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# NUEVOMEXICANA/O IDENTITY AFFIRMATIONS THROUGH CHICANA AND CHICANO MURALISM

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**NUEVOMEXICANA/O IDENTITY AFFIRMATIONS THROUGH  
CHICANA AND CHICANO MURALISM**

**by**

**HOWARD E. GRIEGO**

**BACHELORS OF ARTS CHICANA AND CHICANO STUDIES**

**THESIS**

Submitted in Partial Fulfillment of the  
Requirements for the Degree of

**MASTER OF ARTS  
CHICANA AND CHICANO STUDIES**

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Albuquerque, New Mexico

**July 2022**

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**ABSTRACT**

This research spotlights Nuevomexicana/o identity as expressed in murals produced by New Mexican artists during the Chicana and Chicano Mural Movement of the 1970s. Extant research focuses on Chicana/o murals in other regions mainly in California and Texas, and New Mexico has been understudied in the literature. This study analyzes murals and interviews with New Mexico artists to explore how these artists portrayed their identity and conveyed their social and political expression through their thematic content. A dialectical analysis was conducted using a mixed method approach. A statistical analysis determined the frequency and distribution of distinct themes. The findings showed that in murals Nuevomexicana/o artists connected their identity to land, indigeneity, and mestizaje with a special connection to the Pueblo peoples. Importantly, this study corrects an academic omission by highlighting the significance of Nuevomexicana/o murals in the development and expansion of the Chicana/o Mural Movement.

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# Chapter 1

## Introduction

In the 1970s and 1980s, Chicana and Chicano artists participated in the production of public murals that spoke to the lived experiences of Nuevomexicano communities. This master's thesis explores representations and reflections of individual and collective forms of identity and social and political expressions in the murals by Nuevomexicana/os in the 1970s during the period known as "El Movimiento Chicano" or the Chicana and Chicano Movement (CCM). Specifically, I incorporate the voices and artwork of select Nuevomexicana/o artists including Francisco Le Febre and Juanita Lavadie, and Enriqueta Vasquez. The focus of this project is a visual examination of murals in New Mexico and how identity can be captured thematically in the murals. Murals produced by artists across the United States (U.S.) southwest during "El Movimiento Chicano," can be investigated for how they are similar or different murals produced in New Mexico.

Through oral interviews and iconographic analysis, I argue that while Nuevomexicana/o muralists and their artwork fit within the broader category of Chicana and Chicano muralism, their thematics also point to a unique aspect of their advocacy as artists and Nuevomexicanos. Their murals, "*Nuestra Juventud*" by Francisco Le Febre, "*Un Puño de Tierra*" by Enriqueta Vasquez and Juaita Lavadie-Jaramillo, center on themes of land stewardship, indigeneity, and resistance that are distinct and important in understanding the history and culture of Nuevomexicana/o communities in the 20<sup>th</sup> century. Nuevomexicana/o identity reflected in their murals depicts an appreciation for the land and natural resources, as well as a connection to the Pueblo peoples that are

considered the original stewards of the land. This is different from the views of muralists that were raised in urban settings and whose ideology was shaped differently than those in a rural setting. This comparison is necessary to understand Nuevomexicana/o muralists' overall contribution to the Chicano Mural Movement.

Art can be used as a tool for individual and group identities, messages, and aesthetics. For example, when capturing visual imagery, a camera, far from being an unbiased observer produces a photograph that can be a channel for self-examination and visual assessment, particularly in cultural, spiritual, and ritual traditions.<sup>1</sup> Murals can also be viewed in the same context. Murals yield rich social and cultural data about their producers and the ways they see themselves in relation to their communities and the larger society. Chicana/o muralists responded to cultural and political exigencies that affected their lives and the lives of Mexican descent peoples and other People of Color as observed in the murals studied in this paper.<sup>2</sup>

