

LESSON PLAN

THE PRINTS OF SELF HELP GRAPHICS:

The Chicano Movement in California — Culture, Causes, and Community

Creator: Susan Serrano

Grade level recommendation: 9–12

Time required: 5 days (3 1-day lessons; 1 2-day project)

Unit Overview

Chicano activists of the 1960s were concerned with reclaiming their pre-Columbian, Native American, and Mexican cultural identities, and their movement led to an increased understanding of Chicano identity in a historical, binational, and bicultural context. This unit uses the prints of Self Help Graphics, an East Los Angeles gallery and community art center that emerged from the Chicano movement, to explore the culture and community of the Chicano movement in California.

Historical Background

In 1972, Self Help Graphics opened its doors in East Los Angeles as a gallery and community art center, emerging from the Chicano movement that began in the 1960s. Self Help Graphics has both celebrated and stimulated Chicano culture and Chicano civil rights in Los Angeles and throughout California. Art and culture from Mexico have consistently played a role in the history of art in California, and the artist/activists of Self Help Graphics raised awareness and helped to create a distinctive Chicano identity through their expressive and powerful prints. In 1982, SHG launched the Screenprint Atelier Program offering artists a master printer and a screen-printing workshop, in which they could create limited edition silkscreen prints. The prints created from 1983 to 2003 are the primary sources for these lesson plans. The following background essay is from *Chicano Art: Resistance and Affirmation, 1965–1985*, Education Packet:

Essential to the Chicano art movement has been an understanding and expression of the history and cultural heritage of the Chicano people. Because the European (Spanish and French) conquest and domination have been so destructive of the indigenous legacy of the Chicano people, Chicano activists of the 1960s focused primarily on reclaiming their pre-Columbian, native American, and Mexican cultural identities. This activity has led to an increased understanding of the Chicano in a historical, binational, and bicultural context.

This timeline selectively presents the development of Chicano cultural identity over time and of the American hemispheric and international context that surrounds that evolution. It presents key events in the unfolding struggle of Chicanos to recover their past as Mexicans in the United States and of Americans of Mexican descent, as well as to affirm various aspects of their cultural legacy, including the pre-Columbian and Mexican national tradition.

Because Chicanos reside in the United States, this timeline of events focuses on the interactions between Chicanos and the rest of U.S. society. It also chronicles the bicultural, binational contexts of Chicanos as Americans, at one with the peoples of the Americas, that is, of the western hemisphere. This is not a typical immigrant story of the United States. Many Chicano are and have been native residents with roots that extend to times long before any European set foot on the North American continent. This is a migrant story that tells of cultures without borders and of a unique experience of cultural survival.

1345–1699: Peoples of the New World first met the Europeans in 1492 when Christopher Columbus inadvertently stumbled upon this continent and believed he had discovered a “new” world. Paradoxically, this world was not without a history, neither was it new nor waiting for “discovery.” For almost 3500 years pre-Columbian peoples (the era prior to Columbus and other European contact) existed and developed their culture.

In 1345, the Aztecs, last of the great pre-Columbian empire builders, founded their capital city of Tenochtitlan (present day Mexico City). Their history claimed that their original homeland had not been situated in Central Mexico, but in “the lands to the north,” a place they called Aztlán, possibly located in the present day Southwest.

In 1521, the Spanish conquistador Hernan Cortes, and his soldiers, formed a coalition with discontented subject peoples of the Aztecs to destroy the Empire. Once Spanish colonial rule was established policies of assimilation continued to try to eradicate indigenous language, religion, and culture.

A new mestizo race was born made from the blending of the Spanish conquistador and the conquered Mexican Indian. Chicanos of today choose to affirm the positive achievements of their native predecessors in art and culture.

1848–1900: The Treaty of Guadalupe-Hidalgo officially ended the Mexican-American War in 1848. Nearly half of Mexico's northern territory was given to the U.S. Mexican citizens who decided to stay in the territory were given the rights and privileges of U.S. citizens. It was in this transfer of land that the first Mexican Americans came to exist.

With time, Mexicans and Anglo-Americans married and this resulted in a group called Mexican Americans. This new group of people were not accepted by all Americans. They participated, however, in safeguarding the U.S. while trying to gain respect as a people, economic parity, and civil rights.

1901–1920: Conditions during Mexico's Revolution of 1910–1920 resulted in large numbers of Mexican laborers coming to the U.S. U.S. citizens blamed the incoming Mexicans for the economic problems of 1913. Mexican American laborers formed unions to protect their civil liberties. In spite of their ill treatment by some Americans, Mexican Americans still went to war as soldiers in World War I.

