



CONCRETE HOPE

FALL 2025 • SPRING 2026

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CONCRETE HOPE

I write this essay in the middle of a new political reality that demonizes brown bodies in the United States, where immigrants, migrants, undoc+ individuals, and citizens of Chicanx and Latine ancestries alike are being deported with no due process.[1] While the president of this very nation sends the National Guard to the city of Los Angeles to detain undoc+ immigrants, as millions of people protest downtown. In the back of my mind ring Ferrer's words from a time, unlike today,

"As the political landscape changed in the 1980s and 1990s, a more emblematic form of image making arose, exemplified by imagery that reflected a deep desire to affirm our presence, particularly in a time when Latinx people remained largely invisible and excluded from the broader social discourse of the United States.[2]

In today's reality, Latines are hyper-visualized in the media and utilized as political scapegoats for the various faults of this nation; it is here where photography can choose to be militant about unapologetically celebrating, honoring, and acknowledging Latinidad for all its complex authenticity while still reflecting a deep desire to affirm our presence as essential in this nation.

[1] Elizabeth Ferrer, *Latinx Photography in The United States: A Visual History* (Washington: University of Washington Press, 2020), 199. Thank you, Elizabeth; your publication is foundational to the curatorial theorizing of the constellation of exhibitions that is FotoSoCal.

[2] This project centers Latinidad as an ethnorace and seeks to linguistically acknowledge that Latine and Chicanx are loaded projects that weigh heavily upon our communities. We will, therefore, make space for every single complicated linguistic identifier of each of the members in this community, which includes but is not limited to: Brown, Mexican-American, Nepantlera, Mestiza, Indigenous, Chicanx, Mexican-Irish, Afro-Mexicana, Chicano, Latine, Undocumented, Oaxaqueñe, Yaqui, Migrant, Guatemalan-Mexican, Salvadoran, Mexican-Filipino (Mexipino), Chapin, Immigrant, undoc+, and Japanese-Mexican (Jaxican). The language provided here is by no means comprehensive of the plethora of positionalities that make up the brown community, nor does it seek to erase any of the races found in this community. Still, it does begin to highlight the complexity of a community of people bound together by shared cultural experiences. I am writing in January 2025.

PROFESSOR ERIKA HIRUGAMI, MA. MAAB. MPHIL.



FOTO SOCIAL

FotoSocial is a constellation of exhibitions bringing together over twenty community college galleries and affiliated spaces across Southern California, including Los Angeles, San Bernardino, Santa Clarita, Riverside, San Diego, and Orange counties, to highlight the aesthetic achievement of emergent photographers in Southern California today.

FotoSocial centers Latinidad as an ethnorace and seeks to linguistically acknowledge that both Latine and Chicanx are loaded social constructs as identifier projects that weigh heavily upon our community. FotoSocial, therefore, makes space for every single complicated linguistic identifier of each of the members in this project, which include but are not limited to: Brown, Mexican-American, Nepantlera, Mestiza, Indigenous, Chicanx, Mexican-Irish, Afro-Mexicana, Chicano, Latine, Undocumented, Oaxaqueñe, Yaqui, Migrant, Guatemalan-Mexican, Salvadoran, Mexican-Filipino (Mexipino), Chapin, Immigrant, Undoc+, and Japanese-Mexican (Jaxican), to name a few.

The language provided here is by no means comprehensive of the plethora of positionalities that make up the brown community, nor does it seek to erase any of the cultures found in this community. Still, it does begin to highlight the complexity of a community of people bound together by shared cultural experiences.

PROFESSOR ERIKA HIRUGAMI, MA. MAAB. MPHIL.



CURATORIAL DIRECTOR



Photograph by Mercedes Zapata

Professor Erika Hirugami, MA. MAAB. MPhil.

hirugami_erika@smc.edu

First-generation transnational Japanese Mexican immigrant, formerly undocumented of Otomí and P'urhépecha ancestry.

Hirugami holds an MA in Art Business from the Sotheby's Institute of Art, in conjunction with the Drucker School of Management and Getty Leadership Institute at Claremont Graduate University. She also holds an MA, MPhil and BAs from UCLA in Art History, Chicano Studies, and Mexican Studies. Hirugami is currently a teaching fellow and doctoral candidate at UCLA, where she epistemologically braids the aesthetics of undocumentedness to challenge immigration policy and politics.

Hirugami is the Founder of [CuratorLove](#), Co-founder of the [UNDOC+Collective](#), the ED at [AHSC](#), a Professor at SMC and LAMC. She is an Arts for LA Fellow, NALAC NLI Fellow, DAICOR Fellow, and CCI Catalyst. As a Getty and Kress Foundation Fellow, she has developed curatorial statements at museums across Mexico and the United States, while serving as Public Art Curator for the Department of Cultural Affairs in the City of Los Angeles and leading various commercial galleries. Her written work has been published internationally.

Currently in Los Angeles, California—the unceded land of the Tongva, Tataviam, Serrano, Kizh, and Chumash peoples.



PLAYLIST





Public Playlist

FOTO SoCal by 

FotoSocal

 CuratorLove and Erika Hirugami • 1 save • 14 songs, 49 min 57 sec

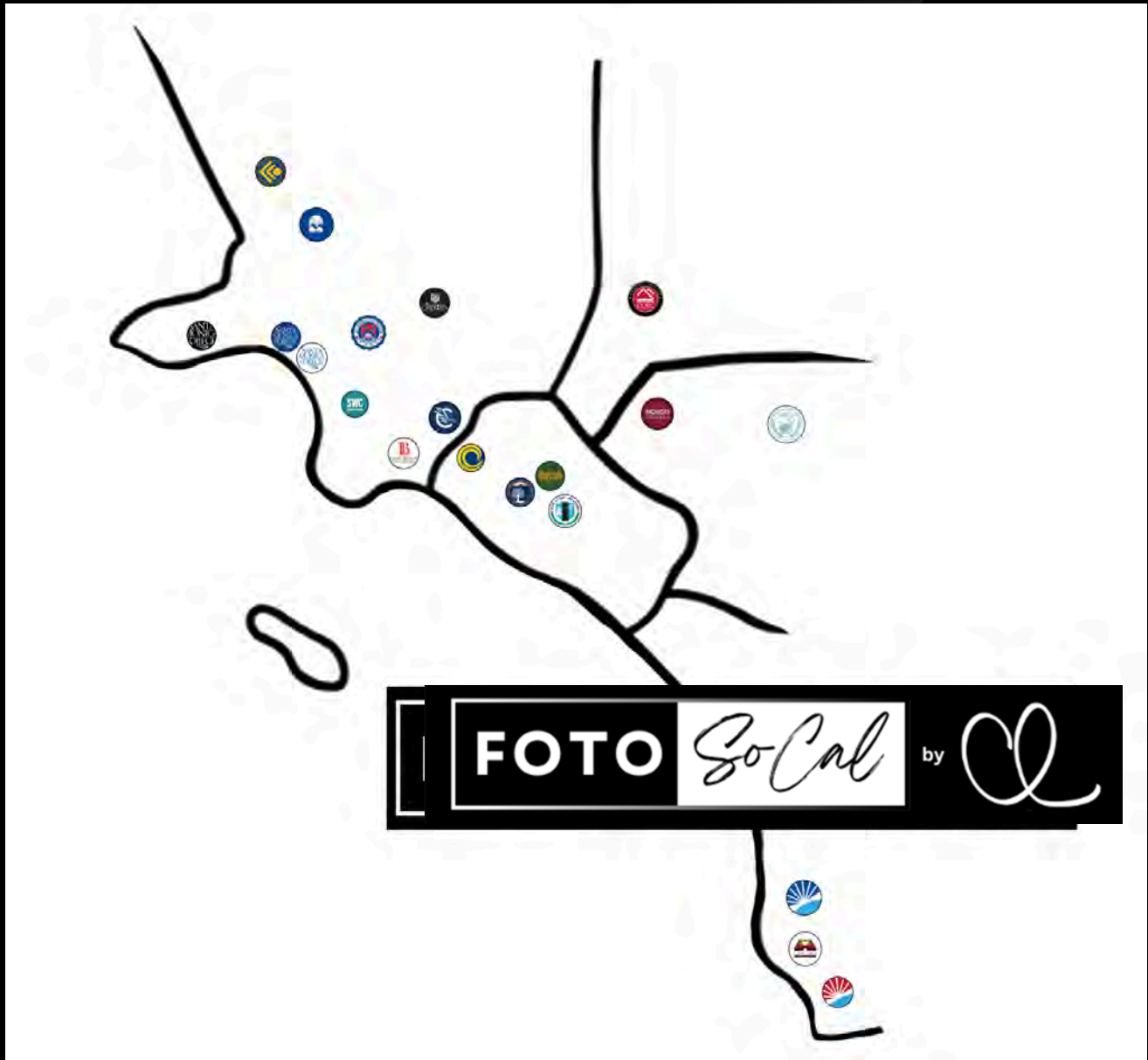
   List 

#	Title	Album	Added by	⌚
1	 What I Got Sublime	Sublime	 CuratorLove	2:50
2	 Blow the Whistle Too \$hort	Blow The Whistle	 CuratorLove	2:43
3	 Acá Entre Nos Vicente Fernández	Que De Raro Tiene	 Erika Hiruga...	3:15
4	 Cholo 7 Fuerza Regida, Luis R ...	Cholo 7	 Erika Hiruga...	2:37
5	 Mi Vida Loca Kid Frost	East Side Story	 Erika Hiruga...	4:47
6	 La Llorona Chavela Vargas	Homenaje a una Grande	 Erika Hiruga...	5:25
7	 Dreams Fleetwood Mac	Greatest Hits	 Erika Hiruga...	4:14
8	 Somos Mas American... Los Tigres Del Norte	Uniendo Fronteras	 Erika Hiruga...	3:25
9	 La Jaula De Oro Los Tigres Del Norte	Jaula De Oro	 Erika Hiruga...	2:42
10	 DtMF Bad Bunny	DeBÍ TIRAR MÁS FOTOS	 Erika Hiruga...	3:57

Throughout the year, **FOTO SoCal** photographers
WILL SHARE MUSIC VIA **THIS PLAYLIST.**



MAP



[link to goole maps](#)

**PHOTOGRAPERS
&
LENS-BASED ARTISTS**



HUGO AMARALES

(b. 1989, Thousand Oaks, California)

Is a Visual Artist and Photographer; his works revolve around the interactions navigating both cultures. As a second-generation Mexican American, he explores the nuances of having to assimilate to American culture while still maintaining his Mexican heritage. He works primarily with digital photography and sculpture, he gets his influence from Mexican folk art and Mexican traditions to create work that is relative to his experiences.



Cobijas (2023), 16 x 22 x 12in,
pictorico inkjet print, glass, led lights,
wood, produce boxes, twine, wooden
dowels, and C-47s.