During the Chicana/o Movement era, Chicana and Chicano artists used public spaces to center concerns and issues of local communities.<sup>3</sup> In New Mexico, the Chicana and Chicano Movement had elements of struggle akin to other expressions elsewhere. Gómez-Quiñones and Vasquez define the Chicana and Chicano Movement of “the sixties and seventies as a broad series of interrelated multiorganization and multifield activities and movements that sought to secure basic equities for Mexican Americans in various aspects of life.”<sup>4</sup> According to Roberto Rodriguez, there were societal and political changes in New Mexico that occurred due to the Chicano Movement.<sup>5</sup> In relation to the Chicana/o Movement, it is suitable to discuss movements since strains in the various parts of the country were large in number, with independent objectives and ideas, and distinctive

histories. Catalyzing movements involved the effort to enhance the lives of farmworkers, the determination to put an end to Jim Crow-type discrimination, stopping police suppression, and advocating for land grants. In addition, some efforts expanded educational opportunities and the fight for political representation and self-determination. Some of these organized activities connected CCM activists from different states towards common means. Rodriguez states that over time, other movements grew, particularly, the fight for gender inequality, inclusion of Chicanas and Chicanos in higher education, immigration law reform, and advocacy for literary and artistic revolution that addressed cultural revitalization and a reawakening of indigenous roots and self-classification.<sup>6</sup>

Chicanas/os organized and participated in diverse organizations with needs and agendas of Mexican American people such as the United Farm Workers Union, La Raza Unida Party, the Brown Berets, The National Chicano Moratorium, The Crusade for Justice, the Mexican American Youth Organization, and La Alianza de Pueblos Libres also known as Alianza Federal de Mercedes or translated Federal Land Grant Alliance. Alianza was formed in New Mexico and led by Reies Lopez Tijerina. This group advocated that the land rights of Indo-Hispano peoples were retained under the 1848 Treaty of Guadalupe Hidalgo. Their fight was about the dispossession of land, which will be discussed more extensively in the methods section as identity was regionally expressed and in relation to social struggles specific to communities.<sup>7</sup>

Solidarities and alliances formed across organizations such as Cesar Chavez's United Farm Workers Union, the Raza Unida Party, and the Mexican American Youth Organization that often employed visual rhetoric to engage and educate communities about the Movimiento. Chicano murals from the 1960s and 1970s frequently illustrated historical

iconic imagery and thematics. Numerous images connected Chicanas and Chicanos to Mexican cultural attributes and figures. Figures that were prominent in Chicana/o art included: Aztec pyramids, protagonists like Pancho Villa and Emiliano Zapata, and allusions to the Virgin of Guadalupe. Although the Chicano art movement occurred in the U.S., Chicana/o artists drew on an imagined ancestral connection that crossed the U.S.-Mexico border. Chicana/o art drew on hemispheric images and thematics because of the influences from Mexico and the U.S.<sup>8</sup>

The Chicano Mural Movement shared some broad commitments to community identity formation and community service. The overlap of illustrations, subject matter, patterns, and designs used by artists indicated a relationship to the Chicana and Chicano Movement and also expressed individual choices reflecting particular community concerns. For instance, Chicano murals in Santa Fe will appear distinct from those in San Antonio or Los Angeles. While at the same time, in about all designs, one of the main themes is cultural integration, the combining of American, Mexican, and local traditions into a unique and distinct sense of identity. This type of approach is duplicated in the diversity of locales. Understanding the heterogeneous expressions of the Chicana and Chicano muralist movement helps in comparing and contrasting how muralists express their identity and the way they perceive the identity of their community members. This research project aims to understand the body of scholarship about the topic of New Mexico muralist activism during “El Movimiento Chicano,” with a particular focus on thematics as a means of Chicana/o identity formation. Importantly, my research demonstrates that New Mexico, one branch of the larger Chicana/o muralist movement, has its unique characteristics that reflects local needs and experiences.<sup>9</sup>

In New Mexico, Chicana/o activists addressed land appropriation and the exploitation of rural communities and workers. They also drew on iconic imagery to portray their communities in ways that challenged narrow and stereotypical views of Mexican Americans. Murals painted by Nuevomexicanos represented their historic and modern struggles in ways that centered their local conditions within the broader civil rights struggles of Mexican Americans. However, Nuevomexicano muralists have not been included in the larger studies of Chicana/o muralism.

