and the National Museum of Mexican Art, as well as the papers of Rene Arceo and Paul Sierra.

One of the main objectives of the project is to facilitate access to these easily overlooked building blocks of history. To accomplish this goal several tools are being developed for artists, researchers, and librarians. Centralized

on the Institute's website, a Guide to Researching Latino Visual Arts will help researchers reach the various bibliographic resources needed to find and search archived collections. Also on the website is "MidLAD"—an interactive and searchable database that will solicit and store descriptions of private primary source collections as well as the collecting policies of libraries and archives throughout the Midwest.

This research database will also assist potential donors and libraries and

archives to make good matches, so that materials documenting the Latino arts heritage in the Midwest will be accessible for generations to come. In addition, the project team's three years of accumulated research on Latino arts in the Midwest is being compiled into a chronological survey and bibliography, in web and book form, to enhance librarians' and archivists' understanding of the importance and context of this emerging history.

For artists and arts organizations wanting to learn more about preserving and

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managing historic records, the project is conducting a series of educational workshops led by one of the archive field's most respected educators, Geoff Huth, who in addition to being the director of Government Records Services, New York State Archives, is also an artist himself and recently went through the difficult process of selecting a repository to which he would donate his papers.

According to research associate Olga Herrera, "Few subject areas of art history are as severely understudied and underdocumented as Latino arts in the Midwestern United States." Víctor Sorell, a leading Chicano art historian and consultant to the project, adds that "Through the work of this ground-breaking project, the fundamental tools of research—primary sources—will become accessible to a new generation of scholars who will make exciting discoveries and open new vistas to our understanding of American art history, cultural studies, and indeed world art history."

“ My cultural background, Cuban American, happens without my help. It wasn’t up to me; it was because of history... I paint for myself and think little about audiences. If they like the work, fine; if they don’t, too bad. So I don’t try to talk to them. Painting is a monologue.

From the papers of Cuban American artist Paul Sierra

# *Saving the Heritage*

For more information about the Institute's archive project "MidLAD" and the Archiving Guide, visit [www.midlad.org](http://www.midlad.org).

In my current body of work, which I have titled Domino/Dominoes, I discuss what I see as the process of cultural adaptation that Puerto Ricans experience. Because this matching of game pieces is inherent to the domino game, a favorite pastime in Puerto Rico, it came to mind as an interesting structure that would allow me to 'play-out' my analysis and redraw the fine line between acculturation and assimilation.

From the papers of Puerto Rican artist Bibiana Suárez

The Institute's efforts in the Midwest will also contribute to the Documents of 20th-Century Latin American and Latino Art, a multiyear project dedicated to the recovery and publication of primary source materials related to Latin American and Latino art in which the Institute and the Inter-University Program for Latino Research (IUPLR) are engaged in partnership with the Museum of Fine Arts, Houston.

## POGUE DOCUMENTS EVERYDAY LATINO EXPERIENCES

Ian Pogue, whose image of immigrants attempting a nocturnal border crossing is featured on the cover of this issue, is a long-time friend and Visiting Fellow of the Institute. He is known for his photographs of migrant agricultural workers, strikers, protesters, artists, and performers, of which the recent book *Witness for Justice: The Documentary Photographs of Alan Pogue* (University of Texas Press, 2007) offers a comprehensive visual survey. On behalf of the Institute's archives Pogue travels annually to the Midwest for photo documentation of the Chicago-area Latino community. This growing body of work commissioned by the Institute provides a valuable visual record of the everyday experience of Latinos in Chicago, which will aid understanding and scholarship both now and in years to come.



Peace Mural painted in 1968 by Mario Castillo with high school students under the auspices of the Halsted Urban Progress Center. Castillo painted it as a protest against the Vietnam War and in support of his friends who were brutalized during marches in Grant Park.

## LATINO ARTS HERITAGE IN THE MIDWEST

### DID YOU KNOW?



- Artists from Argentina, Brazil, Cuba, Mexico, and Peru exhibited a total of 446 artworks in the Palace of Fine Arts during the St. Louis Exposition of 1904.
- Since 1904 there have been over 550 exhibitions of Latin American and Latino art in the Midwest.
- Mexican photographer Manuel Álvarez Bravo taught photography at Hull House in Chicago in 1936.
- Artists Edward Chávez and Carlos López painted murals in Nebraska and Michigan in the 1930s under the auspices of the Public Works of Art Project (PWAP).
- Architect Adrian Lozano is credited with having executed the first Latino mural in Chicago at Hull House in 1940. In the late 1960s Chicago became the home of the Latino muralist movement.