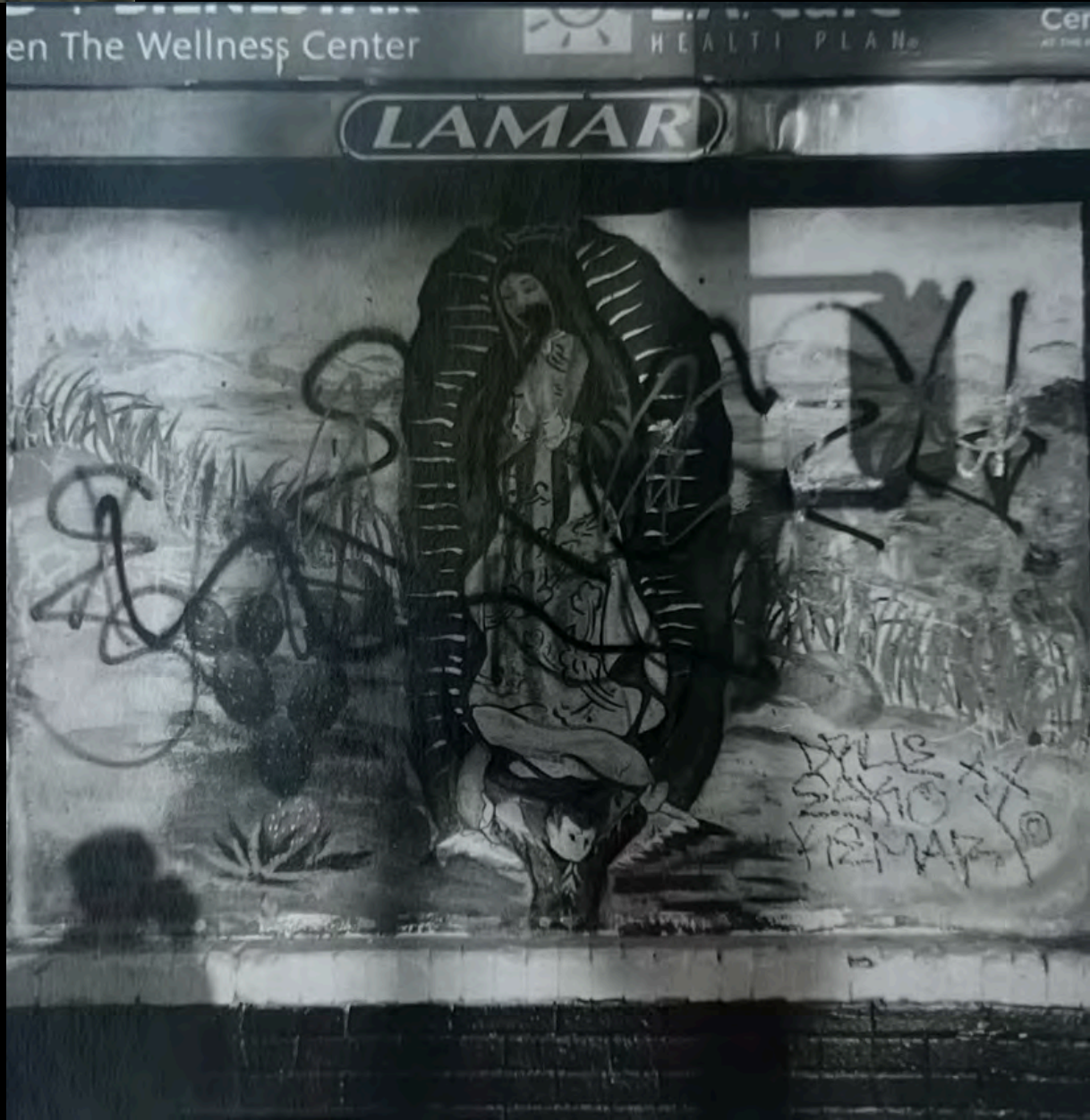




CHRISTIAN ARIAS

(b. 1992, Los Angeles, California)

Is a Los Angeles-based artist exploring photographic processes and reimagining their use as a photographic medium. His work is a recurring observation of scenes throughout the East Side of Los Angeles, and their daily evolution.



Tonantzin. (Main St &
Sichel St) Lincoln
Heights, 2017
17 1/8 x 21 1/8 in
1/1 AP Fiber Based
Gelatin Silver

MÓNICA ARREOLA

(b, 1976. Tijuana B.C., México)

She is an architect, visual artist, and cultural manager. She holds an MA in Modern and Contemporary Art and completed advanced studies in curating at the Centro de Cultura Casa Lamm. Since 2012, she has co-directed 206 arte contemporáneo. Through her visual narrative, Mónica Arreola examines how political (border), temporal, and spatial elements contribute to the formation of identity and our relationship with the environment, opening new possibilities for reflecting on how we connect with our territory.

She has exhibited at Best Practice, Galería Planta Libre, and Galería La Blástula, the Blackwood University of Toronto Mississauga, the Whitney Biennial, and Oolong Gallery. She has been awarded PHotoESPAÑA, PECDA-BC, FONCA, and she won first place in the IX and VI Biennial of Photography of the State of Baja California. Her work is part of the collections of the Centro Cultural Tijuana, the Institute of Culture of Baja California, the Museum of Contemporary Art San Diego, the Elías + Fontes Collection, the Kunsthaus AC Collection Foundation, and the Richard and Carole Cocks Art Museum at Miami University, among others.



Las casas también migran (2024),
5 min single channel video.



ISABEL AVILA

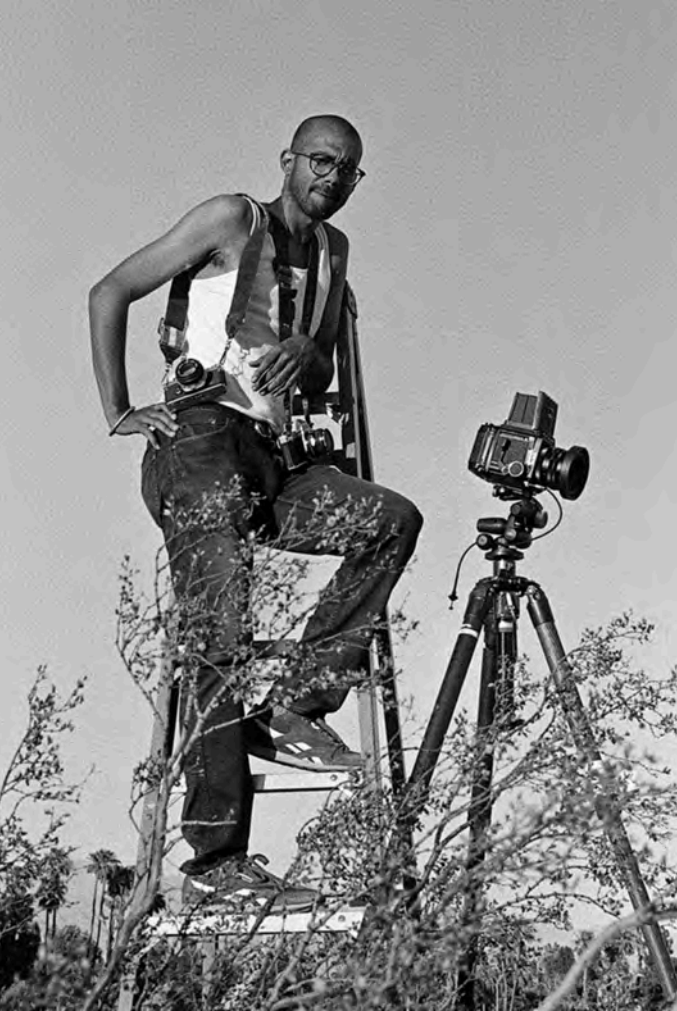
(b. 1979, Boyle Heights, California)

Is a Pasadena-based artist working primarily in color film photography to document cultural histories. Her work explores the intersection of Native and Chicano heritage in Southern California, offering a counter-narrative to mainstream historical perceptions. Avila holds an MFA from CSULB and a BFA from Art Center College of Design. Her work has been exhibited at the Vincent Price Art Museum, LACMA, and Beyond Baroque. A photograph from her Native American series is in the Gene Autry Museum's permanent collection. She also freelances for Capital & Main and Dyson & Womack while teaching and lecturing in photography.



Tree Moss, Winemem Wintu Territory
Mount Shasta CA (detail), 2018,
iPhotographic Ink-jet Print 30x 30 in.





JAMIL G. BALDWIN

(b. 1988, Lancaster, California) raised in and across the Inland Empire and Los Angeles. Baldwin's work physicalizes and spatializes social empathy, becoming an interlocutor of neighborhood memory and class solidarity. Utilizing mixed-media and installation-based sculptural photography, Baldwin makes work that requires the audience to practice liberatory gestures of reorientation.

He received his BS and BA from The Wharton School of Business at the University of Pennsylvania. He is pursuing his MFA in visual arts from the University of California, San Diego. His images have been exhibited at the Sculpture Center, PioneerWorks, Band of Vices, Belfast Photo Festival, Lagos Photo Festival, and included in the following publications: New York Times, Aperture, Matte Editions, Summer of Something Special, JRNL, and Callaloo. His work has also been acquired by the Kinsey Collection.



The continuum of something that no longer exists (detail), 2024, C print, 50 x 240 in.



8. PAST CONDITIONAL

I should (would) yo habría amado
have loved

you would have tu habrías amado,
loved, etc. Ud. habría

amado, etc.

ANGEL DE MI
GUARDA
dulce compañía,
no me abandones
ni de noche
ni de día
Con Dios me acuesto
Con Dios me levanto
La Virgen María
y el Espíritu Santo

RECUERDO DE MI BAUTIZO
Nombre: *Deanna*
Fecha: *5 de mayo 2002*
Iglesia: *St. Catherine's*
Padres: *Eduardo y Doris*
Padrinos: *Hector y Terry*

DEANNA BARAHONA

(b. 1997, Los Angeles, California)

Is a first-generation multidisciplinary artist from Southern California working in printmaking, text, photography, installation, and sculpture. Her work centers on the aesthetics of adornment and exchanges of ephemera. Barahona examines subcultures that emerge in Southern California's integration process with materials referencing architecture and symbols within the homes of the Latin American diaspora.

Barahona's work has been in exhibitions at Charlie James Gallery, Los Angeles; Island 83 Gallery in New York City; Mandeville Gallery, La Jolla; Santa Barbara Museum of Art, Santa Barbara; Museo Raúl Anguiano in Guadalajara, Mexico. Barahona holds a BA in Visual Arts from California State University, Bakersfield, and an MFA from the University of California, San Diego.

You would have loved, 2025
screenprint on ceramic, acrylic,
mylar, wood, , glitter and
rhinestones 42x 24in.





JACKIE CASTILLO

(b. 1990 Orange, California)

Embracing the mediums of film photography, sculpture, and installation, Jackie Castillo's practice is marked by an ongoing investigation between city infrastructure, collective memory, and the isolation and anxiety felt by the working class. Castillo's site-specific installations combine photographs of suburban and urban landscapes with architectural remnants to explore the ways in which place, labor, memories, and identity can become fractured, estranged, or made invisible.

Castillo studied at the School of Photography at Orange Coast College, received her BA in Art from the School of Art and Architecture at UCLA, and an MFA in Art from the Roski School of Art and Design at USC in 2025. Her work has been recently exhibited at The California Museum, The Long Beach Museum of Art, The Mistake Room, the 2022 New Wight Biennial at Broad Art Center, and the Mexican Center for Culture and Cinematic Arts, among other institutions. The Los Angeles County Museum of Art acquired her work as part of the permanent collection in 2023. She was awarded the 2021 Individual Artist Fellowship by the California Arts Council. She has a forthcoming solo exhibition at the Institute of Contemporary Art, Los Angeles, in Spring 2025. She lives and works in Los Angeles, California.

Between no space of mine and no
space of yours, 2024, Concrete,
archival pigment ink, 17.5 x 57.5 x 40 in.



Piñata Pull, 2024 archival
inkjet print, 53 x 53 in.