Therefore, this master's thesis project asks following questions:

- 1) In what ways does the thematic content of Chicana/o murals reflect various expressions of Nuevomexicana/o identity?
- 2) How do Nuevomexicana/o murals and muralists express critical social and political conditions?
- 3) In what ways do the views conveyed by Nuevomexicana/o muralists reflect similar themes of Chicana/o identity expressed through murals produced in other locales?

This research project contributes to the study of Chicana/o muralism because it presents and provides an opportunity to connect historical murals to firsthand knowledge of the Chicano Mural Movement through an examination of Nuevomexicana/o murals and muralists. Through my statistical analysis of the Nuevomexicana/o murals, I observed the frequent use of three themes that exemplified the replication of Nuevomexicana/o identity. These three were Land, Indigeneity, and Mestizaje. The artists used these themes to present their identity in their murals.

Throughout this thesis I use different terms to describe identity expressions of the artists, or the images painted by the artists. I use Chicana and Chicano because these terms were used in the discourse of CCM. I also utilize Indo-Hispano and Nuevomexicana and Nuevomexicano because they are a part of the identity expressions of the people of New Mexico. When I use the term Chicax in this research, I use it as an umbrella term to encapsulate different labels used by those who identify in multiple and sometimes overlapping labels such as Chicana/o, Mexicana/o, Latina/o, Hispana/o, Nuevomexicana/o, Hispanic, and Mexican American, and so on. I honored those that identify as Chicana and Chicano as their personal identity. As a group referent, Chicax embodies the masculine form of Chicano, the feminine form of Chicana, or the gender-binary form Chican@. The interview material was analyzed to see if the interview questions offered an analyzable data set of terms regarding identity.

My thesis has been shaped by my life experiences and intellectual engagements. As a master's candidate in the Department of Chicana and Chicano Studies I have had the opportunity to reconcile being a non-traditional, first-generation Chicano student born in New Mexico and reconciling the contradictions embedded in the dominant narratives in our state. My degree trajectory and research interests underscore my historical and ancestral connection to New Mexico. I was raised in the Santa Rosa community and because I felt marginalized in the schooling system, I did not take full advantage of educational opportunities. My education in Chicana and Chicano Studies has empowered me to conduct research to share "my story" and are the stories of our community that demonstrate resilience and resistance. Having grown up in the Chicano Movement Era, I have a passion to study and bring attention to this period by understanding how artistic

expressions convey the Chicana community's dreams and aspirations for social change.

My attention and attraction to community art has always been part of my identity. Although appreciative of art, my primary interest in this subject was not only driven by aesthetics, but by its investment in showing a history omitted from dominant narratives. My formal interaction with Chicana art and murals occurred during my first Chicana and Chicano Studies course titled 'El Movimiento Chicano' in spring 2018 at the University of New Mexico. During the class we had a local muralist, Francisco Le Febvre, give a talk on muralism. He addressed his background and motivation for his work. This presentation piqued my interest on the subject of Chicana/o muralism. The class required students to form a group and find a mural in Albuquerque, provide its location, the artist and year it was created, the historical context and other relevant information. This represented a significant moment in my academic trajectory because it opened my eyes about Chicana art and murals in and around New Mexico. This class and my early interaction with other Chicana professors here at UNM provided further context that gave birth to this master's thesis.

The thesis project specifically started as an undergraduate research paper for the CCS 480/580 New Approaches in Chicana and Chicano Studies course. Later, as a graduate student in Chicana and Chicano Studies Department, I took up the subject of Chicana/o muralism and its relation to Nuevomexicana/o identity and in relation to Chicana muralism. What I found in conducting research for the project was that there was a gap in the literature related to the topic of Chicana/o muralism during the CCM era in New Mexico. My research fills a gap in this subject matter. This project centers works of art that have not been cataloged or published.