Mexican American culture, continually nourished by recent immigrants, flourished within the barrios and colonias (urban and rural neighborhoods).

1921–1935: The Border Patrol was instituted to monitor and restrict the entry of Mexicans back into the U.S. Between 1931 and 1934, 500,000 Mexicans were forced out of the country and sent to Mexico. Unfortunately, many American citizens of Mexican descent were also sent back to Mexico because there were mistakenly considered foreigners.

In efforts to assimilate Mexican American school children into the mainstream of American culture, their Mexican culture was de-emphasized and the Spanish language was prohibited. Mexican American communities resisted this action in the courts.

1936–1950: Much discrimination and prejudice persisted in the U.S. despite good relationships among Canada, the United States, Mexico and Central and South America who were united in the war effort. Violent incidents erupted between World War II servicemen who went to Mexican American barrios looking for pachucos who were considered "foreigners." Pachucos in the U.S., with their zoot suits and customs were not well accepted by Mexican Americans either because their attitude and style made assimilation into American culture more difficult.

Through the bracero (farm worker) program, Mexico supplied the U.S. with a wartime agricultural labor force, and both Mexican farmworkers and Mexican American servicemen served the U.S. patriotically. In fact, Mexican American servicemen earned proportionately more Congressional Medals of Honor than any other American ethnic group.

1951–1965: Throughout the post-war period, Mexican Americans had been aware of their growing size and had further developed self-help organizations.

Mexican Americans worked to organize their communities to support their own political candidates and economic opportunities. By the mid-1960s, radical change in community organization took place when Cesar Chavez's Farm Workers Association (later the United Farm Workers [UFW] and huelga (Delano Grape Strike) became La Causa.

Many Mexican Americans supported the strike which later became known as the Chicano civil rights movement. Although the actual farmworkers' strike lasted five years, the Chicano movement or el movimiento continues today. Because of it, Mexican Americans have obtained a national presence.

The numbers of Mexican Americans increased to the extent that their needs required attention at the national level. Through their works of art, the Mexican Americans developed an expression of their Chicano identity and confronted the stereotypes associated with their culture. While their art was still created in the barrios, it was no longer restricted to it as it had once been.

1966 “Penitence, Pilgrimage and Revolution”: From March 17 to April 10, 1966, Mexican American and Filipino farm workers were led by César Chávez on a march to the California state capitol in Sacramento. The march was originally planned as a protest against the spraying of farm workers with poisonous pesticides. It was also inspired by the Freedom March from Selma, Alabama by Martin Luther King, Jr., that took place in 1965. For twenty-five days the farmworkers marched behind the Virgin of Guadalupe banner which became a symbol of the Chicano movement.

Copies of the Plan de Delano were handed out at the march. It set forth the farm workers' cause and explained that the goals of la Causa would be achieved through “penitence, pilgrimage and revolution.” Luis Valdez's theater group, Teatro Campesino de Aztlán, performed daily skits on the road to promote unity among the people. When they reached Sacramento, the group of marchers had grown to 10,000.

This event publicly recognized the cause of the farmworkers as more than a labor strike. The supporting Mexican Americans/Chicanos and Anglo-Americans, as well as other racial groups at this rally, made it evident that this cause had become a civil rights movement.

Objectives

- Learn to analyze and interpret cultural information using a selection of silkscreen prints.
- Learn to identify and interpret symbols used by the artists.
- Learn about Chicano cultural symbols/icons used in the prints.
- Work in teams to discuss and explore the identity and/or social justice issues reflected in the prints and place them in historical/cultural context.
- Learn that artists convey thoughts and emotions through art.
- See connections between personal histories and larger historical/cultural events.
- Create art that expresses personal reflections on family, culture, identity, or issues of social justice.
- Content: Acquire knowledge and awareness of the historical role, cultural contributions, social concerns and objectives of the Chicano community as expressed through the Chicano art movement, specifically prints created at Self Help Graphics between 1983 and 2003.
- Research and technology skills: Learn to use creative/critical research strategies (primary sources on-line, electronic sources); and learn to use a variety of references to identify and interpret symbols.
- Critical thinking skills: Learn to compare past with present, evaluating consequences; show connections between particular events and larger historical developments; and interpret past events within the context in which the event unfolded rather than based on present-day views.