DAMON CASAREZ

(b. 1987, Montebello, California)

An artist specializing in photography explores his Mexican-American heritage through a multi-generational perspective. Raised in the suburbs of L.A. County, his work brings visibility to overlooked narratives in the Latinx experience, fostering a sense of community among those who share his history. Currently pursuing an MFA in Stanford's Art Practice program, Casarez uses photography to recreate crucial moments from childhood and adolescence, reflecting on the socialization of boys. His images engage with family and cultural memory, considering how our identities are formed. Before pursuing his MFA, he worked as an editorial photographer on assignments both locally and nationally.



ALDO CERVANTES

(b. 1997, Tecate, Baja California)

Is a Mexican-American artist born and raised in Tecate, Baja California, Mexico. He immigrated to the United States at an early age and began documenting his surroundings on both sides of the border as a response to the emotional baggage of being a first-generation immigrant. He received a BA in Visual Arts at the University of California, San Diego where he began to experiment with the archive. Inspired by his family snapshots, Cervantes looks into ideas of postmemory, migration, and labor while exploring his family history and its search for a sense of home and a brighter future. He currently lives and works between San Diego, Los Angeles, and Tecate; documenting his family, objects, and spaces that hold memories and are in dialogue with the past and present.



Charm Bracelet (detail), 2021
archival pigment print, 24 x 32 in.





The Origin of You and I, 2022, Digital and analog archival pigment print, cyanotype, drop cloth, watercolor paper, 36 x 24 (x2) in.

AMINA CRUZ

Los Angeles, California) started photography at thirteen when a family member left their camera behind. She hitchhiked around the country before deciding to move to New York City, where she earned her BFA in Photography from Parsons School of Design. She also holds a MFA from UCLA. Cruz's photography practice is profoundly personal and collaborative. She highlights the intersections between people and landscapes crossed by gender, gentrification, and migration. She's invested in archiving the contemporary, often emergent, subcultures that arise from these spaces of contact. Moments that ask questions of purpose and belonging. Amina Cruz's photography is in various private collections, like CEMA at the University of California Santa Barbara and the Getty.



NUBE CRUZ

(b.1990, Oaxaca, México)

In their work, the artist looks to the untold and suppressed stories of Indigenous peoples, their technologies, and knowledge systems to challenge and reshape these narratives. Their practice fuses Indigenous mythologies, Oaxaqueña and Yaqui epistemologies, science fiction, and rituals, all of which coexist with the Amerindigenous subconscious. The artist's work merges site-specific sculptures, themes of time travel, and future archaeologies. They received a BFA from UCLA's School of the Arts and Architecture, after which they attended the Skowhegan School of Painting and Sculpture. They are currently an MFA candidate at UCSD. Their work has been exhibited at Clemente NYC, Der Greif (Munich, Germany), and the Latinx Project at NYU.



FOTO *SoCal* by

I feel sometimes love can go beyond time and space, 2024, archival photos, painted wood, found objects, wax, 24 x 24 x 5in.

RAYLENE DE LA TORRE

(b. 1994, Pomona, CA) is a photo-based artist born and raised in southern California, currently residing in the Inland Empire. Her work is observational, addressing themes of perception, memory, and cultural identity. She is influenced by her external environment and generational upbringing. Raylene leans into experimental gestures and methods in conveying her ideas surrounding her identity and culture through both analog and digital photographic processes.

She has received her AA in Studio Art and Photography from Chaffey Community College and her BFA in Photography from California State University Long Beach. She has shown work at the Carolyn Campagna Kleefeld Contemporary Museum of Art, Norwalk Cultural Arts Center, Rancho Cucamonga City Hall, and Wignall Museum of Contemporary Art.



Language from the Series Regalos (detail), 2023, silver gelatin print, 11 x 14 in.



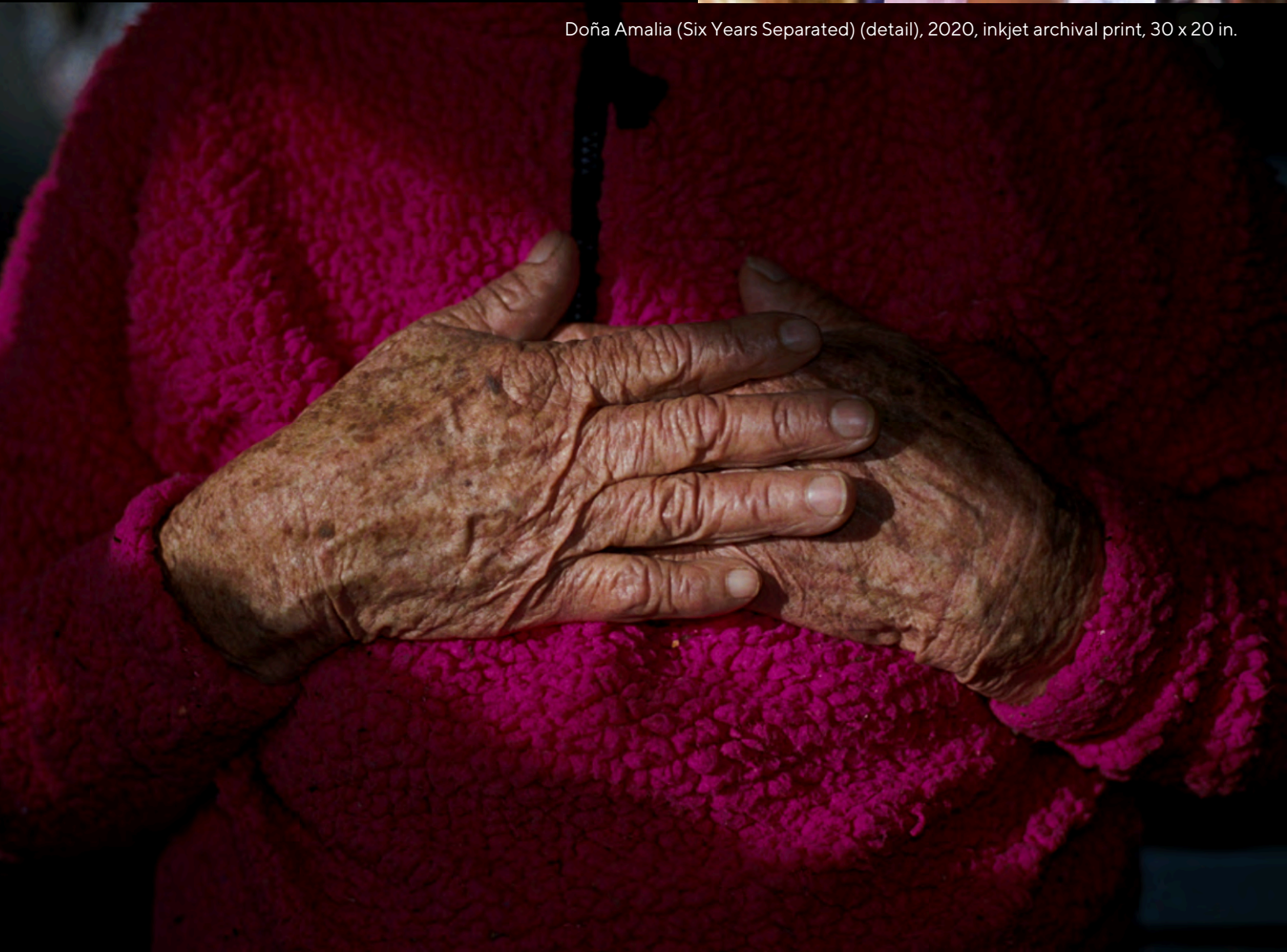
DEVYN GALINDO

(b. 1987, Orange, California)

Is a two spirit Mēxihkah mixta artist and filmmaker born in currently based in Los Angeles on Tongva tierra. Their multidisciplinary practice includes filmmaking, photography, installation and sculpture, addressing themes of pre-colonial gender systems and the reclamation of ancestral knowledge across the Latine diaspora. Merging documentary, conceptual, and experimental styles, their work explores identity, challenges patriarchy, and navigates the physical and spiritual realms of gender expansion through indigenous Mēxihkah spirituality. They focus on stories that are often untold, amplifying voices from historically underrepresented subcultures such as queer and trans people of color, Latine, two-spirit, and Mēxihkah communities. Galindo encourages us to embrace our own complexities while recognizing our interconnectedness in the struggle for collective liberation.



Doña Amalia (Six Years Separated) (detail), 2020, inkjet archival print, 30 x 20 in.





Fortunate in the Flatland: Mi Abuelita
Fausta De Ixtlahuacán (detail), 2023,
archival pigment print, 11x14 in.



HUMBERTO FLORES

(b. 1994, Moreno Valley, California)

A vanguard scholar and photographer, he is a first-generation Chicano from the Inland Empire, California. His journey, marked by poignant encounters with law enforcement, fuels his scholarly and photographic focus on critiques of police and structural inequalities. Humberto explores socio-legal dynamics in Inland Southern California, blending his lived experiences with policy-oriented research/photography. He is pursuing a Ph.D. in Sociology at UC Santa Barbara, holds an MA from UC Riverside, and a BA from UCLA. Flores aims to illuminate complexities in the criminal legal system and contribute to justice discourse in his native IE region, exemplifying the transformative power of visual methods.



Cindy's Grandmas House (detail), 2023,
archival pigment print, 16 x 20 in.

IRIS HUERTA

(b. 1986, Fountain Valley, California)

Is a visual artist working and living in Southern California. Her work includes both analog and digital photography, archives, and video. Influenced by her nomadic upbringing and longing for interpersonal connection, her work observes and explores physical spaces and their connection to home, memory, and identity. She received her AA in Studio Arts from Orange Coast College and her BFA in Art Photography from California State University of Long Beach. Her work has been exhibited in the Carolyn Kleefeld Campagna Contemporary Museum of Art, Anderson Ranch Art Center, Irvine Fine Arts Center, and Plaza De La Raza, among others.





Norteado en Hansen, 2025, 35mm film panoramic photographs printed digitally mounted on custom wood curved frames hung with braided wire, 10ft circumference.



ERICK ALFONSO IÑIGUEZ

(b. 1982, San Fernando Valley)

Photographic practice focuses on photojournalism, portraiture, and landscape/cityscapes through digital and film media. Iñiguez records and archives narratives of Chicanx and Indigenous/Native communities, perspectives, history, storytelling, and visual representations. His approach is to produce images that indict systems of oppression that affect the world, document the lives of people of color, and archive visual narratives. Iñiguez's practice critically engages with social, political, and cultural issues, often referencing historical inequities and an ongoing exploration of space and place, usually axis on the San Fernando Valley. He received an AA from LACV, BAs in Chicanx Studies and Media Studies, and an MAAM and MFA from CGU MFA and CBMArts.

FOTO

SoCal

by



(b. 2004, Inglewood, California) lens-based artist whose work reflects her deep-rooted connection to Inglewood and South Central Los Angeles. Raised in a Chicana household, Juarez draws from her experiences as a first-generation Mexican-American to inform her artistic practice. Focused on analog photography, her work explores themes of community, identity, and the lived experiences of those in her neighborhood. Juarez's aesthetic is shaped by her love for fashion, often blending cultural elements with the visual language of the streets she calls home. Juarez's photographs often merge the real and the personal, bringing attention to the authenticity of everyday life in her community. Through her work, she seeks to uplift the voices and stories that often go unnoticed, offering a visual dialogue on the power of identity and place. Currently majoring in Chicano Studies at UCLA, Juarez is committed to using her art to highlight the richness and complexity of diasporic experiences. She continues to grow her craft, exploring both the documentary and artistic possibilities within photography.

