

2014

Defining Chicano Social Issues and Establishing Self-identity through Art

Lupita Guzman
Eastern Washington University

Follow this and additional works at: http://dc.ewu.edu/srcw_2014



Part of the [Chicana/o Studies Commons](#)

Recommended Citation

Guzman, Lupita, "Defining Chicano Social Issues and Establishing Self-identity through Art" (2014). *2014 Symposium*. Paper 38.
http://dc.ewu.edu/srcw_2014/38

This Article is brought to you for free and open access by the EWU Student Research and Creative Works Symposium at EWU Digital Commons. It has been accepted for inclusion in 2014 Symposium by an authorized administrator of EWU Digital Commons. For more information, please contact jotto@ewu.edu.



Defining Chicano Social Issues and Establishing Self-identity through Art

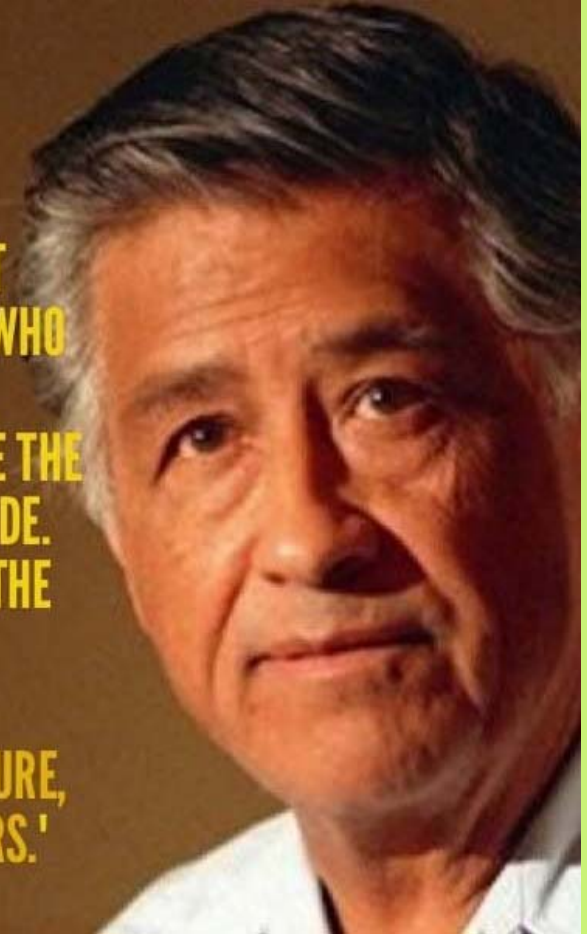
By: Lupita Guzman

The Chicano Movement



- The Chicano Movement started in the 1960's
- Goal: achieve Mexican American empowerment
- Illustrative and symbolic language became the core of a Chicano cultural renaissance.

**'ONCE SOCIAL CHANGE
BEGINS, IT CANNOT BE
REVERSED. YOU CANNOT
UNEDUCATE A PERSON WHO
HAS LEARNED TO READ.
YOU CANNOT HUMILIATE THE
PERSON WHO FEELS PRIDE.
YOU CANNOT OPPRESS THE
PEOPLE WHO ARE NOT
AFRAID ANYMORE.
WE HAVE SEEN THE FUTURE,
AND THE FUTURE IS OURS.'
CESAR CHAVEZ**



Chicano Art Movement



"We Art Not A Minority," Mural
East Los Angeles, 1978

- This renaissance in the arts was in fact the birth and flowering of a Chicano world view or Chicano aesthetic and because of its close alliance with and commitment to social change and political activism it is known today as the Chicano Art Movement.

Guillermo Gómez-Peña



- Born in 1955 and raised in Mexico City
- Came to the United States in 1978
- Work includes: performance art, video, audio, installations, poetry, journalism, critical writings, and cultural theory
- Explores cross-cultural issues and North/South relations.

Roberto Sifuentes



- Originally from Los Angeles, now living in New York City
- Graduated from Trinity College
- Has toured with Guillermo Gómez-Peña in performances, lectures, and installation projects throughout the U.S., Europe, and Latin America.



“The Cruci-Fiction Project”



Guillermo Gómez-Peña the
“undocumented bandito”

- An event organized by Rene Yanez, as a protest to the immigration policy
- Location: Rodeo Beach, California
- Date: April 10, 1994
- Purpose: “Free us from our martyrdom (execution) and take us down from the crosses as a gesture of political commitment...”