Assessment

For teacher-presented primary sources students will complete a symbol/icon analysis worksheet and then a print analysis. This process will be modeled first, then completed in small groups or individually. Small groups of students will work together to analyze the first three prints and to share and discuss observations/interpretations orally. Analysis of selected Chicano silkscreens will then be completed by each student individually as part of developing visual literacy.

Culminating Tasks

Students will complete two culminating tasks. They will be assessed according to a detailed rubric evaluating content, research, creativity, and presentation.

1. Analysis of selected prints: Students will be asked to select five silkscreen prints from the primary sources. They will work individually to observe and identify visual/symbolic elements in each of the prints, place them in a cultural/historical context, discover their meaning.

2. Visual Presentation: Students will complete a poster based on either identity or social justice themes:

A. Identity: Students will create a personal poster/collage expressing their unique family, cultural, community and/or personal identity. They will select images and symbols that are meaningful to them. Students will be encouraged to bring items, photos, or other primary sources from home to create a complex collage reflecting their cultural/personal identity. These items may be scanned or copied or downloaded and printed and then combined to create the collage. The collages will be displayed around the walls creating a gallery of works to be viewed and discussed.

B. Social Justice Causes: Students will create a poster dealing with a social justice issue they have strong feelings about. They will combine text, cultural symbols, icons, and images to make their statement and to demonstrate their understanding of the issue involved. The posters will be displayed around the walls creating a gallery of works to be viewed and discussed.

Conceptual Links to Prior Understanding and Knowledge

- Students should have some prior knowledge of the role of Mexico in the history of California and a sense of ongoing issues relating to land and immigration.
- Students should also be aware of civil rights and other cultural movements that emerged in the 1960's especially the Chicano movement and the plight of the farm workers as Cesar Chavez and the UFW struggled for their cause.
- An awareness and sharing of relevant current events occurring during the presentation of these lessons will highlight and add relevance to ongoing social justice concerns.

Cross-Curricular Connections

English-Language Arts:

- Apply visual literacy and symbolic thinking skills in writing in response to literature.
- Deliver multimedia presentations by skillfully combining text, symbols, visuals and a wide range of media images to express an idea or point of view.

History-Social Studies:

- Research and develop projects relating to key events and historical figures in Mexican and US history.
- Interpret political decisions and current events as they effect diverse groups in California culture.

Visual and Performing Arts:

- Creatively express personal and cultural experiences in a variety of art forms, including visual arts, dance and theater.
- Attend gallery/museum shows and theater with an increased appreciation and insight into the creative/cultural process.
- Use perception, context, and creativity to discover relationships and connections.

Materials

- Primary sources: Selected silkscreen prints from UCSB/CEMA Self Help Graphics Archives, http://cemaweb.library.ucsb.edu/shg_silks_intro.html
- Secondary sources: Art books (see Bibliography, Secondary Sources); Chicano glossary, including symbols/icons (see Appendix B)
- Computers software: Internet access, Microsoft PowerPoint (optional but a nice way to present selected silkscreens to the class as a whole, Adobe Photoshop (optional for advanced students)
- Computer hardware: scanner, printer
- Poster board and basic art supplies

CALIFORNIA CONTENT STANDARDS

Visual and Performing Arts

Grades 9-12

Advanced, Visual and Performing Arts: Visual Arts Content Standards

2.0 Creative Expression: Creating, Performing and Participating in the Visual Arts

2.4 Communication and Expression Through Original Works of Art - Demonstrate in their own works of art a personal style and an advanced proficiency in communicating an idea, theme, or emotion.

2.5 Communication and Expression Through Original Works of Art - Use innovative visual metaphors in creating works of art.

3.0 Historical and Cultural Context: Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts

3.1 Role and Development of the Visual Arts - Identify contemporary styles and discuss the diverse social, economic, and political developments reflected in the works of art examined.

3.2 Role and Development of the Visual Arts - Identify contemporary artists who have achieved regional, national, or international recognition and discuss ways in which their work reflects, plays a role in, and influences present-day culture.

5.0 Connections, Relationships, Applications: Connecting and Applying What is Learned in the Visual Arts to Other Art Forms and Subject Areas

5.2 Visual Literacy - Compare and contrast works of art, probing behind the obvious and identifying psychological content found in the symbols and images.

LESSON 1: SYMBOLS AND ICONS

Materials:

- **Image 1:** Lalo Alcaraz. *Ché* (See Primary Sources, at the end of this lesson plan.)
- **Image 11:** Paul Martinez. *In Memory of Cesar Chavez* (See Primary Sources, at the end of this lesson plan.)