KATHERINE JUAREZ



Las Chulas, 2026, Pigment print on matte paper, 12 x 18 in.





Jesus on Jesus (detail),
Analog Photography,
24 x 36 in.



FEDELLA LIZETH

b. 2000, San Diego, California)

Is a Nicaraguan and Italian analog photographer raised in San Diego,. Her perspectives within her photographic work showcase her fascination with the true authenticity of everyday life, community, and multicultural perspectives and influences in what is one of the country's most significant cities neighboring the U.S./Mex. border. She has been published in works such as the contemporary archival book, *La Tierra Mia*, as well as have been interviewed for ABC10, "Latin In America" and for the San Diego Union Tribune, "A New View of Home: Fedella Lizeth rediscovers her love for her native San Diego". Her passions have created a deep sense of pride and adoration for her community. With a camera in hand, she aims to document aspects of local culture typically in marginalized communities that often go unrecognized in mainstream media.

ALEJANDRA MARTINEZ CORTES

(b.2006, Los Angeles, California)

Is a multidisciplinary artist with a focus on film and digital photography. She deploys darkroom prints, archives, and mixed materiality. Martinez's work responds to discrimination against Mexicans as a way to pay homage to her family, city, and the people living in LA. It's her form of creating an appreciative narrative for her community. Martinez currently resides in Los Angeles and is a BFA Candidate at UCLA.



A dónde nos lleva el viento, 2024,
Pigment print, 11 x 22 in.



ARLENE MEJORADO

(b. 1987, Los Angeles, California)

Lens-based artist from Los Angeles working with analog and digital photography, film, video, archives, zines, and mixed-media installations. Informed by her upbringing in a migrant household, she is interested in repair work countering erasure and mending fragments in personal, collective, diasporic, and migration experiences. Mejorado works between staged photography and documentary, pushing beyond the limitations of each and merging truth with the imagined and performed.

Mejorado has been awarded the Center for Photography at Woodstock Artist Residency, Magnum Foundation's Photography and Social Justice Fellowship, and Aperture Creator's Lab grant. Her work has been exhibited at Vielmetter, The Modern, Charlie James Gallery, Luisotti Gallery, Filter Space, Los Angeles Metro Art, Culver Center of the Arts, New Wight Gallery, and ICP. She holds a B.A. in Latin American Studies from The University of Texas at Austin and an M.F.A. in Visual Arts from The University of California in San Diego.



Where the LA River Begins (detail), 2023. Inkjet archival print, 30 x 24 in.



YULISSA MENDOZA

(b. 1997, San Bernardino, CA)

Lived a majority of their formative years in the unincorporated area of Muscoy, CA. They are a portrait photographer and multimedia installation artist. They use photography and installation as a means of archiving and honoring their family's land, traditions, and upbringings while creating romanticized worlds and pieces that would suit and welcome the person that they are today. They graduated from the University of California, Irvine, with a BA in Cultural Anthropology. They have been exhibited in the Blue Rose Gallery, The Artlands, The Cheech Marin Center for Chicano Art & Culture, and The Little Gallery of San Bernardino.

Siéntate, Mí Amor (detail), 2024. Mixed Media, size varies.



FOTO *GoCal* by 

STAR MONTANA

(b. 1987, Boyle Heights, California)

Is a photo-based artist who lives and works in Los Angeles, CA. She was born and raised in the Boyle Heights neighborhood of East Los Angeles, which is predominantly Mexican American and serves as the backdrop to much of her work. Her work has recently been exhibited at Charlie James Gallery (2019, 2016); Residency Art Gallery (2018); LA Plaza de Cultura y Artes (2018); Occidental College (2017); The Mexican Center for Culture and Cinematic Arts at the Mexican Consulate General of Mexico (2017); The Main Museum (2017); Ballroom Marfa (2017); and Vincent Price Art Museum (2016). Montana will be an artist-in-residence at the Robert Rauschenberg Foundation in 2020. She holds a Master of Fine Arts in Art from the University of Southern California, a Bachelor of Fine Arts in Photography from the School of Visual Arts, and an Associate of Arts in Photography from East Los Angeles College.



Paula's Desk (details), 2014
Archival inkjet print, 40x 32in.

RODRIGO MORALES

(b. 2001, Inglewood, California) is a Chicax Visual Artist and Musician working in the Inland Empire. Rodrigo constructs his ideas with various media, including photography, video, graffiti, sculpture, sound, and archival research. Across these practices, Rodrigo is interested in exploring concepts including American Visual Culture, Southern California's Warehouse Industrial Complex, and the Identity of Adolescence. The artist received a BFA in Creative Photography and Experimental Media from California State University, Fullerton.



My Backyard 2022, Archival Inkjet Prints
Cement blocks, and found objects size varies.



RAYLENE B. OLALDE

(b. 1990, Fontana, CA) is a photo-based artist born and raised in Southern California. Her artistic practice applies both archives and documentary, often interweaving through experimental methods such as collage, video and textile. She is the founder of the archival Instagram page @theheirloom_archives, which exhibits personal photos and documents in the scope of three generations of Mexican-American life. Through exploring her family archive, Raylene reflects on themes surrounding memory, traditions, land and identity. As her work draws from family history within San Bernardino County, Raylene also creates connections to a broader conversation questioning the socioeconomic climate within the region.

Raylene has received an AA in both Photography and Art & Humanities at Chaffey Community College. She earned her BFA in Art Photography at California State University of Long Beach. Raylene's work has been exhibited throughout Southern California, including Wignall Museum of Contemporary Art, Dennis W. Dutzi Gallery and Carolyn Campagna Kleefeld Contemporary Museum of Art. Her work has been published internationally through Der Grief Guest Room and Suboart Magazine, as well as self-published through several photographic zines. Raylene's work is included in several private collections.



It learned to breathe fresh air (detail), 2023
Archival Pigment Print, 36.4 x 48.53 in





Closed Starlite Drive In (detail), 2023. Inkjet archival print, 30 x 40 in.



DIEGO OLIVARES

(b. 1996, Santa Ana, California)

Olivarez moved to Mira Loma at thirteen years of age and became interested in filmmaking while attending Riverside Community College and Orange Coast College, where he studied theatre and film. He utilizes documentary photography as a tool to document Latinx communities that aren't always highlighted, including the Swap Meet vendors and visitors. His work was exhibited in the All Eyes Gallery.

LIZETTE OLIVAS

(b. 1986, El Monte, CA) is a San Bernardino-based photographer whose work chronicles the quotidian moments of inland Southern California through a blend of portraiture and landscape photography that is at once urban and rural. She earned her BA in Art at UCLA in 2014.



Life is too short, so love the one you got... (detail), 2016. wet print, 8 x 11 in.

The view from Signal Hill #1 (detail), 2022
Chromogenic Print, 16 x 20 in.



AYDINANETH ORTIZ

(b. 1987, Long Beach, California). Ortiz is a lens-based artist who exposes intimate, familial instances visibilizing mental illness, drug addiction, and immigration. Her work directly responds to her lived experiences, juxtaposing the tension between the private and the public. Ortiz's aesthetic oeuvre challenges systemic structures and their resulting inherently negative connotations while problematizing prejudice.

Ortiz's work is in the collections of the Benton Museum of Art at Pomona College, the Museum of Latin American Art, and many private collections. She has had solo exhibitions at Foto Forum, D301 Gallery, and Lime Gallery amongst others. Ortiz has been the recipient of multiple awards, fellowships, and residencies, including The Charla Fund of the US Latinx Art Forum, Rema Hort Mann Foundation, and Anderson Ranch Art Center. Her work has been featured in many publications, including "Aydinaneth Ortiz's starkly honest photography..." In 2023, she was asked to lead the Getty UnShuttered workshop series.

Ortiz, a Chicana of Mexican-Honduran heritage, holds a BA in Art from UCLA and an MFA from CalArts. Ortiz is currently a Photography Professor at Cypress College. Lives and works in Los Angeles, CA.



MOE PENDERS RAMOS

(b. 1998, San Salvador, El Salvador)

Is mainly framed in traditional photography. They moved to Houston in 2009 to attend the University of Houston, where they received their BFA in Photography and Digital Media. They are currently completing their MFA at UC San Diego. Moe's work explores the social construction of home, intersectionality of identity, and gender expression. Their practice restructures the methods of use within photography, language, music, and maps. Moe explores the gaps in translation and understanding. Language is a tool for us to communicate meanings, but regardless of this, there are different knowledge and customs that do not exist fully or at all, across cultures or languages.



Martes en la plaza, despues del Llort (detail), 2025. Woven Silver Gelatin paper, processed with sponge, on petates, 60 x 60 in.



Stelae II (detail), 2024. Cinder Blocks, ink, metal. Wood, volcanic rock, 50 x 64 x 16in.

ANTONIO PÉREZ

(b. 1985, Compton, CA) is a first-generation Mexican-American interdisciplinary artist whose work excavates layers of identity, history, social structures, family, and culture. Drawing deeply from his Chicano/Mexican heritage and experiences growing up in Los Angeles, Pérez's artistic vision is rooted in his upbringing in a working-class household with immigrant parents. The physicality of their labor and the resourcefulness required to make do with limited means have profoundly shaped his practice. His work is not just influenced by *rasquache*—a concept rooted in resilience and ingenuity—but embodies it as a lived experience, reflecting an ethos of survival, adaptability, and creative transformation.

Pérez's practice spans multiple disciplines, including printmaking, photography, ceramics, painting, and sculpture. His material choices, attention to texture, and layering of imagery reflect personal and collective memory while engaging with broader conversations on labor, migration, and cultural preservation. Pérez has a BFA from Otis College of Art and Design. His work has been exhibited at Avenue 50 Studio, the Museum of Latin American Art, and Tiger Strikes Asteroid Los Angeles. Lives and works in Los Angeles.





Before the Eclipse, Panda Inn, Pasadena, CA, 2023. Archival photograph mounted on Dibond, 61 x 41 in.

RYAN PEREZ

(b. 1982, Oceanside, CA)



Makes photographs, sculptures, and videos. Perez engages the photograph not to seek truths but to engage possibilities in meaning through the conventions of the tool itself and the photograph's objecthood relative to spacetime and capitalist social exchange values. His work has been exhibited at sites including the Los Angeles County Museum of Art; The UC Riverside Sweeney Art Gallery; The California Museum of Photography, UC Riverside, Ca; Phase Gallery, Los Angeles, CA; Yautepec Gallery, CD, MX; C24 Gallery, NY, NY; Steve Turner Gallery, Los Angeles; Samuel Freeman Gallery, Los Angeles; The Fulcrum Press, Los Angeles, Ca; Control Room, Los Angeles, Ca; and The Brand Library Art Gallery, Glendale, CA. Perez's studio is in Monrovia, CA, and he teaches at ArtCenter College of Design.



Songs for a New World (detail), 2021-22.

Cyanotype print, found for rent sign, found cardboard, archival pigment print, found show flyer, house paint, acrylic, dynamic cyanotype prints, acrylic butterfly, found CD, archival family photo, painted paper, digital negative, spray-painted USC hat, black window tint, hand comb, blue plastic, 4x5 negative holder, test strip, cyanotype print on cardboard, ink mounted on canvas, 36 x 48 in.

