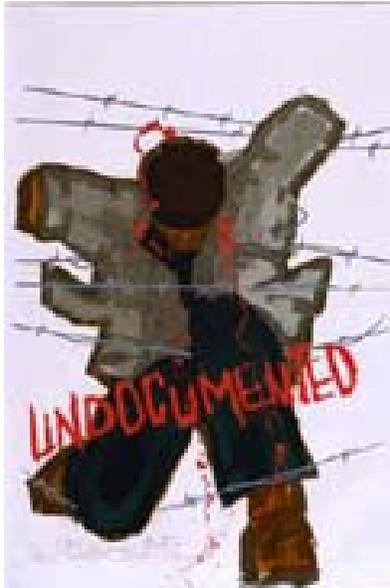


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For Immediate Use
September 3, 2008

Fowler Museum at UCLA to present
Caras vemos, corazones no sabemos/Faces Seen Hears Unknown:
The Human Landscape of Mexican Migration
October 5–December 28, 2008



Caras vemos, corazones no sabemos/Faces Seen Hears Unknown: The Human Landscape of Mexican Migration considers Mexican migration into the United States—one of the defining factors in America’s and especially California’s socio-political landscape—as seen through Chicano/Mexican visual arts. Featuring paintings, works on paper, photographs, video, and installations, this bilingual exhibition explores the struggles and visions of migrants as well as the ways their spiritual practices are engaged during difficult journeys. More than forty artists—including Maria Elena Castro, Felipe Ehrenberg, Gronk, Salomón Huerta, Magú, Delilah Montoya, Malaquías Montoya, Victor Ochoa, and Patssi Valdéz—consider themes of journeys, boundaries and barriers, urban landscapes and human geographies, and the negotiation of identities in works dating from the 1970s to the present.

The title phrase “*Caras vemos, corazones no sabemos*” is taken from one of the most popular *dichos*, or sayings, in Mexico and in Chicano/Mexican communities in the U.S. It translates to “faces seen, hearts unknown,” and refers to superficial judgments made about people, based solely on appearances. This *dicho* cautions that in order to truly know a person or a community, one needs genuine access to their emotions. As such, this exhibition seeks to facilitate deep, human contact with the heart of Mexican migration to the United States.

The exhibition opens with an introduction to the general theme of the journey, and explores the mythical and everyday experiences of people immersed in migratory experiences. Christina Shallcross’s installation of votives covered with harsh scenes of border crossings provokes consideration of the meanings of migrants’ votive petitions for safe crossings. Also in this section is Malaquías Montoya’s iconic serigraph *Undocumented* (1981, pictured above), in which barbed wire crisscrossing the image of a person is a direct reference to the walls, fences

and wire mesh that divide Mexico from the United States. Humor comes into play, as well, in the work of comic creator Lalo Alcaráz, whose daily syndicated strip *La Cucaracha* provides a pop culture outlet for the expression and consideration of issues pertaining to Mexican migration.

The next section touches on the barriers and limits—physical, social, cultural, and geopolitical—that are found along migratory routes. Ricardo Duffy’s silkscreen *The New Order* casts George Washington as the symbol of the United States experience, while popular imagery such as the Marlboro logo, the Caltrans sign of undocumented immigrants running across a road, and a Western landscape littered with skulls depict a not-so-glorious American culture.

The works in the section “Human Geographies” explore the transformations of the migrants’ cultural values, institutions, and symbols. Everyday objects emerge as points of entry into a personal geography marked as much by the trauma of the crossing as by the faith in a prosperous and peaceful future. A new mixed media installation created by Maria Elena Castro for the Fowler’s presentation is titled *Green, Go!*, and addresses notions of immigrating for opportunity, as well as the clash of colliding identities and perceptions.

In “Negotiating Identity,” artists including Alejandro Almanza, Esperanza Gama, and Maceo Montoya examine the fragmentation, dislocation, and rearticulation of old identities into new and complex ones. In the final section visitors enter the realm of memory, where artists consider how we understand our past while positively moving into the future. Here six photographs from Dulce Pinzón’s whimsical yet poignant series *La verdadera historia de los superhéroes* (The True Story of Superheroes) depict comic book protagonists and masked Mexican *luchadores* in the most common of circumstances, washing clothes in a Laundromat, unpacking boxes of vegetables in New York, and working as doormen.

