Miguel Juarez, Art and Photography Librarian at the University of Arizona Library/Center for Creative Photography Library/Fine Arts Library and moderator/organizer, welcomed everyone to the session: "Chicano Art Through the Collector's Eye: Issues and Directions." He thanked each of the panelists for agreeing to participate and thanked the Texas Commission on the Arts (Rick Hernandez, Director and Anina Moore, Administrator of Programs & Initiatives) for their interest in underwriting part of the session, as well as Laura Schwartz and especially Mark Pompelia for the logistics/late minute arrangements, and lastly, the Art Libraries Society of North America for accepting this proposal for the annual conference.

Miguel stated that since the early 1970s, there have been numerous exhibits that have sought to define the work we now know as Chicano Art. In 1974, one of the first major exhibits to showcase Chicano art was presented at the Los Angeles County Museum of Art. The exhibit titled "Los Four," included the works of Frank Romero, Gilbert "Magu" Lujan, Carlos Almaraz, and Beto De La Rocha.


In the 1980s, Dr. Gilberto Cardenas, a sociology professor at the University of Texas at Austin and then director of the Center for Mexican American Studies opened Galeria Sin Fronteras (Gallery Without Borders), where he represented artists as well as collected their works. His extensive collection now comprises the art and archives component of Institute for Latino Studies at the University of Notre Dame, who has recently partnered with the Museum of Fine Arts Houston for the Latino Art Recovery Project, a project that encompasses the recovery, translation, dissemination, and publication of the sources for modern and contemporary Latin American/Latino art criticism and theory.

In 1990, the exhibition, "Chicano Art/Resistance and Affirmation, 1965-1985," opened at the Wight Art Gallery, at UCLA and traveled extensively. Dr. Tomas Ybarra Frausto, long active in Chicano Art and Culture, served on the original steering committee that organized the CARA exhibit. In 1985, Dr. Ybarra-Frausto and Dr. Shifra M. Goldman authored the seminal work: *Arte Chicano: A Comprehensive Annotated Bibliography of Chicano Art, 1965-1981.*


The members of this panel represented active collectors of Chicano/a art. Through their collecting of art, papers, and artifacts of this genre of American art, they have sought to define and promote the art form. Audience members learned why they collect this work, why it is important and how art librarians and visual specialists could play a role in supporting and promoting their efforts.

Each panelist presented his or her own experiences collecting Chicano art. Panel members included:

Dr. Gilberto Cárdenas, Assistant Provost and Director Institute for Latino Studies, University of Notre Dame. Dr. Cárdenas is assistant provost and director of the Institute for Latino Studies at the University of Notre Dame, where he is a professor of sociology and holds the Julian Samora Chair in Latino Studies. Cárdenas has authored and edited several books and numerous articles on immigration and was the editor of a multivolume series on migration and border studies published by CMAS Books and distributed by the University of Texas Press. He serves on a number of national committees, including the President's Commission on White House Fellowships, the Advisory Council of the Bill and Melinda Gates Foundation "Gates Millennium Scholars Program," the Smithsonian National Board for Latino Initiatives, and the Board of Directors of the Mexican American Legal and Educational Defense Fund. Hispanic Business Magazine has named him three times as one of the one hundred most influential Latinos in the United States. His presentation was titled: "Latino Art: A Holistic Approach". Dr. Cárdenas spoke and discussed his role as a professor, collector and artist. He discussed his collection as a "working class collection" and highlighted pieces of the collection with slides, showing the breadth and depth of the collection, which he deems historical instead of "valuable," from a collector's prospective.

Dr. Tomás Ybarra-Frausto, Associate Director for Creativity and Culture, The Rockefeller Foundation. Dr. Ybarra-Frausto is currently Associate Director for Creativity and Culture at the Rockefeller Foundation. His work with the division includes the Humanities Residency Fellowship Program, the NATC (North American Transnational Communities) program, and PACT (Partnerships Affirming Community Transformation). Prior to joining the Rockefeller Foundation, Dr. Ybarra-Frausto was a tenured professor at Stanford University in the Department of Spanish and Portuguese. He has served as the Chair of the Mexican Museum in San Francisco and the Smithsonian Council, and has written and published extensively, focusing, for the most part, on Latin American and U.S./Latino cultural issues. In 1998, Dr.Ybarra-Frausto was awarded the Henry Medal by the Smithsonian Institution. His
presentation was titled: "Collecting Chicano Art, Historical and Cultural Contexts: Aquí Estamos Y No Nos Vamos." Dr. Ybarra-Frausto, presented an essay that he is currently working on that deals with Chicano Art in historic and social contexts, and ties the art form in aesthetic perspectives. The historical timeline of Chicano/a art began in the 1960s through the current art climate. The social context of art being a counterpoint to social movements and it's impact on both. Finally, he discussed the Latino art market being commodified and becoming more individual rather than collective.

Joe Diaz, Businessman and Collector. Diaz currently lives in Houston and works for Disetronic. He was born in Karnes City, in South Texas and was raised in San Angelo, Texas. He graduated from Angelo State University. He was interested in art at an early age and took art classes when he was young. He began acquiring art in the late 1980s and has collected art for over fifteen years. His first purchase was a plate from Benito Huerta's Last Supper series. He credits Benito Huerta and Gallery owner Bill Graham for helping him make sound collecting decisions. He has since collected numerous works, 113 of them were included in the catalog for Arte Caliente that was exhibited at the South Texas Institute for the Arts, from May 7-August 22, 2004 and will be exhibited at the National Hispanic Cultural Center, Albuquerque, NM, from September 17-February 26, 2006. Diaz is a member of the South Texas Institute Board of Governors in Corpus Christi, TX; is President of Blue Star Art Space in San Antonio; a member of the Cultural Arts Council of Houston and a board member of Diverse Works in Houston. His presentation was titled: "Arte Caliente: Selections from the Joe Diaz Collection." Diaz discussed his collection from the very beginning at collecting age when he was twenty-seven to his current collecting period. He stated that he felt that Chicano art is American art. His collection encompassed two-dimensional and three-dimensional work and was mostly comprised of contemporary Chicano art.

Collector and Actor Cheech Marin was scheduled to be part of the panel, but due to his shooting schedule for the television series Judging Amy, he was unable to attend. Cheech's vision of Chicano art and expression were brought to life in a blockbuster museum exhibit duo collectively entitled, CHICANO. Cheech's own personal Chicano art collection, one of the largest in the world, forms the core "Chicano Visions: American Painters on the Verge." The exhibit traveled to thirteen U.S. cities in five years, including San Antonio, the Smithsonian and Albuquerque's National Hispanic Cultural Center in New Mexico.

Panel members and the audience engaged in a lengthy question and answer period after their presentations.