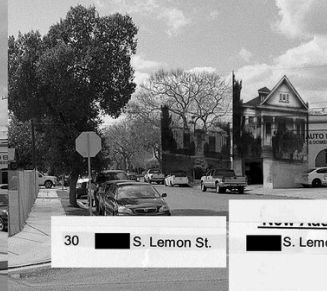
FELIX F. QUINTANA

(b. Lynwood, CA, 1991) is a Salvadoran-American artist, photographer, and educator. Quintana's multidisciplinary practice spans photography, digital media, collage, drawing, and installation. Quintana received an MFA in Photography from San Jose State University (2021) and a BA in Art from California State Polytechnic University, Humboldt (2014). Solo projects include *Fantasma Paraiso* (2024) presented by Los Angeles Nomadic Division (2024), *Cruising Below Sunset*, Residency Art Gallery (2022), and *Los Angeles Blueprints*, Somarts Cultural Center (2019). Select group exhibitions include Museum of Latin American Art, Long Beach, Vincent Price Art Museum, Center for Photography, Woodstock, San Jose Institute of Contemporary Art, LA×ART, and SFSU Gallery, among many others.

Quintana's work has been published in NPR, The Guardian, Los Angeles Times, KCET Artbound, and ArtNews. His work is held in the permanent collections of Oakland Museum of California, Altamed Art Collection, and Cal Poly Humboldt. Awards include the Los Angeles Nomadic Division Mohn LAND Grant (2023), LACE Lightning Fund Grant (2023), and Lucas Artist Fellowship at Montalvo Arts Center (2023-26). Quintana has taught and lectured at numerous institutions, including UCLA, SFAI, CSU Monterey Bay, UC Santa Cruz, Hammer Museum, and California African American Museum. Quintana lives, works, and teaches in Los Angeles, CA.



Original Address	Name	Notes	Historical Context	Year
703 S. Anaheim Blvd.**	Heinemann	2001	Lemon-Water Phase 2	1903



05 S. Anaheim Blvd.	Krastel	2001	Lemon-Water Phase 2	1920
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Hood to Suburb (detail), 2024. Mixed Media, 333 x 10 in.

ALKAID RAMIREZ

(b. 1995, Santa Ana, California)

Is a lens-based artist. Ramirez utilizes photography and archival methodologies to capture the civic unrest of their community; as the son of resilient Latino immigrant parents, Ramirez intergenerationally deconstructs decoloniality, questioning assimilation, social inequality, inequity, and the systemic challenges faced by working-class immigrants and underrepresented communities.

Ramirez's work has been exhibited in the Cultural Arts Center of the City of Norwalk, Crear Studio Gallery, The Irvine Fine Arts Center, and Street Space Gallery. His work has been featured in The Latinx Project, Voice of OC, and LA Times, and he is the author of Anaheim Blvd: Hood to Suburb. They received the Community Engagement Grant and the Individual Artist Fellowship 'Emerging Artist' Award from the California Arts Council. Ramirez is part of the AltaMed Collection. They live and work in Anaheim, California.





Cucucucumbia 2024. Glass and image transfer, dimensions vary.

ALEXA RAMIREZ POSADA

(b. 1999, México City, México)

Alexa Ramírez Posada was born surrounded by artwork from her Abuelo Chavo in her small home. She moved to Chicago in 2008, where she first felt nostalgic about being away from home. Now, she works with her personal family's archives as a conduit to her core childhood memories to enact them as both medium and subject matter.

She utilizes multi-media, printmaking, and archive-based methods to process the effects of violent border nations, surveillance states, and bureaucratic documentation. Posada is a Mellon Undergraduate Curatorial alum at LACMA and curates as an extension of her art practice.





Tendedero 2024, Photograph and other mixed media found objects (polaroids and archival family photographs, archival family garments and accessories, text on paper, and other domestic objects), 50 x38 x 64 in.

FOTO *SoCal* by



MICHELLE SALINAS WAMUNGU

(b. 1993 Boyle Heights, California)

Queer Chicana multimedia artist and scholar from. Her interdisciplinary practice centers on memory, migration, and community, working through documentary, archival research, and installation to explore both personal and collective histories. She holds a B.A. and M.A. in Latin American Studies from UCLA and is currently pursuing a PhD in Media Arts + Practice at USC. Her current research focuses on creative and small business networks within Latinx/e communities in Los Angeles. She is an alumna of the Ronald E. McNair Scholars Program, NPR Next Generation, and the Posse Foundation.

JUAN MANUEL VALENZUELA

(b. 1974 Whittier, California)

Valenzuela is a photo-based artist whose work addresses issues of identity, culture, and ethnicity, particularly the complexities of being Mexican-American. His art challenges and redefines commonly held beliefs and stereotypes by presenting contrasting themes.

He has exhibited his work internationally, including a solo exhibition in 2021, *FromCartón to Capes*, at Edouard de Merlier Photo Gallery. He also participated in a recent exhibition, *El Cuerpo: The (Performing) Body and the Photographic Stage*, at Gallery Luisotti, which was covered by *Artforum* magazine. Valenzuela currently lives and works in Los Angeles, CA.



I go on and on Can't understand how I last
so long I must have super powers 2022,
Framed Light Boxes pentptych, 8 x 10 in.





MARIA VILLANUEVA

(b. 1995, Sonora México)

Is an undoc+ artist raised in Fontana who works mainly in photography. Her art reflects themes from her own life, including religion, third culture, family, women's issues, and immigration. Using self-portraiture, alternative darkroom techniques, and community input, Villanueva brings these topics to light from diverse angles. She hopes her work not only resonates with viewers but also sparks conversations about their own experiences. She aims to create a space for ongoing dialogue about these important and personal issues by doing so. She received her BA from UC Berkeley. Villanueva has exhibited in the Sasse Museum of Art, Creative Grounds Gallery, The AA Center for the Arts, and Cypress College. Chaffey College has acquired her work



PATRICIA ZAMBRANO

(b. 1984, Monterey Park, California)

Is a Queer Chicana artist and educator whose work is attentive to community and forms of relation that are non-hegemonic/hierarchical. As a multimedia artist, her work in still and moving images, performance, and text dialogues with history and kinship to imagine queer horizons of desire and liberation. Her's is a body of work that departs from rootedness in familial narratives that allow for a retelling of intimate histories towards an intergenerational portal for relation to self, family, and place, offering counterstories that trace and archive histories of kinship through her gaze as an artist recuperating queer narratives.



Ofrenda (detail) 2017, Pigment Print, 40x 60 in.

AMY ZAPATA

(b. 1983, San Bernardino, California) is a photographer, installation artist and documentary filmmaker working in San Bernardino, Los Angeles and México. Her documentary work has been shown internationally and in Los Angeles and New York. A recent winner of the Inland Film Festival's filmmaker award. She is a highlighted artist for the online magazine The Pomonan. Her work focuses on her hometown of San Bernardino, emphasizing the neighborhoods and people and highlighting the Drag Scene in DTLA. Currently, she's working on various video projects, as well as Pocha, a multimedia art event

Inspired by her grandmother, who always had a camera in hand, Amy's curiosity led her to explore space and her hometown at an early age. She graduated with her MA in Visual Arts from CSUN and recently completed a residency at Arquetopia in Puebla, Mexico. Amy continues to utilize varied art forms, including printmaking, installation pieces, and documentary filmmaking. She is an award-winning filmmaker who creates art and events centering queer artists and continually prioritizes community in her photos.



Baseline (part of liquor store installation
13th and Mt. Vernon) 2016, Sticker machine
with photo print stickers, 42 x 15 x 14 in.



AREAS OF INTERESTS

PEOPLE AND SOCIETY



Piñata Pull, 2024 By: **Bamon Casarez**

People and society explore human interactions and work towards progressive change for our global societies. The fundamental core of a society's function lies in the community and the people's relationship to the collective. Connected societies offer higher educational attainment, shared resources, emotional support, and social solidarity. One of the earliest experiences of social groups for a child is through the family. Familial bonds are the first exposure to values, love, traditions, and behavior. Throughout the 19th and 20th centuries, Native American homes were targeted as children were forcibly abducted by the U.S. government. The children were given to non-Native families and schools to force assimilation and cultural erasure amongst the newest generations. The current ICE raids of the U.S. government are kidnapping children and people of all ages off the streets with no information on their whereabouts or the people's physical states (See **William Camargo's**, "*Fuck ICE*"). A fight against social divisions starts with social inclusion. The stronger the sense of a society, the more equipped a group can be for actualizing policies for better change on a larger scale.

The Latine/x fight for social justice is extended to, but not limited to, fair labor practices, fair and equal pay for women and marginalized groups, sustainable housing, accessible education, LGBTQ+ rights, equality in healthcare, prison system reform programs, and immigration. In 1945, the San Francisco conference held a party of 750. Of the 6 accounted for women's voices, 3 were Latin Americans who fought for the Charter that includes language that built a foundation for gender equality, one that would make this central to modern human rights principles. These issues are still prevalent to this day, with inequality in gender and racial pay gaps.

The arts historically have been a tool for storytelling, wisdom sharing, spiritual and social exploration. People's creation has unified communities and connected generations of lineages, cultures, and peoples. The Latinx Indigenous communities' mediums are vast, some including musical, dance, language, cuisine, weaving, pottery, textiles, featherwork, and mosaic. Native Americans continued cultural preservation of memory and documentation of survival through forms including ledger art. Afro-Cuban and other Latin American styles of music and dance assembled in 1940s New York, varying to rhythm resistance during Black Power movements, a free Puerto Rico, and anti-war advocacy.

Amplification of civic engagement's purpose is to strengthen connections between artists, the art, and the viewer. This directly combats societal division through a celebration of heritage and social inclusion. The exhibit's key objective is to unify beyond country lines, races, and mixed ethnic backgrounds to a larger community and cultural identity of Latine. The naming of specific nationalities helps unite the individual self & background to the larger cultural framing. The umbrella for identities of someone specific to strengthen overarching experiences and the historical importance of existence. Providing voice and narrative of the "unsaid" but the noticed and lived experiences through photographs. The relations of a celebrated individual to a related and strong unity of cultural embracing. The exploration of time throughout an individual's gained perspective and life to the generations prior and future. The current policy-making works as fear instillation. Concrete Hope celebrates brownness in the face of adversities and corruption. Through celebration of heritage and experiences, **Concrete Hope** provides voices and narratives of a collective of artists in the Latine/x community.

Investigation

- ***How can civic engagement bring about change? How could we improve our contributions in society to combat racial discrimination in the current political climate?***
 - **Citation:** <https://latino.si.edu/learn/teaching-and-learning-resources/latinas-talk-latinas>
 - **Citation:** <https://www.wilsoncenter.org/blog-post/how-latin-american-women-shaped-human-rights>
- ***What actions can be implemented to strengthen social solidarity at SMC? In which ways can we strengthen social awareness as a student body?***
 - **Citation:** <https://www.santamonica.gov/events/4vrvym6rskm8zxt1byd4755k5b/202509201300>
 - **Watch:** <https://www.youtube.com/watch?v=QePAMlmu2wA>
- ***Why would amplifications of minority voices be detrimental to collective awareness?***
 - **Citation:** <https://www.risinghearts.org/about>
 - **Citation:** <https://latino.si.edu/exhibitions/presente/immigration-stories>
- ***How can art be a powerful tool for signifying the relationship between people and larger societies? Which component of the community does artistic expression resonate with the most?***
 - **Citation:** <https://www.theartstory.org/movement/american-indigenous-art/> <https://iwpr.org/wp-content/uploads/2023/09/Latina-Wage-Gap-Fact-Sheet-2023.pdf>

PEOPLE AND SOCIETY

The policy making of the current time working as fear instillation where *Concrete Hope* celebrates brownness in the face of adversities and corruption. Through celebration of **heritage** and experiences, *Concrete Hope* provides voices and narratives of a collective of artists in the Latine/x community. The inclusion of naming 26+identity backgrounds helps unite the vastness of the community. No specific term properly encapsulating a specific group, rather the highlighting of the plethora of **cultural identities**, is nullified within the community. The significance of naming as many identities specifically takes on the role of the 'individual uniting to a collective'. To be empowered through your personal cultural heritage and to be connected to a larger community. Societies are made up of the self, close-bonded people, to further families and neighbors, to larger cultural and spatial communities, to the world at large.