Additional Information

Caras vemos, corazones no sabemos is drawn from the collection of Gilberto Cárdenas, professor of sociology at the University of Notre Dame, and is curated by Amelia Malagamba-Ansótegui, professor of Latino art history at Arizona State University. The Cárdenas collection is a promised gift to the Snite Museum of Art, University of Notre Dame, and consists of more than seven thousands objects including works on paper, paintings, three-dimensional works, photographs, video and *retablos*.

The exhibition is organized by the Snite Museum of Art and the Institute for Latino Studies, University of Notre Dame. The Rockefeller Foundation and the Humana Foundation Endowment for American Art provided essential funding for the exhibition and catalog, which includes an essay by Amelia Malagamba-Ansótegui with contributions by Gilberto Cárdenas and others. The Los Angeles presentation was made possible through the generosity of the Donald B. Cordry Memorial Fund and the Shirley and Ralph Shapiro Director’s Discretionary Fund. Additional support was provided by the Yvonne Lenart Public Programs Fund, the Chicano Studies Research Center, the UCLA Latin American Institute, and Manus, the support group of the Fowler Museum.

The Fowler is open Wednesdays through Sundays, from noon to 5 p.m.; and on Thursdays, from noon until 8 p.m. The museum is closed Mondays and Tuesdays. The Fowler Museum, part of UCLA Arts, is located in the north part of the UCLA campus. Admission is free. Parking is

3-3-3 “*Caras vemos, corazones no sabemos*” Opens Oct. 5 at the Fowler Museum

available for a maximum of \$9 in Lot 4. For more information, the public may call 310/825-4361 or visit fowler.ucla.edu.

Related Events

Thursday, October 16, 2008 7 pm

Screening and Q & A with Phillip Rodriguez

Mixed Feelings: San Diego/Tijuana (2002, 30 min, color, English)

Phillip Rodriguez's acclaimed documentary *Mixed Feelings* explores the landscape and architecture of the San Diego/Tijuana region through conversations with architects, planners and scholars from both cities. The film presents an innovative dialogue about the U.S./Mexico border and also touches on the future impact Latino culture will have on U.S. cities. A Q & A with filmmaker follows.

Sunday, November 8, 2008 3–5 pm

Fowler OutSpoken Panel

Crossing Points: Art and *La Frontera*

Cara vemos, corazones no sabemos curator Amelia Malagamba-Ansótegui engages collector and professor of sociology Gilberto Cárdenas and artists Rubén Ortiz-Torres, Maria Elena Castro and Malaquías Montoya in a conversation on the aesthetics and issues of *fronterizo* and Chicano art.

Sunday, November 16, 2008 2 pm

Fowler OutSpoken Lecture with Tomás Ybarra-Frausto

Shifting Perspectives: Visual Culture and the U.S./Mexico Borderlands

Independent scholar Tomás Ybarra-Frausto considers art and the changing nature of the immigration experience through the lens of “the archive and the repertoire,” a framework for understanding and transmitting cultural memory. This lecture examines the archive (written texts) and the repertoire (performative texts) in U.S./Mexico border art and ultimately disputes the notion that border art is a manifestation of recent years.

Saturday, November 22, 2008 3 pm

Exhibition Tour with Maria Elena Castro

Artist's Choice, Artist's Voice

Maria Elena Castro discusses her installation at the Fowler as part of *Caras vemos, corazones no sabemos*, and works by other artists in the exhibition, exploring art as political strategy.

Sunday, December 7, 2008 1–4 pm

Kids in the Courtyard: Lucha Libre

Lucha libre is a Mexican wrestling tradition characterized by acrobatic maneuvers and colorful masks. Wrestlers, or *luchadores*, are often admired by the fans as heroes. Their masks—and secret identities—may represent Aztec warriors, Christian saints or comic book superheroes, but they always fight for the common person. At this drop-in workshop, view artist Dulce Pinzon's photographic series *La verdadera historia de los superhéroes* in the exhibition *Cara vemos, corazones no sabemos*, then make your own *luchador* mask from a paper grocery bag. *Luchadores* from Lucha VaVoom will make a special guest appearance at this whimsical afternoon workshop.

4-4-4 “*Caras vemos, corazones no sabemos*” Opens Oct. 5 at the Fowler Museum