## Summary of Chapters

After a brief introduction and a description of my personal interest and awakening to Nuevomexicano, Chicana murals, Chapter two offers an assessment of the limited secondary literature on this important cultural movement. The chapter examines the work of scholars and artists who offer a cultural and historical overview of Chicana art, with a particular focus on the notions of identity, place, and belonging. In addition, this chapter also examines a few key texts on Chicana art. My contribution identifies an important and notable gap, or omission, in the literature regarding what can be read as a significant contribution by Nuevomexicana/o muralists in the Chicano Mural Movement.

Chapter three provides an analysis of the primary sources to identify the thematic content, while paying attention to the methodologies and theoretical frameworks that inform and are instrumental in my examination of Chicana art and muralism. Even though data on this subject was and is scarce, the body of work that I engaged with guided my research and informed the outcomes. This chapter provides an overview of mural making by Nuevomexicana/o muralists during the height of the Chicano Movement in relation to those made in locales such as California and Texas. Here I introduce some of my primary sources, via interviews with five different instrumental artists active during the Chicano Mural Movement. The formal interviews and informal conversations can be read as a roadmap for understanding Chicana, Nuevomexicana/o identification, significant to their social awakening and their cultural, creative, and artistic productions. The 1960s and 70s, a time of social and political unrest and the Chicana and Chicano Movement, informed future New Mexican artists to become activists and leave their marks.



Chapter four offers the findings of the analysis aligned with the above-listed three driving questions. First, I analyze the thematic content of two New Mexico murals and include the descriptions into a thematic table intended to identify, count, and tally images. Next, I transcribed interviews and placed the responses of the five interviewees into a similar thematic table. The findings from questions one and two were synthesized to produce a data set. Data from questions one and two were then compared and contrasted to the analytical findings of question three that included a thematic content analysis from four murals from two different locales (California, and Texas). The overall findings demonstrate that Nuevomexicana/o muralism is a significant contribution that should be acknowledged and included in the scholarship about the Chicano Mural Movement.

Finally, Chapter five proposes that while Nuevomexicana/o murals and muralists fit within the framework of the Chicana and Chicano Mural Movement, they also exemplify unique expressions of identity and resistance from the other Chicana/o murals located in California and Texas. While all of the murals revealed counter hegemonic tendencies and expressions of decolonization, Nuevomexicana/o murals and muralists claim specific associations to land and agrarian culture as being formative to their identity and social and political expression. The thesis findings demonstrate special features that expand our knowledge of the Chicano Mural Movement.

## **CHAPTER 2**

### **Literature Review**

The Chicano Mural Movement emerged during the particular social historical context of the Chicana and Chicano Movement. Therefore, the mural content produced in the period reflected an ethos of community empowerment. Murals conveyed historical and political content that often supported the identity claims of activists and artists. This chapter explores the influence of the Chicana and Chicano Movement on Chicana and Chicano muralists in the Southwest, with a particular focus on New Mexico. Although the umbrella term exists for the Chicano Mural Movement, there was diversity in the content and visual presentations by Chicana/o muralists that reflected local social and political conditions, as well as claims to identity.

### **Historical Context of El Movimiento Chicano**

In a historical context, the 1960s and 1970s, emboldened Mexican Americans began advocating for new social, cultural, political, and economic opportunities. The Chicana and Chicano Movement (CCM), or El Movimiento Chicano, offered a more radical view than previous generations, radical meaning, a person, or group who advocated for complete social reform by reshaping and reforming culturally accepted laws and norms in light of new cultural paradigms. Some of these laws were centered around things like police brutality and better opportunity for jobs and education just to name a few. As local movements coalesced a new perspective emerged to provide an ideological foundation for the CCM. Chicanismo offered an interpretation of culture built upon generational struggles to improve the quality of life for and representation by Mexican descent people in the U.S. Motivated by the accomplishment of the African American Civil Rights Movement in the