Michelle Salinas Wamumgu's piece, "*Tendero*", meets the individual in a collective. The clothing rack filled with memories is undeniably personal to Wamumgu's experience as a Chicana American. The universality of memories allows you, me, her, and hem together. An intimate piece embodying the personal experience and interpersonal relations of Wamumgu promotes **civic engagement** through celebrating her heritage. Inclusivity is all throughout, since no matter your background and own story, a physical and even theoretical holding of your memories exists. The piece consists of personal artifacts, photography of family, and writing pieces of memory recall.

"*Of You and I*" celebrates heritage and **shared emergence**. The colors green and blue create an atmosphere of peace. These two colors can be easily affiliated with our planet. The seas and the land are the roots of our homes. Both the viewer and the cyanotype self-portrait are looking at one another.

INVESTIGATION



Amina Cruz's
"The Origin"

- **DISCUSS:** How does photography establish a foundation for an individual to find safety in a community? Reflecting on the current digital age, how is photography used as a tool to create social connections in your own life?
- **DISCUSS:** Recall the significance of empowerment, participation, equity, connection, inclusivity, and sustainability. Which component of a connected community do you observe to be most potent in Concrete Hope? Why?
- **EXPLORE:** How can memories and archival art serve as truth preservation? How is this beneficial for minority voices?
 - <https://scma.smith.edu/art/exhibitions/colonial-entanglements-native-american-artwork-scma-collection>
 - <https://www.aminacruz.com/> Amina Cruz's focus on brown identity, queer culture, and punk scenes in external workings
- **DISCUSS:** Have you seen yourself in any piece? How can you feel connected to another person through a piece?
- **EXPLORE:** The relationship between agriculture and society. How do we as humans fit into an even larger group? What role do we all play in conservation?
 - <https://agriculture.auburn.edu/hot-topics/seven-ways-agriculture-affects-your-daily-life/>

ARTS, MEDIA, ENTERTAINMENT

Art, Media, Entertainment The Latinx community's relationship between arts, media, and entertainment is more influential than ever—representing almost 48% of Los Angeles County's population—in shaping cultural identity and public perception, yet Latinx communities remain underrepresented and misrepresented within these spaces. This imbalance stems from systemic barriers that have historically limited Latinx visibility and access to platforms of **cultural influence**. Within the realms of film, television, music, and visual arts, Latinx creators often get fewer opportunities for **recognition, distribution, and funding**, resulting in a narrowed portrayal of their diverse experiences. Media platforms, both digital and traditional, play a critical role in defining how Latinx culture is seen and valued, yet they frequently rely on stereotypes or overlook Latinx contributions altogether. This lack of representation not only distorts public understanding but also impacts how Latinx artists and audiences see themselves reflected within mainstream culture. Addressing this disparity requires intentional efforts to uplift Latinx voices, promote inclusive storytelling, and expand opportunities within the interconnected worlds of art, media, and entertainment.



By William Camargo: Fuck You Know?(2019)

Artist **William Camargo** is a photo-based artist and educator from Anaheim, California, whose work explores themes such as identity, community, and social justice through photo-based art. Using photography as a form of activism, Camargo challenges the stereotypes and underrepresentations of Latinx communities often seen in art, media, and entertainment. Through several works from Camargo, he uses **visual storytelling** to reclaim public spaces and promote authentic narratives that reflect the lived experiences of Latinx people in Southern California.

Regarding art and Photography, *"it's time the same lens, story, and truth"*. Camargo is inspired by the power of images to challenge how Latinx communities are portrayed across art, media, media, and entertainment. In his photo-based work *"Fuck You Know?"* Camargo captures raw, unfiltered scenes from his own community in Anaheim, **reclaiming** how people like him are represented.

Camargo uses photography as a form of **activism-turning** everyday spaces into statements of pride and resistance. Camargo believes that each photograph can alter misrepresentation into exposure. "When I photograph my neighborhood, "I'm not just taking a picture," he expresses, "I'm writing the narrative." Through his perspective, what others might overlook becomes powerful proof of identity, belonging, and authenticity within SoCal's Latinx Culture.

Exploration

William Camargo's photography welcomes all to reflect on how visual art can challenge mainstream narratives that frequently misrepresent Latinx communities across art, media, and entertainment. His photo piece *"Fuck You Know?"* transforms familiar SoCal settings into spaces of visibility and resistance, asking viewers such as yourselves to confront how Latinx identity is portrayed and who gets to shape that story.

How does Camargo's photo-based photography challenge stereotypes and underrepresentation in mainstream media and entertainment?

READ this article from [The Latinx Project at NYU](#) to learn more about William Camargo's use of photography to challenge stereotypes and reclaim Latinx identity through visual storytelling.

Link: <https://www.latinxproject.nyu.edu/meet-william-camargo>

Check out this piece *[On Making Sense of Histories, Symbols & Possibilities](#)* William Camargo to explore how William Camargo blends community archiving, photography, and activism to spotlight Latinx experiences and challenge systems of erasure.

Citation: <https://sfcamerawork.org/william-camargo>

Felix Quintana uses photography to challenge the narrow and stereotypical portrayals of Latinx communities by reimagining Los Angeles as a living archive of **identity, resilience,** and **cultural pride.** His cyan-toned portraits and street scenes illuminate the everyday lives of people often excluded from mainstream art and media narratives. Through a balance of intimacy and activism, Quintana's photographs create space for visibility, transforming the overlooked corners of urban life into powerful symbols of belonging. By merging art with social consciousness, he redefines how photography functions in the broader landscape of entertainment and **representation,** offering an alternative to the commercialized or exoticized depictions often found in popular culture.

Exploration

- **What themes of identity, memory, or belonging can be identified in Quintana's art as shown in the Concrete Hope Exhibit?**
- **How can photography be a form of cultural resistance, and what forms of resistance appear in Quintana's photos?**
 - **Read:** <https://amadeusmag.com/blog/felix-quintana-existence-resistance-photography/>
- **How do mixed media and nontraditional materials expand the possibilities of photographic storytelling in Felix Quintana's work?**
 - **Read:** <https://www.latimes.com/entertainment-arts/story/2022-11-02/felix-quintana-artist-south-los-angeles-blueprint>

Citations / Further Reading

- ArtNews. "Felix Quintana's Light Drawings Capture the Soul of Los Angeles" (2021).
- Aguilar, Laura. Show and Tell (1993).
- Noriega, Chon. Shot in America: Television, the State, and the Rise of Chicano Cinema (2000).
- Artist website: felixquintana.com

EDUCATION

Art and education are known to be related, and people often enjoy seeing artworks that are fascinating or creative. However, this exhibition focuses on diversity and brings us back to the question of why we should have diversity in our education system. **Multicultural education** aims to help all students feel included and respected, regardless of their cultural or social backgrounds. It encourages understanding, empathy, and appreciation for diversity in the classroom. However, **academic education** often focuses mainly on knowledge and skills rather than emotional or cultural awareness. As a result, it rarely reaches the deeper level of connection and understanding that multicultural education promotes. This idea has its roots in the *Civil Rights Movement* in the US around 1950-1970. It aimed to end racial segregation in schools and ensure equal educational opportunities for all students. Landmark cases like *Brown v. Board of Education* (1954) declared that “separate but equal” schools were unconstitutional. This exhibition not only addresses equal rights for different races in schools but also explores more contemporary topics such as LGBTQIA+ inclusion in the 20th century. LGBTQIA+ inclusion in education has been a long struggle for visibility and equality. For much of the 20th century, LGBTQIA+ topics were excluded or even banned from school discussions. Starting in the 1970s, after the *Gay Rights Movement* gained momentum, activists began advocating for safe spaces and anti-discrimination policies in schools.

Investigation

- **Who is the “student” that the education system has in mind when designing pedagogy?**
 - Book: **Culture Diversity and Education** by James Banks
- **To what extent is the education system progressing in a manner that ensures equitable benefits for all learners?**
 - **Report:** 2023-2024 Report of LGBTQ+ Program.
<https://www.cccco.edu/-/media/CCCCO-Website/docs/report/lgbtqprogramsreporta11y.pdf>
- **How is LGBTQ inclusion represented in contemporary education?**
 - **Article:** <https://www.lacoe.edu/services/curriculum-instruction/history-social-science/fair-act>

Further resources

- **Devyn Galindo:** <https://www.itsnicethat.com/articles/devyn-galindo-photography-190321>
- **LACMA Unframed:** <https://unframed.lacma.org/2018/06/04/qa-artist-devyn-galindo>

Equity and LGBTQ in Contemporary Education

Traditional education systems, often rigid and shaped by those in power, have historically excluded LGBTQIA+ narratives from the classroom. California became the first state to challenge this pattern by including LGBTQIA+ history in its public school curriculum through the 2011 *FAIR Education Act*, which requires K-12 schools to incorporate the contributions of LGBTQIA+ individuals into social studies and history lessons. However, despite this progress, LGBTQIA+ topics are still not widely discussed or fully represented in most schools.

Devyn Galindo, originally from Garden Grove, is a queer Xicanx artist and photographer based in California. Bouncing from state to state, they grew up in a somewhat nomadic lifestyle. As a result, this keen traveller instilled in me an ability to notice and appreciate the smaller moments that regularly sweep us by. “This taught me the beauty of impermanence and has created this very transient nature in me that informs my work,” they say. “Everything is fleeting and mysterious!” In this regard, change plays an important role in Devyn’s practice, whether that’s through a commission piece for Vogue, Facebook, Adidas, Tommy Hilfiger, and Converse, or a personal project lensing themes on queer love, or an ongoing series capturing LGBTQIA+ stories on the road in a 1978 VW van.

“I’m very influenced by the incredible queer artists that came before me.”



Channel Tres by Davyn Galindo

“I hope to break down some of those barriers”



Devyn Galindo:
Butch Ballet
(Copyright ©
Devyn Galindo,
2020)

Who is the “student” that the education system has in mind when designing its pedagogy?

The education system often seems to imagine one kind of student when designing its teaching methods a student who learns best by listening, reading, and following instructions. However, students learn in many different ways. Some are more creative or hands-on, while others understand better through discussion or art.

Real students come from many backgrounds, including different cultures, genders, and sexual identities. LGBTQIA+ students are often not fully represented in what they learn or how they are supported at school.

Education should not only teach academic subjects but also encourage acceptance and equality. When schools include every kind of student, including LGBTQIA+ students, learning becomes more meaningful and connected to real life.

Devyn Galindo merges documentary, conceptual, and experimental styles, exploring identity, challenging patriarchy, and navigating the physical and spiritual realms of gender expansion through indigenous Mēxihkah spirituality.

Discussion

Why has the education system remained so rigid, and what can be done to make it more inclusive of LGBTQIA+ students?