# *Art* COMPLEMENTS SCHOLARSHIP

## **Exhibitions Accompany Institute/IUPLR Conferences**

Whether by lending or commissioning artwork for academic conferences

or creating networks between artists and scholars, the Institute is committed to using art to explore all aspects of the Latino experience, especially in academic contexts. This past academic year two Institute-sponsored conferences in particular stand out as important examples of how art can complement scholarship: "Guadalupe, Madre de América: Narrative, Image, and Devotion" and "Transnationalism, Transition, Transnation: A Dialogue on the Americas," both at Notre Dame, in November 2006 and April 2007 respectively.

### **A Dialogue on the Americas**

In "Transnationalism, Transition, Transnation" speakers from several disciplines—including sociology, literary studies, history, and cultural studies—came together to explore what the conference termed the "cross-cultural capacity of Inter-American hemispheric studies." To further the theme of the connections and points of convergence among Francophone, Anglophone, and Hispanophone communities of the Americas, the Mission Cultural Center for Latino Arts (MCCLA) put together an exhibition that was displayed at Galería América in the conference facility throughout the program.

This exhibition, entitled *A Dialogue on the Americas*, consisted of works by California Bay-Area artists associated with Mission Gráfica, the print-making department of MCCLA. Through its presentation of visual art that celebrates the traditions and experiences of disparate peoples of the Americas, *Dialogue on the Americas*

provided an important dimension to the scholarly discussion on the interrelated histories and experiences of peoples from Mexico, Central and South America, and the Caribbean.

### **La Virgen de Guadalupe**

The "Guadalupe, Madre de América" conference by contrast focused on the single though diversely represented image of La Virgen de Guadalupe, the long-esteemed national icon of Mexico and more recently of the Latino/a diaspora in the United States. The conference was organized by the Cushwa Center for the Study of American Catholicism, under the direction of Timothy Matovina, with the assistance of the Institute's Center for Latino Spirituality and Culture. Taking place on the 475<sup>th</sup> anniversary of the first appearance of La Virgen to Juan Diego, the conference featured artistic and scholarly presentations that explored Guadalupe's extraordinary significance to the peoples of the Americas.

*Mother of the Universe*  
(serigraph) by Paul Botello, 2006



Among the presentations at the conference were David Carrasco's "America's Sacred Mountain of Sustenance: Tepeyac and Its Virgen de Guadalupe," John Phillip Santos's "Subversive Beauty: Guadalupan Images in Art and Literature," and Kathleen Sprows Cummings's "Generations That Called Her Blessed: The Rise of Guadalupan Devotion and Theology."

Three exhibitions grounded the conference's theme by providing the artistic images on which many of the presentations were based: *Caras vemos, corazones no sabemos:*



*Mujer* (serigraph)  
by Calixto Robles,  
undated



The Human Landscape of Mexican Migration to the United States (see article pages 2–5); Altar a la Virgencita impresa en las camisetas de los Chicanos by Esperanza Gama; and Del Corazón del Pueblo, an exhibition from the Institute's own Galería América. Held at the Snite Museum of Art at Notre Dame, all three exhibitions in different ways visually illustrated the power of the image of Guadalupe in struggles to overcome the negative effects of the conquest of the Americas, inspiring hope for a new future of greater justice, evangelization, faith, and harmony amongst all the peoples of the hemisphere.

## Montoya on Immigration

The Inter-University Program for Latino Research and the University of California's Washington Center hosted Malaquías Montoya: Selected Works on Paper in the spring of 2007. The exhibition, held at the Center in Washington DC, explored the theme of immigration in the University of California–Davis professor's art. During the 1980s and 1990s Montoya forged collaborations with several organizations and groups to produce commissioned artwork addressing the theme of immigration. Among the pieces featured in the exhibition was *The Immigrant's Dream*, which served as the central image for the 1983 Conference on Immigration and Refugee Advocacy held at the University of Southern California, Los Angeles. With this particular work

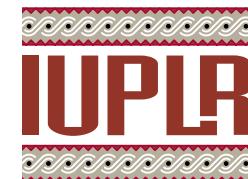
Montoya sought to focus attention to the proposals for a comprehensive reform to the nation's immigration laws and to the civil rights of immigrants and refugees, particularly of those recently arrived from Cuba in the Mariel Boatlift of 1980; from Haiti escaping the dictatorship of Jean-Claude (Bébé Doc) Duvalier; and from El Salvador displaced by the country's civil war.