Introduction:

- Discuss working with Primary Sources and how they provide unique firsthand information
- Do Introductory Symbol Worksheet (six empty boxes in which students will visually represent a concept, such as peace, war, USA, etc.)
- Show and discuss other political, corporate symbols cut from magazines

Direct Teaching

- Show the *Ché* print and ask students what symbols they see in this poster. What do they think the poster means? What do they see that makes them come to these conclusions?
- Familiarize students with the Poster Analysis Worksheet (see Appendix A) and work as a group to analyze the *Ché* poster in terms of the following four visual literacy questions:
 1. Observations: What do you see? (Think about color, text, symbols, images etc.)
 2. Meanings: What's going on in this poster? (What is the symbolism? What icons are used? What are cultural icons and what do they represent?)
 3. Deeper observation: What else can you find? (Think about relationships, size of images, placement, title and date of the art work, etc.)
 4. What do you think the artist is communicating and what do you see that makes you say that?

Learning Experiences

Using the print *In Memory of Cesar Chavez*, help students make observations and encourage them to share their knowledge of Cesar Chavez in historical/cultural context. Discuss the image in

terms of the four 4 visual literacy questions above, allowing students to expand their written analysis on their worksheets as the class discusses the work.

Expansions

Provide students with the visual glossary of Chicano images (in Appendix B) so they can familiarize themselves with commonly used icons and symbols such as Frida Kahlo, the Virgin of Guadalupe, the UFW eagle, and so on.

LESSON 2: SELF HELP GRAPHICS AND THE CHICANO MOVEMENT

Materials

- **Image 2:** Glenna Avila. *Plumas Para Paloma* (See Primary Sources, at the end of this lesson plan.)
- Available books: Carmichael and Sayer, *The Skeleton at the Feast: The Day of the Dead in Mexico* and Zamora, *Frida Kahlo: The Brush of Anguish* (See Secondary Sources, at the end of this lesson plan)

Introduction

Allow students to familiarize themselves with the material. Put out a copy of the *Frida Kahlo* and *The Skeleton at the Feast* books (or print out several Day of the Dead/Dia de los Muertos images from [UCSB CEMA http://cemaweb.library.ucsb.edu/shg_silks_intro.html](http://cemaweb.library.ucsb.edu/shg_silks_intro.html)) for students to look over as class begins.

Direct Teaching

Briefly, introduce the history of Self Help Graphics and the artist/activist printmakers who emerged in the 1960s, expressing and influencing the Chicano movement in California. Allow students to share their awareness of civil rights movements and other social changes that were occurring during this time.

Discuss social justice issues and causes. Have students collaborate to list causes from the 1960s to today (racism, women's movement, Vietnam war, Iraq, police brutality, immigration, etc.)

Discuss identity and have students list changes in the way people see themselves (pride in their culture, feminism, dress codes/freedom of expression, and so on.)

Learning Experiences

- **Primary Source Analysis:** Project the silkscreen print for the class to view. Students will work in teams. Each team will collaborate in carefully observing and reflecting to derive meanings using the four visual literacy questions introduced in Lesson 1.
- **Sharing and Discussing:** Teams will each share/discuss or debate their observations/meanings.

LESSON 3: CHICANO PRINTS: CULTURE AND CAUSES (CULMINATING PROJECT 1)

Materials

Images in Primary Sources, at the end of this lesson plan:

- **Image 3:** Guillermo Bert. *And His Image was Multiplied*
- **Image 5:** Chaz Bojorquez. *New World Order*
- **Image 6:** Yreina Cervantez. *Danza Ocelot*
- **Image 7:** Dolores Guerrero-Cruz. *Untitled*
- **Image 8:** Leo Limon. *Madre Tierra — Padre Sol li*
- **Image 9:** Alma Lopez. *Our Lady of Controversy*
- **Image 10:** Gilbert Lujan. *Cruising Turtle Island*
- **Image 12:** Victor Ochoa. *Border Bingo/Loteria Fronteriza*
- **Image 13:** Jerry Ortega, *Neo Mexico*
- **Image 14:** Jesus Perez. *The Best of Two Worlds*
- **Image 15:** Daniel Salazar. *Eternal Seeds*
- **Image 16:** John Valadez. *Untitled*
- **Image 17:** Vincent Valdez. *Suspect: Dark Clothes, Dark Hair, Dark Eyes, Dark Skin*

Introduction

Show one of the more provocative prints as a discussion starter. Allow students to discuss what it means.