CHECK OUT

We Are Still Here, Devyn Galindo's debut book, captures a year of protests, celebrations, and intimate moments among Chicax- and Xicanx-identified residents of East Los Angeles.



Galindo's work is not just about documenting people but also about collaboration. Many of the portraits were created with the subjects' input, giving them a voice in how they are represented. Through this approach, *We Are Still Here* becomes both a visual archive of community life and a powerful statement of **resilience and identity**.

Listen.



Queer America is a podcast that explores the often-overlooked history of LGBTQIA+ people in the United States. Hosted by historians **Leila Rupp** and **John D'Emilio**, it highlights stories from Harlem to the Frontier West. The series uncovers lives and events often missing from traditional school curricula. It provides educators with historical context and practical ideas for teaching LGBTQ+ history. Overall, it aims to make American history more inclusive and representative of diverse communities.



Discussion

To what extent is the education system progressing in a manner that ensures equitable benefits for all learners?

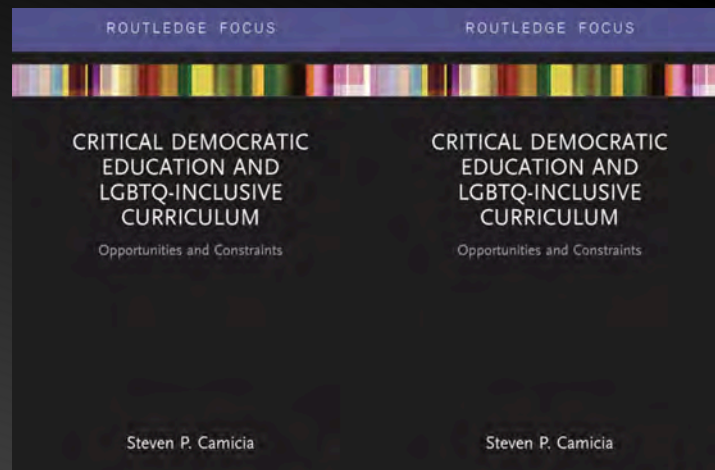
The education system has made some progress in providing equitable opportunities for all learners, but significant gaps remain, particularly for LGBTQIA+ students. Public support for LGBTQIA+ rights has grown, with 96% of non-LGBTQIA+ Americans agreeing that schools should be safe and accepting for all youth. However, this support does not always translate into inclusive practices within classrooms and curricula. In higher education, LGBTQIA+ students tend to **succeed when campuses actively affirm their identities, address discrimination, and provide essential resources. Yet, many students from diverse ethnic and cultural backgrounds still face marginalization, highlighting the need for more inclusive policies and practices to ensure equity for all learners.**

2023-2024 Report of LGBTQ+ Program.

<https://www.cccco.edu/-/media/CCCCO-Website/docs/report/lgbtqprogramsreporta11y.pdf>

Despite growing public support for LGBTQIA+ rights, significant gaps remain in the way schools implement inclusive practices. How can schools address these gaps to ensure all learners benefit?

Read.



Critical Democratic Education and LGBTQ-Inclusive Curriculum (Routledge Focus) by Steven Camicia.

Steven Camicia's book looks at how democratic education can include LGBTQ+ students in K-12 schools. He explains how traditional lessons often leave out LGBTQ+ identities and argues for teaching that challenges this bias. Using ideas from queer theory, he explores both the possibilities and challenges of creating LGBTQ+ inclusive curricula.

**N**

THE DEATH AND LIFE of MARSHA P. JOHNSON

Watch: **The Death and Life of Marsha P. Johnson** is a powerful documentary chronicling the life of Marsha P. Johnson, a prominent figure in the *Gay Rights Movement* and the *Stonewall Uprising* of 1969. This film offers insights into the historical context that shapes current educational challenges for LGBTQIA+ students.

Discussion: **How is LGBTQIA+ inclusion represented in contemporary education?**

Despite progress in LGBTQIA+ inclusive education, many challenges remain. In some states, laws restrict the discussion of sexual orientation and gender identity in classrooms, especially in early grades. These restrictions often prevent teachers from addressing important issues, leaving LGBTQIA+ students without representation or support in their learning environment. Even when extracurricular programs like *Gender Sexuality Alliances* (GSAs) are available, the lack of an inclusive curriculum in core subjects can make students feel invisible or marginalized.

Controversies also arise around funding and policy. For example, California faced the termination of a Federal Sex Education Grant because its instructional materials included references to transgender identities and gender diversity. While the state's Healthy Youth Act mandates inclusive education, these conflicts highlight the tension between progressive educational policies and political or social pushback. Such challenges show that, despite advances, LGBTQIA+ students still face systemic barriers that limit access to safe and affirming learning environments.

How possible is it to redesign curricula, policies, and support systems to create truly inclusive and affirming learning environments for all students?

Watch

Sex Education is a British series that shows how the school system often ignores LGBTQIA+ topics, leaving many students feeling unseen. The story takes place in a high school where sex education is outdated and only focused on straight relationships. As a result, LGBTQIA+ students struggle to find information or support for their own identities. The show highlights how this lack of inclusion can cause confusion, isolation, and shame among students, while also showing the importance of open conversations, acceptance, and understanding in education.



Look at Exhibition

Axis Mundo: Queer Networks in Chicano L.A.

This exhibition at the Museum of Contemporary Art (MOCA) in Los Angeles explores the vibrant queer Chicano and Latinx art scene in Los Angeles. It features works that reflect the intersection of queer identity and Chicano culture, highlighting the contributions of artists who have navigated and shaped these communities.



Devyn Galindo cites **Catherine Opie** as an important influence on their work. Inspired by Opie's intimate and raw photography, Galindo strives to capture authentic and meaningful representations of queer communities in projects like the *Van Dykes Project* (LACMA Unframed).



Catherine Opie is a prominent American photographer and educator, born in 1961 in Sandusky, Ohio. Her work is renowned for its exploration of identity, community, and the American landscape, often focusing on LGBTQIA+ themes. Opie's photography combines formal techniques with social and political commentary, capturing subjects such as high school football players, queer communities, and intimate self-portraits.

A notable artwork by Catherine Opie that aligns with themes of LGBTQIA+ identity and representation is *"Self-Portrait/Cutting"* (1993). In this powerful image, Opie depicts herself with a house and two stick figures carved into her back, using a technique that evokes both vulnerability and strength. The scars symbolize her longing for a queer family and a domestic life that was often marginalized or unseen in mainstream society. This photograph challenges **traditional notions** of family and identity, offering a poignant commentary on the experiences of LGBTQIA+ individuals. *"Self-Portrait/Cutting"* is part of Opie's broader body of work that seeks to affirm and validate queer identities through intimate and symbolic portraiture.

STEM

Technological and infrastructural development often takes precedence concerning expanding the scope of quality of life. We seldom recognize, however, the cost of such ambition. BIPOC communities are almost exclusively the victims of environmental injustices. In the context of historical colonialism, expansion often serves ruling powers at the cost of underserved communities both internationally and domestically. With the development of AI technologies, being conscious of environmental justice is more important now than ever. Many of the artists participating in Concrete Hope explore the relationship between environment and culture, and also explore ways to find ethical uses of new technologies.



Aydinaneth Ortiz. *The view from Signal Hill #1, 2022.*
From *in the LBC Series*. Archival pigment print. 20 x 16 in.

What is the relationship between landscape and culture?

Looking at the work of Aydinaneth Ortiz, she captures the beautiful landscape overlooking her home of Long Beach in California. What is most striking about the image is the proximity of the oil industry, and shipping grounds residing in domestic spaces. We see a pump-jack tucked in the foreground of the image between homes and trees. Large cargo ships litter the ocean horizon in the background. Ortiz often highlights the struggles she and her family face in her work through the documentation of landscape. In a separate project where she photographs California state mental hospitals, Ortiz unpacks the similarities between oppressive architecture and an institutionalized culture. When exploring her work, it becomes apparent that landscape and culture are nearly inseparable. Residents who live next to freeways are exposed to toxic chemicals daily. Freeways such as the 110 through South LA, or the Interstate 10 in New Orleans, cut straight through historically Black and Brown communities. It can be argued that undesirable land is cheaper, thus it serves as a home for low-income communities. There are also documented cases and a rich history of intentionally racist city planning. Discerning between these two ideas can be complex, but it does not detract from the fact that environmental injustice exists.

Citation:

California State Mental Hospitals by Aydinaneth Ortiz

Link: <https://www.aydinanethortiz.com/california-state-mental-hospitals.html>

Read

The following essay discusses the history of environmental racism in Los Angeles. It attempts to navigate the "conscious set of racist practices" employed by city planners throughout the history of city development.

Article: <https://oceaniron.org/wp-content/uploads/sites/33/2021/02/An-Archaeology-of-Environmental-Racism-in-Los-Angeles.pdf>

To what degree is environmental injustice intentional? Do livable conditions for low income residents need to be unhealthy for a successful economy?

Read

This article from ABC News interviews the local communities affected by the freeway that cuts through the heart of New Orleans.

Link: <https://abcnews.go.com/US/highway-traffic-pollution-puts-communities-color-greater-health/story?id=103340992>

Discussion

How does an unhealthy environment impact the culture of the people living there?

-

How do we decide which landscapes to preserve and which to "develop"?

-

How can domestic zones and industrial zones coexist?



Monica Arreola .*Las casas también migran*, 2024. 5 min single-channel video.

Artificial Intelligence

The topic of AI is of growing concern as the technology continues to rapidly develop with little regulation. There are those who find the technology to be a productive tool, necessary to shorthand tedious tasks or organize thoughts. Others claim that AI is trained unethically and is costly in resources. Many open source AI models pull from all reaches of the internet without consent to train the program. Data centers that support generative software consume exorbitant

amounts of energy, and also large quantities of fresh water to cool the computers. This can be a problem for population-dense and historically drought-ridden areas like Southern California. Monica Arreola explores the uses of this technology in her work, titled "Las casas también migran". In this work, she generates imagined landscapes that are represented as photorealistic video. The work appears to be a continuation of her ongoing style, which photographs landscapes and abandoned architecture. Her work does not infringe upon the creative processes of others; instead, she references her own work and landscapes she is familiar with to synthesize an imaginary experience.

Discussion

The following study explores the cognitive impacts of using Language Learning Models.

- **READ:** <https://arxiv.org/pdf/2506.08872> (scientific journal).
- **READ:** <https://www.media.mit.edu/projects/your-brain-on-chatgpt/overview/> (overview)

What are some ethical uses of AI? What are the dangers it poses?

The following article unpacks the environmental implications of generative ai.

- **READ:** <https://news.mit.edu/2025/explained-generative-ai-environmental-impact-0117>
 - **What are the environmental impact of AI?**
 - **What are some sustainable ways artists can continue making work when using AI?**
- **READ: The following artist talks and exhibitions further explore uses of ai.**
 - <https://sougwen.com/putting-the-art-in-artificial-intelligence-a-conversation-with-sougwen-chung> https://www.youtube.com/watch?v=t_EKrJPYtjk
 - <https://mimionuoha.com/the-library-of-missing-datasets>
 - https://www.youtube.com/live/3lkhj5Wgx8k?si=yMXbL-EyXB_FfK0v

Resources: Environmental Justice in Los Angeles

<https://pmc.ncbi.nlm.nih.gov/articles/PMC9105631/>

Empowering communities of color for environmental health and justice

https://www.cdc.gov/pcd/issues/2024/23_0248.htm

AI Data centers <https://www.npr.org/2025/10/14/nx-s1-5565147/google-ai-data-centers-growth-environment-electricity>

CULTURE HISTORY & LANGUAGE



Raylene De La Torre (left to right) *Brown*, 2023, *Tradition*, 2023, *Language*, 2023

This section intends to investigate the intersection of Cultural History and Language, within the exhibition's framework. We will examine how the cultural histories of the represented artists and their communities, including topics like migration, biculturalism, and the visual vocabulary of subcultures, are unknowingly linked to the creation and interpretation of art. The goal is to provide students with a critical framework for recognizing how language, in all its forms, transmits and preserves historical narratives and forms the basis of cultural belonging.