South, Chicanos asserted their notion of peoplehood in order to make social and political gains. The CCM grew and included many various concerns, but there were several galvanizing movements that received broad national attention.<sup>10</sup>

Four major areas of activity during the Chicano Movement received the most national attention and included: land ownership in New Mexico; workers' rights; educational and political equality in Texas, Colorado and also in California; and political representation. Chicana/o Movement scholars such as Juan Gomez-Quinones, Irene Vasquez,<sup>11</sup> and Ignacio M. Garcia<sup>12</sup> have addressed the importance of these types of activities in the period. Chicana and Chicano movements generated different strategies and means to convey their messages against discrimination, educational segregation, voting rights, immigrant rights, and ethnic stereotyping. Activists formed rallies, organized walkouts, created organizations such as the Brown Berets and MEChA and created and echoed rhetorical messages in art including posters, prints, and murals. Murals increased and developed into a thread of activity titled the Chicano Mural Movement SPARC was part of this movement and will be better discussed later in future research.<sup>13</sup> This mural movement spanned across the U.S. and played an influential role in the Southwest. States such as New Mexico also provide ideological and inspirational forces for the Chicano Movement but have remained relatively understudied in relation to other regional movements, such as the Land Grant Movement, which was one of the most publicized and energizing movements of the period. The above-mentioned struggles and numerous other organizing efforts influenced and were influenced by Chicana/o art and artists.

## **The Development of the Chicana/o Mural Movement**

Chicano Mural Movement started in the 1960s in Mexican American barrios throughout the Southwest. During the Mexican American artistic and literary resurgence that occurred throughout the Southwest in the 1960s and 1970s, mural production became part of the effort of Chicanas/os to give prominence to their political perspectives and cultural heritage. Eva Cockcroft and Holly Barnett-Sanchez<sup>14</sup> assert that Chicana/o artists started utilizing the walls of city buildings, housing projects, schools, and churches to illustrate Mexican American culture and social political messaging. They drew from their analysis of material conditions and the cultural production occurring in Mexico and throughout Latin America.

Some key art historians of the 1970s documented the formations and contributions made by Chicana and Chicano muralists. Shifra Goldman, a pioneer in Chicana and Chicano art offered an early history and thematic analysis of the iconography of Chicana/o mural art. Later, Cockcroft and Barnett-Sanchez<sup>15</sup> built upon Goldman's schematic that separated early mural themes into religion, indigenous motifs, historical events, modern portraits, political and social themes, nonreligious symbols, landscapes, flora and fauna, decorative motifs, family themes, urban culture, legendary or mythical figures, and texts. Cockcroft and Barnett-Sanchez believe that only some categories show the course of East Los Angeles murals more distinctly than Goldman's thirteen. They write, "For example, some indigenous motifs refer to historical events that were religious. It is more useful, to begin with, broader categories and allow the refinement to come later."<sup>16</sup> This becomes important within this particular research since I am highlighting how muralists represented identity and community as sites for agency and empowerment.

The Chicano Mural Movement critiqued the status quo and governmental neglect of their communities. Like the Mexican mural movement, Chicana and Chicano artists sought to reclaim cultural heritage as a way of developing pride. Murals often transcended individual expressions or visions and helped create community participation in the design and placement of the murals. Cockcroft and Baret-Sanchez's book contains a chapter dedicated to an interview of two Chicana muralists, Judith Baca and Patricia Rodriguez titled, "Quest for Identity: Profile of Two Chicana Muralists."<sup>17</sup> The chapter highlights components of history and an interpretation of identity as the foundation for mural work. The two Chicana muralists use early petroglyphs as the birth of murals that tell a story about history. Chapter two by Shifra Goldman titled, "How, Why, Where and When it All Happened: Chicano Murals of California,"<sup>18</sup> the author analyzes prominent themes and Cockcroft and Baret-Sanchez assert that the definition of identity is deeper than the thirteen themes Goldman discusses in this chapter.