Direct Teaching

Share the artists' statements with students for the three prints from Lesson 2. Reinforce themes and symbols that students recognize and understand. Emphasize that these works of art are "communications" between artist and viewer, and the viewer may receive meaning or make personal connections that even the artist isn't aware of (as also happens in poetry or literature, or music).

Present all 13 prints to the class as an overview — you may want to use PowerPoint or overhead projection. Direct students to choose five prints to fully analyze, using their Poster Analysis Worksheet and their developing visual literacy skills.

Learning Experiences

Students will work individually or in small groups to analyze their five prints. They will have reference books and Internet access, if available. This will be a written assessment piece.

Upon completion of written analysis, present the 13 works again, encouraging students to share their observations and reflections.

CULMINATING PROJECT 2A: IDENTITY COLLAGE

Time required: 2 days

Materials

- Family photographs, personal items, cultural artifacts collected by students
- **Image 2:** Glenna Avila. *Plumas Para Paloma* (See Primary Sources, at the end of this lesson plan.)
- **Image 8:** Leo Limon. *Madre Tierra — Padre Sol II* (See Primary Sources, at the end of this lesson plan.)

Introduction

Students can arrange and display all primary sources they have brought along their tables.

Direct Teaching

Present the Avila and Limon prints, emphasizing how the artists express the theme of “identity” by choosing images that visually communicate personal identity. Share again the artist statement by Glenna Avila, highlighting the two cultures interwoven in her daughter’s life and her feeling that this print “represents the gifts she has received from her past.” Encourage students to find “gifts” from their past to include in their identity collage.

Learning Experiences

Students will work individually to create an identity collage combining text, symbols, icons, cultural, family and/or personal objects and artifacts. Students will need to scan and print images of the artifacts to use in their collage, as well as cutting out or drawing other symbols and images. Hang the completed artworks on the walls of the room, creating a gallery space. Students may view and discuss their work.

Expansions

- Using primary sources online, students find additional visuals to enhance their collage.
- Students can look for additional family or personal objects or images to enrich their collage.
- Students can write an “artist’s statement” for their collage.

CULMINATING PROJECT 2B: SOCIAL JUSTICE: ART AND CHANGE

Time required: 2 days

Materials

Images in Primary Sources, at the end of this lesson plan:

- **Image 4:** Karen Boccalero. *Without*
- **Image 9:** Alma Lopez. *Our Lady of Controversy*
- **Image 12:** Victor Ochoa. *Border Bingo/Loteria Fronteriza*
- **Image 17:** Vincent Valdez. *Suspect: Dark Clothes, Dark Hair, Dark Eyes, Dark Skin*

Introduction

Provide current newspapers and news magazines for students to look at and read briefly.

Direct Teaching

Present the four primary source images, emphasizing that the Chicano art movement was about change, changing the way the community was “seen,” communicating a Chicano identity, and working toward a just society. Ask students to reflect on the issue that is being presented by each artists and what the artist is communicating. Have students list social issues they care about and things they would like to be involved in changing.

Learning Experiences

Students will work individually to create a social justice poster. Combining text, symbols, icons, and cultural images, student will create a work that clearly addresses a social justice issue in today’s world. Students may need to scan or print images and text, as well as cutting out or drawing other symbols and images.

Hang the completed artworks on the walls of the room, creating a gallery space. Students may view and discuss their work.

Expansions

- Compare students' concerns of today with concerns/issues presented in the Self Help Graphics prints. Have any problems been "solved"? Has there been some change? Where?
- Have students write an "artist's statement" for their poster.

PRIMARY SOURCES

All items are from collections maintained by UC Santa Barbara, Donald Davidson Library, Dept. of Special Collections, California Ethnic and Multicultural Archives (CEMA).

View these primary sources online at

http://www.calisphere.universityofcalifornia.edu/calcultures/lesson_plans/lesson-plan-self-help.html



Image 1: Lalo Alcaraz. *Ché*. silkscreen, 1997–1998. Available online at <http://content.cdlib.org/ark:/13030/hb6v19p1jb/?brand=calcultures> (accessed June 2006). “Image combines classic Ché Guevara poster image — the ultimate symbol for resistance — with the ultimate symbol of capitalism, the Nike swoosh logo. This is a commentary on the extent that global capitalism has conquered nearly every aspect of our lives. To a lesser extent it also comments on the commercialization of Ché Guevara’s image, an ironic twist since Ché is the socialist revolution’s Poster Boy.”