This exhibition explores the profound relationship between Cultural History and the evolving nature of Language. This exhibition argues that language is far more than a tool for communication it is a living archive that records displacement, resistance, and identity. Through the photographic documentation of Aldo Cervantes, he visually archives the language of migration and family history across the border, and the materialistic language of Raylene De La Torre (who uses technique and abstraction to show us cultural experiences that resist verbal explanation), we examine how artists utilize the exhibition space to challenge dominant historical narratives. By analyzing linguistic and symbolic elements in the artwork, we invite viewers to consider how cultural history is preserved, negotiated, and reclaimed through acts of visual and literal language.

Investigation

How does De La Torre utilize the **historical language of abstract or mixed-media techniques** to communicate narratives of cultural continuity or rupture, and how does the non-representational language of her work convey a cultural history that is **felt or experienced** rather than explicitly stated?

Citation: The Language of Artistic Technique and Abstraction.

<https://read.dukeupress.edu/poetics-today/article-abstract/30/3/517/20998/The-Languages-of-Art-How-Representational-and?redirectedFrom=fulltext>

Investigation

How does Cervantes use the language of **domestic photography and personal objects** to translate the historical narratives of migration and labor that may be unspoken, and how does this visual language connect to the concept of inherited cultural memory (*post-memory*)?

Citation: *The Generation of Post Memory*.
https://warwick.ac.uk/fac/arts/history/research/centres/ehrc/research/current_research/memory/poetics_today-2008-hirsch-103-28.pdf



Aldo Cervantes

Charm Bracelet, 2021
Archival Pigment Print
24 x 32 in.

Investigation

- How does looking at a family's personal photo album change the way we understand a major historical event like migration? What stories do these photos tell that a history book might leave out? (See Aldo Cervantes' work)
- Even without showing people or places, how does the feeling of this artwork (its texture, color, and shapes) connect to a sense of history or memory? Does it feel old, new, painful, or hopeful (See Raylene De La Torre's work)
- How do you distinguish between the way the literal language of a photograph (Cervantes) and the material language of an abstract work (De La Torre) convey the weight of cultural history differently
- What are the most effective strategies to teach students how to critically 'read' the language of an archive versus the language of pure abstraction/technique when analyzing historical and cultural narratives?

Citations

Aldo Cervantes:

<https://aldocervantes.co/information>

Raylene De La Torre:

<https://www.instagram.com/94rayray/>

Theoretical Link (Language):

Article/summary of **Gloria Anzaldúa's** *Borderlands/La Frontera* (essential for contextualizing Cervantes's cultural history and the linguistic negotiation of the border). :
<https://www.litcharts.com/lit/borderlands-la-frontera/quotes>

Theoretical Link (Cultural/Visual History):

Resource discussing how abstract art or specific techniques (*like textiles, if applicable to De La Torre*) have historically been used to express identity and cultural belonging outside of traditional representational language.

[https://www.pacegallery.com/journal/creating-
abstraction-materiality-modernism/](https://www.pacegallery.com/journal/creating-
abstraction-materiality-modernism/)

HEALTH AND WELLNESS



Humberto Flores.
*Fortunate in the
Flatland: Mi
Abuelita Fausta
De Ixtlahuacán,
2023.*

→ **How can visibility and representation in art contribute to individual and collective healing within marginalized communities?**

Citation: *Art on My Mind: Visual Politics by bell hooks*

Visibility, authenticity, and cultural survival are some of the core themes of Concrete Hope that resonate deeply with the principles of holistic well-being. Within the context of Health and Wellness, the exhibition invites viewers to consider how **representation** and **creative expression** function as vital forms of **healing** and **empowerment**. For many Latinx artists, articulating personal and collective histories through photography becomes a means of **processing trauma**, reclaiming **identity**, and **nurturing resilience**. As theorist Gloria Anzaldúa writes in *Borderlands / La Frontera*, healing occurs in the act of “*making the invisible visible*,” a process that affirms identity while confronting cultural and emotional wounds. By confronting issues such as mental health stigma, body politics, and generational struggle, the works on view illuminate the interconnectedness of emotional, cultural, and social wellness, or what bell hooks describes in “*Art on My Mind as ‘the political act of care.’*” Engaging with these images encourages reflection on how the act of being seen and of seeing others fully can foster belonging, self-worth, and the possibility of collective healing.

In this sense, Concrete Hope underscores art’s capacity not only to document lived experience but to sustain wellness and hope within communities. This idea is powerfully embodied in the work of Humberto Flores, a first-generation Chicano scholar and photographer from California’s Inland Empire. Flores photographs a black-and-white portrait of his grandmother that feels quiet and tender. By centering his abuelita, Flores honors **intergenerational strength** and the **emotional labor** that sustains family and **community wellness**. The portrait becomes both a personal act of love and a broader reflection on visibility, belonging, and the preservation of identity. Through this intimate depiction, Flores reminds viewers that health is not only physical but also emotional and relational, as it is rooted in memory, connection, and care across generations.



Tenacity, 2023, Jamil G Baldwin

Jamil G. Baldwin's work extends this conversation by transforming empathy into a shared, spatial experience. Raised across the Inland Empire and Los Angeles, Baldwin's mixed-media and installation-based photography invites viewers to physically engage with his work. His series *Tenacity* exemplifies this approach, portraying five black-and-white portraits of families holding images of loved ones they have lost. Each subsequent image includes the previous family, forming a visual lineage of **remembrance** and **resilience**.

Behind every portrait, a second, fragmented version of the same photograph appears, symbolizing the ruptures of grief and the instability of memory. In this dance between **preservation** and **decay**, Baldwin visualizes the process of collective **healing** and how communities carry loss, yet continue to affirm life through solidarity and shared remembrance. His practice highlights the collective nature of wellness: how empathy and togetherness sustain emotional and cultural survival.

Book: *Latinx Photography in the Contemporary United States* by Susana M. Vega

→ **How might confronting difficult subject matters, such as trauma, lost ones, inequality serve as a step towards emotional and or community healing?**

Both Baldwin and Flores illuminate how art can be a vessel for healing, whether through the intimate bonds of family or the broader ties of community. Furthermore, Humberto and Baldwin encourage viewers to reconsider health and wellness as more than physical well-being, but also an emotional, cultural, and communal practice. Through their use of photography to honor memory, family, and justice, both artists reveal how healing occurs in the act of remembering, seeing, and being seen. Their work invites reflection on how care and empathy, whether directed toward loved ones or entire communities, can nurture resilience and collective wellness.

Further Reflection & Investigations



Tenacity (side 2), 2023, Jamil G Baldwin

In what ways do the artists in Concrete Hope use photography as a form of wellness practice or self-preservation?

→ **BOOK:** *Domesticana: The Sensibility of Chicana Rasquache* by Amalia Mesa-Bains Cruz

How can creative expression function as both activism and therapy?

→ **BOOK:** *The Art Therapy Sourcebook* by Cathy A. Malchiodi

In what ways does the act of being seen in a photograph affirm a person's sense of self and safety?

→ **BOOK:** *Art Is A Way of Knowing: A Guide to Self-Knowledge and Spiritual Fulfillment Through Creativity* by Pat B Allen

CONCRETE HOPE INVESTIGATION

- What forms of “health” such as: emotional, cultural, or spiritual emerge most powerfully in *Concrete Hope*?
- How does *Concrete Hope* invite viewers to expand their understanding of what “wellness” means in contemporary society?

Books & Essays Referenced

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 - A foundational text exploring identity, healing, and cultural survival through Chicana feminist thought.
- **hooks, bell. *Art on My Mind: Visual Politics*. The New Press, 1995.**
 - On the power of visual culture to affirm identity, resistance, and emotional wellness.
- **Vega, Susana M. *Latinx Photography in the Contemporary United States*.**
 - Routledge, 2020. A survey of Latinx photographers and how their work addresses issues of visibility and belonging.
- **Cruz, Amalia Mesa-Bains. *Domesticana: The Sensibility of Chicana Rasquache*.**
 - An essay connecting cultural expression, spirituality, and resilience in Chicana art.
- **Allen, Pat B. *Art Is a Way of Knowing: A Guide to Self-Knowledge and Spiritual Fulfillment Through Creativity*. Shambhala, 1995.**
 - Encourages people to explore art-making in the spirit of self-discovery.
- **Malchiodi, Cathy A. *The Art Therapy Sourcebook*. McGraw-Hill, 2007.**
 - Introduces art-making as a tool for emotional healing and stress reduction.

Online Resources

- **National Latino Psychological Association** *supports mental health and wellness in Latinx communities.*
 - <https://www.nlpa.ws/>
- **Smithsonian Latino Center** *resources on Latinx artists and cultural preservation.*
 - <https://latino.si.edu/>
- **Healing Through Art Initiative** *research and resources on art therapy practices.*
 - <https://artsandhealinginitiative.org/>

Glossary

Abuelita – A Spanish diminutive term meaning “grandmother.” SpanishDict. (2025). Abuelita | Spanish to English Translation. <https://www.spanishdict.com/translate/abuelita>

Archival – Relating to records, documents, or materials preserved for historical value. Society of American Archivists. (n.d.). Archival record. <https://dictionary.archivists.org/entry/archival-record.html>

Autoethnography – A qualitative research method combining personal experience with cultural analysis and interpretation. Simply Psychology. (2025). Autoethnography. <https://www.simplypsychology.org/autoethnography.html>

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Chicanx – A gender-neutral identifier for people of Mexican descent. Merriam-Webster. (n.d.). Chicanx. <https://www.merriam-webster.com/dictionary/Chicanx>

Chisme – Spanish term meaning “gossip.” SpanishDict. (2025). Chisme | Spanish to English Translation. <https://www.spanishdict.com/translate/chisme>

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Molcajete – A traditional Mexican stone mortar (usually basalt) and pestle used since pre-Columbian times to grind spices, sauces, and foods. U. S. National Museum of American History. (n.d.). Molcajete mortar. Smithsonian Institution.

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Pedagogy – The theory and practice of teaching in social, cultural, and psychological contexts. American Psychological Association. (2023). Pedagogy. <https://dictionary.apa.org/pedagogy>

Glossary

Petate – A handwoven palm-fiber mat traditionally used in Mexico for sleeping, sitting, or wrapping. Wikipedia. (n.d). Petate. <https://en.wikipedia.org/wiki/Petate>

Portraiture – The artistic practice of depicting individuals with emphasis on likeness and presence. Vocabulary.com; Fiveable.

Post-memory – Intergenerational or inherited memory from traumatic events not directly experienced by the receiving generation. Hirsch, M. (2008). The Generation of Postmemory. Poetics Today, 29(1), 103-128. <https://muse.jhu.edu/article/241115>

Quetzalcoatl – A major Mesoamerican deity known as the “feathered serpent.” Wikipedia. (n.d.). Quetzalcoatl. <https://en.wikipedia.org/wiki/Quetzalcoatl>

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