*An Immigrant's Dream, The American Response* (acrylic on canvas) by Malaquías Montoya, 2003, painting based on the original 1983 serigraph image



## Upcoming IUPLR Conference

The second biennial IUPLR art conference "Latino Art Now!" to be held January 31–February 2, 2008, at the Americas Society in New York, is seeking to define the contours of Latino art through a dialogue among art historians, artists, activists, and scholars. The conference will explore the historical evolution of Latino art; the artistic manifestations of specific geographic areas, including the Caribbean, Central America, South America, and the United States; Latino/a artistic expressions and the inter-relations among them and their entanglements with North American visual culture; critical evaluation of the production of individual artists and artists' groups; the US Latino art infrastructure; theoretical and cultural framework in the presentation and reception of Latino art and media; and Latino art and its valuation in a global context. The conference is organized by the Center for Puerto Rican Studies, Hunter College; the Inter-University Program for Latino Research, University of Notre Dame; the Americas Society; and El Museo del Barrio. For more information about IUPLR visit [www.nd.edu/~iuplr](http://www.nd.edu/~iuplr).



## Special Institute Spaces Enhance Academic Mission

A survey of how our attention to the arts enhances our academic mission would not be complete without mentioning two special spaces in our McKenna Hall offices.

The Galería América, a 600-square-foot gallery space on the McKenna Hall mezzanine, is devoted to exhibitions and special programs focusing on some of the most exciting contemporary Latino art and photography. In addition to its use in conjunction with academic conferences described in these pages, the Galería is regularly used by professors from a variety of disciplines to engage their students with the art on display. Virtual tours of Galería América exhibitions are available on our website at [latinostudies.nd.edu/galeria](http://latinostudies.nd.edu/galeria).

On the second floor of McKenna Hall, the Julian Samora Library and Archives house a sizeable collection of unique and uncommon printed materials documenting Latino arts and culture, as well as other holdings significant to the study of Latino life in the United States. The Library and Archives support Institute and University research on Latinos by collecting, preserving, and providing access to these materials and serve as a resource for professors who wish to introduce their students to primary source research in Latino studies. Library and Archives staff regularly provide guidance, assistance, and encouragement to students conducting original research. To learn more about how the Library and Archives can assist research into Latino visual arts visit our web-based guide at [latinostudies.nd.edu/archives/guide](http://latinostudies.nd.edu/archives/guide).

## AND HEALTH EDUCATION



*Game Locking One* by Victor Rosas, 2007,  
image created for the Institute's obesity  
education and prevention campaign

A young Latino man in a Los Angeles YMCA catches sight of a poster encouraging him to get tested for HIV. A Latina in Chicago notices a poster on the wall of a neighborhood clinic reminding her to exercise regularly. These young people may never have heard of the Institute for Latino Studies, but the work of the Institute has just affected them in a positive way—through the unique ability of art to capture attention, to inspire, and to motivate.

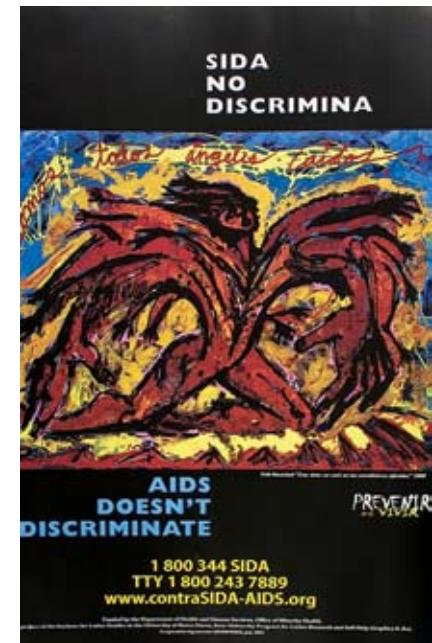
Last year the Institute received a five-year, nearly one-million-dollar grant from the Department of Health and Human Services Office of Minority Health to fund the National Latino Overweight and Obesity Education and Prevention Campaign. The goal of the campaign is to increase Latinos' knowledge and awareness of the adverse health consequences of obesity and of the importance of healthy daily living.

The project, coordinated by the Institute's Lauren Magnifico, includes research and community engagement programs as well as the development of broadcast radio feature stories. But the most visible component of the campaign is the creation and distribution of some 48,000 posters annually—6,000 copies each of eight designs—conveying information about obesity and encouraging healthy eating and exercise.