Image 2: Glenna Avila. *Plumas Para Paloma*, silkscreen, 1989. Available online at <http://content.cdlib.org/ark:/13030/hb5z09p0tb/?brand=calcultures> (accessed June 2006). “This is a personal piece celebrating the birth of my first child, Sara Paloma, depicted at four months. The two weavings symbolize two cultures from her background —Mexican and Indian —and also the textures and interweavings of one’s life. The photographs symbolize her connections to her past (she is named for her great-grandmother Sarah). The feathers on the rug symbolize feathers of the dove which in Native American cultures stands for good deeds and power in one’s life. This print represents gifts she has received from her past.” (Artist’s comments)



Image 3: Guillermo Bert. *... And His Image Was Multiplied*, silkscreen, 1990. Available online at <http://content.cdlib.org/ark:/13030/hb8870096c/?brand=calcultures> (accessed June 2006). “This image refers to the alienation of people who live in a super metropolis experience. Human beings are separated from direct contact with nature. The person becomes a mere reflection of self. These entities are defined by their own image within the little box of a television set.” (Artist’s comments)

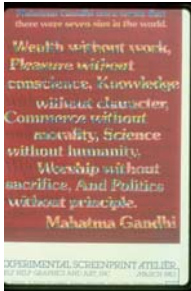


Image 4: Karen Bocalero. *Without*, silkscreen, 1983. Available online at <http://content.cdlib.org/ark:/13030/hb3p3005dm/?brand=calcultures> (accessed June 2006). This silkscreen was created by Sister Karen, the Franciscan artist who in 1972 founded and directed Self Help Graphics. Her inspiration for this image was found in the writings of Mahatma Gandhi. This print contains the seven sins of the world according to Gandhi.



Image 5: Chaz Bojorquez. *New World Order*, silkscreen, 1994. Available online at <http://content.cdlib.org/ark:/13030/hb1t1nb1nn/?brand=calcultures> (accessed June 2006). “The conquistadors not only burned and destroyed the Mezo American cultures but they also tagged them out. The new captains of the Old World “gang style” grafitted out the wealth, culture, arts and language of the New World. Grafitti is a language of defending acquired territory. New symbols to show allegiance to the New World Order.” (Artist’s comments)

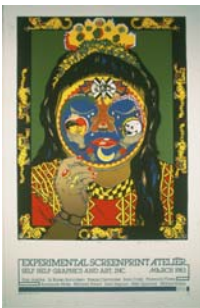


Image 6: Yreina Cervantez. *Danza Ocelot*, silkscreen, 1983. Available online at <http://content.cdlib.org/ark:/13030/hb8d5nb67d/?brand=calcultures> (accessed June 2006). Self-portrait. Holding a mirror to her face that reflects the moon, death, a couple, *oyin* as the third eye. Jaguars are all around the frame.



Image 7: Guerrero-Cruz, Dolores. *Untitled*, silkscreen, 1985. Available online at <http://content.cdlib.org/ark:/13030/hb8489p4dr/?brand=calcultures> (accessed June 2006). “The bride is a statement about my struggle as an artist who leaves the professional field of art in order to survive as a single parent. During this time the woman feels like she is slowly dying because she is not able to be what she wants to be. This is not against marriage, but a statement that one must be what she really wants to be before she can be anything else. Women have a harder struggle than men simply because we

are women; I hope that for the women of tomorrow the struggle to make their lives better will be easier.” (Artist’s comments)



Image 8: Leo Limon. *Madre Tierra — Padre Sol II*, silkscreen, 1986.

Available online at

<http://content.cdlib.org/ark:/13030/hb2d5nb16m/?rand=calcultures>

(accessed June 2006).

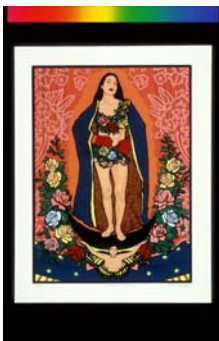


Image 9: Alma Lopez. *Our Lady of Controversy*, silkscreen, 2002–2003.