“The Cruci-Fiction Project”



- People shouted:
 - “Let them die!”
 - “Stupid Mexicans...Get yourself down!”
- This instalment placed their health in danger
- After more than 3 hours people realized that Peña and Sifuentes really needed help



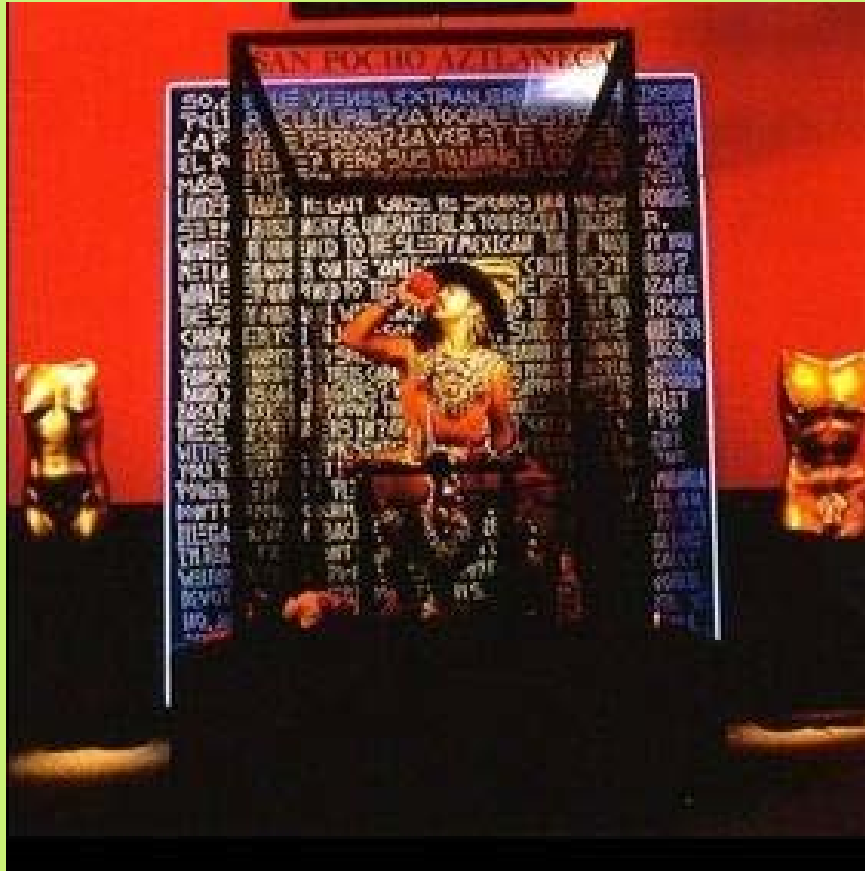
Roberto Sifuentes the
“generic gang member”

Ricardo Chaires Coria



- October 4, 1995
- Crucified himself in front of the monument of *El Angel de la Independencia*
- Protesting poor wages and police corruption
- Was on cross for more than seven hours , but was near death

Temple of Confessions



- Location: Arizona
- Date: Early 1994
- Purpose: People were invited to experience this instalment and confess to the “saints” (Peña and Sifuentes) their intercultural fears and desires.

Temple of Confessions



The Confessions:

- “My older sister felt like she didn’t want to get involved with a man whose last name was Gonzalez. She felt that if her last name was too ethnic that it would cause problems for her, being a female in the field of medicine. She doesn’t want to become more of a minority that she already is...”
- “I wish all Mexicans would be deported!...And take all this bad art with them...”
- “A mi me parece que las pinturas y los símbolos de la exhibición evocan stereotipicos de la raza. Sus pintruras so buenas pero son para los anglos...”



Work Cited



Aushana, Christina . "Transborder Art Activism and the U.S.-Mexico Border: Analyzing "Artscapes" as Forms of Resistance and Cultural Production in the Frame of Globalization." *The International Journal of Interdisciplinary Social Sciences* 6.7 (2012): 127-142.

Gómez-Peña, Guillermo. "The Cruci-Fiction Project." *The Drama Review* 41.1 (1997): 147-151.

Gómez-Peña, Guillermo. "Mexican Beasts and Living Santos." *The Drama Review* 41.1 (1997): 135-146.

Gutierrez, Jose A. "The Chicano Movement:Paths to Power." *The Social Studies* (2011): 25-33.