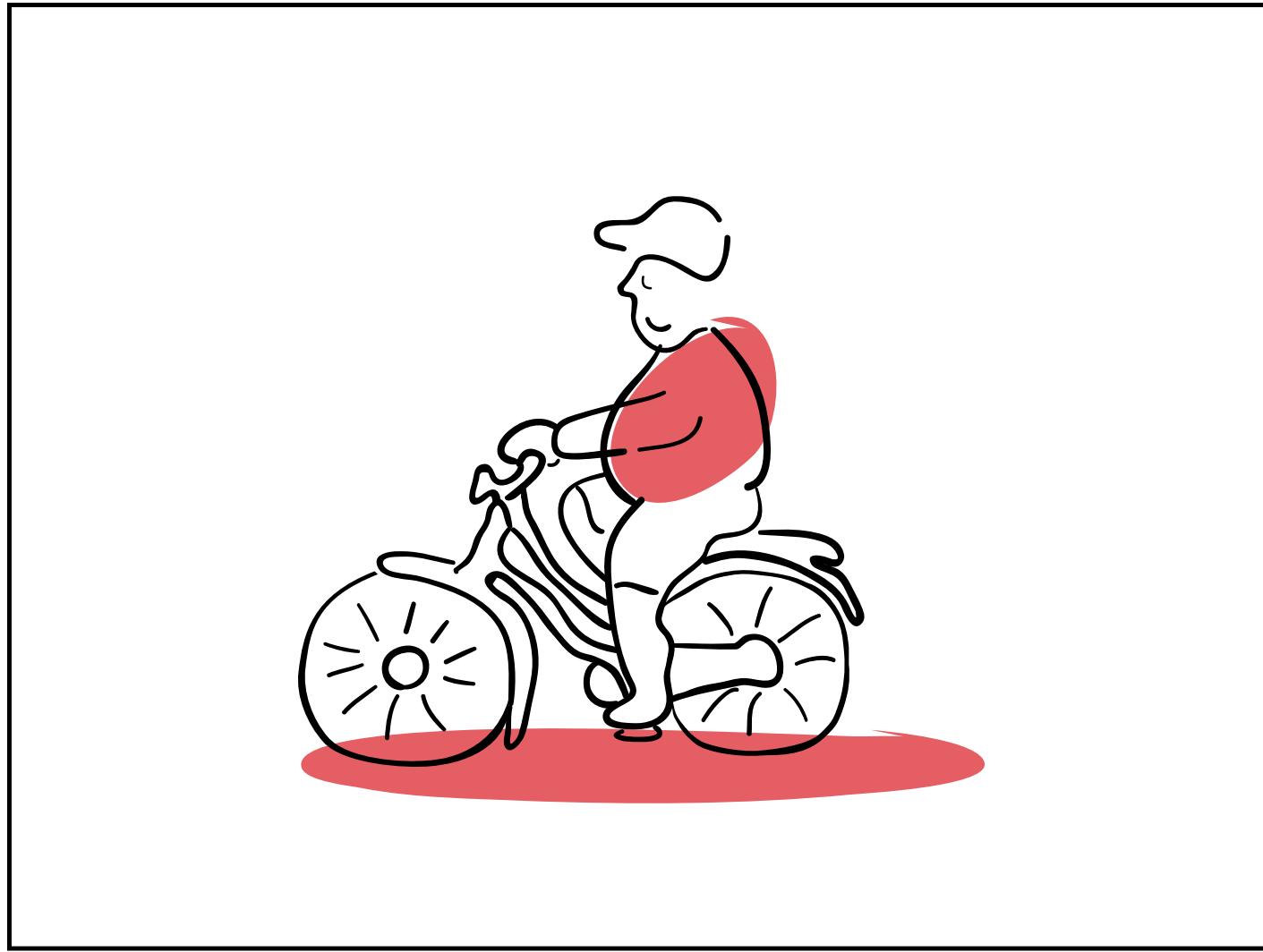
From the nationwide submission call to artists six designs will be chosen per year in consultation with the Consejo Gráfico, a group of art organizations, print workshops, printmakers, artists, and graphic designers throughout the country. The posters will be distributed to a wide range of organizations and establishments to reach diverse audiences in numerous public spaces.

The campaign is a follow-up to a similar poster campaign coordinated by the Institute to increase HIV/AIDS awareness and prevention. To date the Institute has produced and distributed some 160,000 AIDS awareness posters, one of which is reproduced below.

For more information, visit [latinostudies.nd.edu/outreach/health.php](http://latinostudies.nd.edu/outreach/health.php).



Poster image by Poli Marichal, "Este dato no está en las estadísticas oficiales," 2000



*Man on Bike* by Sam Coronado, 2007, image  
created for the Institute's obesity education  
and prevention campaign

# HORIZONS



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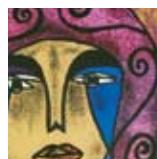
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Institute for Latino Studies  
230 McKenna Hall, Notre Dame, IN 46556-5685  
(574) 631-4440 • Toll Free: (866) 460-5586  
[latinostudies.nd.edu](http://latinostudies.nd.edu)

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