Available online at

<http://content.cdlib.org/ark:/13030/hb6p3009tp/?brand=calcultures> (accessed

June 2006). “*Our Lady of Controversy* is based on the 1999 digital print

titled *Our Lady* that received international attention during an exhibition titled

CyberArte: Tradition Meets Technology ... the controversy to remove/censor

the digital print began soon after the exhibition opened on February 25, 2001

.... *Our Lady of Controversy* is based on this controversy. The two images

are relatively the same with the exception that in this new image the female figure wears boxing

gloves. The boxing gloves are not meant to be an aggressive gesture, but an assertive one. The

statement I hope to make is that we all have a right to express ourselves, and may need to be

prepared to defend that right.” (Artist’s comments)



Image 10: Gilbert Lujan. *Cruising Turtle Island*, silkscreen, 1986.

Available online at

<http://content.cdlib.org/ark:/13030/hb0t1n99r9/?brand=calcultures>

(accessed June 2006). Codex figure in car on road with textured

background of tires and symbolic objects.



Image 11: Paul Martinez. *In Memory of Cesar Chavez*, silkscreen,

1993. Available online at

<http://content.cdlib.org/ark:/13030/hb6m3nb453/?brand=calcultures>

(accessed June 2006).



Image 12: Victor Ochoa. *Border Bingo/Loteria Fronteriza*, silkscreen, 1987.

Available online at

<http://content.cdlib.org/ark:/13030/hb5489p016/?brand=calcultures> (accessed

June 2006).



Image 13: Jerry Ortega. *Neo Mexico*, silkscreen, 1997–1998. Available online at <http://content.cdlib.org/ark:/13030/hb438nb31n/?brand=calcultures> (accessed June 2006). “Neo-Mexico like Neo-liberalism, the new style city making way for new businesses down to the tip of its country. But the E.Z.L.N. will not let this be another exploitation game by the corrupt Government. The indigenous woman calling the power of Ishim (Maize) breaking through a Mowey sign highway dropping the tanker, the attack of heavy helicopters by the U.S. to supposedly stop Narco-trafficking when, in reality, they are killing its native people. The struggle continues ...” (Artist’s comments)



Image 14: Jesus Perez. *The Best of Two Worlds*, silkscreen, 1987. Available online at <http://content.cdlib.org/ark:/13030/hb5b69p084/?brand=calcultures> (accessed June 2006). “*Best of Two Worlds* acknowledges the contributions of five generations and two cultures in the formation of yet a third culture, the Mexican-American ... but the [4th generation] Mexican-American was to enter his own revolution: to fight for his identity; to establish his values in a country which differed in culture and in values from the three generations that had preceded him. Now the fifth generation has to respond to a new age culture: electronics, space, sex, materialism, Ronald Reagan, etc. Like the cactus which supports the eagle on the Mexican flag, they are undeniably Mexican-rooted!” (Artist’s comments)

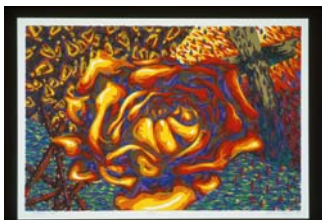


Image 15: Daniel Salazar. *Eternal Seeds*, silkscreen, 1989. Available online at <http://content.cdlib.org/ark:/13030/hb8199p240/?brand=calcultures> (accessed June 2006). “The love and sacrifice of Jesus Christ is to plant seeds of eternal life.” (Artist’s comments)



Image 16: John Valadez. *Untitled*, silkscreen, 1985. Available online at <http://content.cdlib.org/ark:/13030/hb8f59p26n/?brand=calcultures> (accessed June 2006).



Image 17: Vincent Valdez. *Suspect: Dark Clothes, Dark Hair, Dark Eyes, Dark Skin*, silkscreen, 2002–2003. Available online at

<http://content.cdlib.org/ark:/13030/hb8r29p4wx/?brand=calcultures> (accessed June 2006).

“The context of this print deals with ideas and communities, social and political. The idea stemmed from several elements, particularly individual figures and incidents in society. For example, St. Sebastian was a religious martyr, persecuted and profiled for his religious beliefs, which is where the pose comes from. Bullet holes replaced the arrows which were shot into Sebastian. Second, his T-shirt identifies Bin Laden and is portraying a stereotypical and profiled Middle Eastern male “This is the enemy” — Not only is this another type of racial profiling and brainwashing done in America, it is also another hypocritical stance that America takes. Obviously we have foreign enemies, yet we persecute and abuse our own. Finally this image was done in memory of [sic], who was gunned down by several off-duty officers in [sic]. He was stopped while walking on the sidewalk for no reason and as he reached into his pocket, he was shot 42 times and killed. He reached into his pocket for his ID. ‘It is a dangerous time and a dangerous place to have dark clothes, dark hair, dark eyes, and dark skin.’” (Artist’s comments)

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Zamora, Martha. *Frida Kahlo: The Brush of Anguish*, San Francisco; Chronicle Books, 1990.