Chicana/o art developed alongside political organizing and activities and was used to develop community pride. Carlos F. Jackson<sup>19</sup> states that Chicana/o visual art is an important symbol of the Chicano community and influence the development of Chicano culture. This book offers an assessment of Chicano art, art activity, and their connection to the Chicano movement. The book traces its establishment as an art movement, its heritage, and modern developments. In addition to other pertinent information that enhances this conversation, it also includes an extensive bibliography with readings and recommended websites to help further the knowledge on the formation of Chicanx identity.

The resources provided are thorough and include references to books, articles, exhibitions, and catalogs. These materials highlight specific demographic information, and

social aspects of Chicana/o artistic representation and identify artists involved in the Chicana/o movement. A critical component of the book is its analysis of the inspirations shaping artists who created visual symbols of a new Chicano culture and identity.<sup>20</sup> Jackson offers dialectical analysis of art and its use as a forum for discussing identities in Chicana/o art and not just a single genre like muralism. These techniques and concepts discussed by Jackson will be useful for future research as it relates to Chicana and Chicano identity during the Chicana/o Movement era.

Holly Barnett and Tim Drescher<sup>21</sup> narrate a short history of the impact of the Chicano Movement on murals. The authors analyze murals in East Los Angeles, one of the epicenters of the movement. In the introduction, Barnett and Drescher offer a brief history and center a process of mural analysis used in East Los (East Los Angeles). In chapter one, authors forefront a discussion of hegemony and identity, two main explanatory concepts undergirding their method of analysis of dialectics. They provide a breakdown of dialectical analysis and how they used it for their research.<sup>22</sup> They argue that oppressed groups drew upon symbolic alternatives that countered the dominant group's stereotypes with celebratory and critical images of their own histories and cultural traditions. The discussion moves to the role these murals played in their communities and how they helped create Chicanismo or a sense of what it meant to be a Chicana/o. The authors state that "the murals in this study do not merely represent or celebrate Chicanismo, they help create it."<sup>23</sup> Some of the local residents were aware of their Mesoamerican roots, but the images reflected in the murals were made to represent those of heroes, pyramids, and idols like Quetzalcoatl, Coyoxauhqui, and Coatlicue who represent Aztec gods worshiped by the ancestors of the people who later came to be called Mexican Americans or Chicana/os.

They also depicted heroes of the Mexican revolution Emiliano Zapata, Pancho Villa, and soldaderas (female camp followers).<sup>24</sup> In New Mexico, artists also drew on these images but also differentiated their images and styles with influences from local Indigenous peoples.

The Chicana/o Movement revealed different aspects and issues prioritized by Chicana/o Movement activists. Barnett and Drescher emphasize the Vietnam war as well as other social implications, setting the stage for mass political engagement that occurred from 1960 to 1974. Within marginalized communities, Chicanas and Chicanos opposed their continued denigration by speaking out. The communities staged mass rallies to show their opposition and large numbers of folks attended these events. There were some gains in regard to social and political equalities, including the introduction of civil rights laws to combat discrimination. Artists contributed and shaped the civil rights discourse. They countered the dominant symbolism with celebratory and often critical symbols of their own histories and cultural traditions.<sup>25</sup>

Murals embodied a visual record of multifaceted crossing points of these marginalized groups with the dominant culture in the United States. Barnett and Drescher highlight albums of murals in specific locations ranging from New York to San Francisco and a couple of places in the Midwest. They lament that there is a lack of scholarship that examines murals and investigates the implications of the medium along with its content. The authors continue by relaying that some studies that have discussed specific themes and/or images in the murals have interpreted the multiple meanings of the imagery and how they function within said murals and relationships to other similar expressions. This text offers analytical frameworks that are relevant to my thesis project, for instance it

includes the following: hegemony, counterhegemony, iconography, historiography, and dialectics are amongst the most common found in this text.<sup>26</sup>