Related Web Sites

[American Memory Project](http://lcweb2.loc.gov). <<http://lcweb2.loc.gov>>



California Cultures Lesson Plan: The Prints of Self Help Graphics
http://www.calisphere.universityofcalifornia.edu/calcultures/lesson_plans/lesson-plan-self-help.html

San Diego Historical Society. <www.sandiegohistory.org>

Self Help Graphics & Art. <<http://www.selfhelpgraphics.com/>>

UCLA Institute on Primary Resources. <<http://ipr.ues.gseis.ucla.edu>>

**APPENDIX A:
POSTER ANALYSIS WORKSHEET**

Title _____ Artist _____

	What I observe	Possible meanings
Text/words style/size/color		
Images/symbols		
Colors		
Purpose/cultural context		

APPENDIX B:

CHICANO VISUAL ICONS

The following is from *Chicano Art: Resistance and Affirmation, 1965-1985*, Education Packet:

UFW Eagle

An important icon representative of the United Farm Workers Union's (UFW) struggle. The symbol gained national prominence during the farm workers' strikes. Urban support of the strikes took the form of consumer boycotts of table grapes and lettuce in the mid-1960s. The image came to symbolize the collective struggle of urban and rural Chicanos.

The black eagle, according to César Chávez, is stylized somewhat after the eagle on the Mexican flag. It also recalls the Native American thunderbird and an inverted pre-Columbian pyramid. The bird form is centered in a white sphere surrounded by a red field.

Mestizo Head

\mehss-tee-soh\ A tripartite head which represents the Mexican identity as a mixture of the two cultures of Spain and indigenous Mexico. For Chicanos, this image also serves to represent their extended mestizaje (cultural mixture) to include their North American (U.S.) heritage.

This image rapidly became the symbol for La Raza . . . and appeared in murals, on posters, logos, and book covers. A three-part mestizo head was painted by Mexican artist Eppens Helguera as part of a Universidad Nacional Autónoma de México (UNAM) mural in Mexico City. Colorado Chicano artist Emanuel Martinez is credited with this symbol's visual development as an icon for La Raza.

Nuestra Señora de Guadalupe (Our Lady of Guadalupe)

\wad-dah-loo-peh\ The image of the Blessed Virgin of Guadalupe on a banner was first used politically by the president of the UFW, César Chávez, when that labor union organized marches to the California state capitol and other locations on behalf of their cause. Such usage of the image recalled Father Hidalgo's similar use of the Virgen's image during the Mexican struggle for independence in 1810. The Virgen de Guadalupe has been considered a guiding star for many Mexicans, Mexican Americans and Chicanos both individually and collectively since her apparition to the mestizo, Juan Diego in the 16th century. Very important work by Chicana feminist artists has developed from engagement with this icon.

Frida Kahlo

1907-1954. Not a Chicana artist, but an important Mexican artist married to the Mexican artist and muralist, Diego Rivera. Frida's life itself is seen as a work of art by both Chicano and Chicana artists. Frida and Diego were strong supporters of the indigenist movement in Mexico and helped to articulate the concepts of Mexican nationalism. It was at the time of these movements that the arts of the pre-Columbian period as well as regional folk arts came into prominence as integral components of Mexican fine arts. Frida has served as an inspiration, especially for Chicana artists, to pursue an artistic identity without having to negate indigenous traditions or deny themselves familial fulfillment or political involvement.

Zapata

Emiliano Zapata led the peasant uprising in Southern Mexico against the dictator Porfirio Diaz. He is one of the major national heroes of the Mexican Revolution of 1910. He is associated with the plan to have the revolutionary government confiscate the agricultural lands of the Mexican upper classes and redistribute them to the Mexican peasantry. He became a martyr of the Revolution when he was betrayed and ambushed by government armed forces.

Zapata's words and imagery were conjured up when Chicano leader, Reies Lopez Tijerina began his movement to reclaim land (held by the U.S. Forest Service) on behalf of the descendents of the original Mexican land grant holders guaranteed by the Treaty of Guadalupe Hidalgo (signed by the U.S. and Mexico in 1848 at the end of the Mexican American war). Zapata became a symbol of revolutionary resistance in the defense of lands and culture for the Chicano Movement.