I draw on dialectical analysis to interpret the themes within the murals I analyze in the work of Alicia Gaspar de Alba.<sup>27</sup> She presents and analyzes the catalog of CARA: Chicano Art: Resistance and Affirmation art show. They provide an interpretation of the symbolic icons and heroic portraits used to signify the beliefs and struggles of the Chicano art movement. Gaspar de Alba states:

“CARA opened at its host institution, UCLA’s Wight Art Gallery, on September 9, 1990, and closed at the San Antonio Museum of Art on August 1, 1993, after a national tour of ten U.S. cities, including Denver, Albuquerque, San Francisco, Fresno, Tucson, Washington, D.C., El Paso, and the Bronx.<sup>1</sup> The exhibition featured 128 pieces of art and 54 mural images by some 140 Chicano and about 40 Chicana artists (including the muralists named in the catalog). There were ten sections in the exhibit, beginning with a historical timeline and proceeding thematically through nine different visual interpretations of the goals and struggles of la Causa. Through a rear-projected slide, display viewers were introduced to the murals of the Chicano Art Movement in California, the Southwest, and the Midwest. The show also included three meta installations in the form of casitas that featured three of the more influential collectives of Chicano artists.”<sup>28</sup>

The artists who linked with the Chicano Art Movement did not classify themselves as Mexican Americans, Latinos, or Hispanics, but as Chicana/os whose efforts were interconnected with the Chicana/o Movement. They contested hegemonic constructs of mainstream America that upheld "melting pot" ideas. These artists asserted their multilingual and multicultural heritage as articulated in the concepts of mestizaje and La Raza. By declining externally inflicted classifications such as Mexican American and Hispanic, and identifying as Chicana/o, these artists and activists were creating a political statement about their lives, a declaration of freedom from homogenizing and subordinating labels. They opposed a manifest destiny of tyranny assigned by Anglo America through constructs that upheld inequalities like the educational system, mass media, and the arts



industry. This text expanded the research on the composition of murals and how they were interpreted by their viewers, and how to employ mural analysis. The author questions: how can someone cross disciplines to study culture, particularly diverse cultures inside a hegemonic blending culture? Gaspar de Alba praises ethnography for being the vehicle but warns that traditional ethnography is both a colonialist and a narcissistic practice. In my interviews, I asked questions regarding activism and discussion on community which helped my research avoid colonialist and narcissistic practices that Gaspar de Alba warns about in her text.

The use of heroic icons in most of the murals in the Chicano Movement is a common practice among different Chicana/o muralists. These icons stood for revolution, activism, or resistance. These figures were champions of the people and known to most Mexican-Americans for the courage and ability to mobilize the poor people of Mexico and win battles against overwhelming odds. The muralists used the Mexican Revolution as counter-hegemonic narratives in their murals. The depiction of heroic icons and Indigenous figures were an attempt by the muralists to help their communities learn their history and understand their identity and culture. While Emiliano Zapata and Pancho Villa were both seen as common representatives of the Mexican revolution, muralists also frequently used Indigenous deities and leaders, such as Quetzalcoatl and Cuauhtémoc, to represent their roots among the Indigenous tribes of central Mexico. Indigeneity is one of the many components of Chicana identity and should be investigated with this in mind.<sup>29</sup>

### **Indigeneity in Chicana/o Muralism**

The Indigeneity concept as related to Chicana identity and Chicana, and Chicano mural production has been a formative theme in the Chicana/o art movement. Guisela

LaTorre<sup>30</sup> explores how Indigenism and Indigeneity are relevant to the identity of the muralists, the communities/neighborhoods, and the people depicted inside those murals. The author asks two significant questions: “How did the meaning of these Indigenous figures connect with the mostly Chicana/o and Mexican residents of East L.A. Whose experience was shaped by both urban life and native Mexican traditions? How was political, social, and cultural consciousness meant to be inscribed into this kind of iconography?”<sup>31</sup> LaTorre’s response paraphrased was: As viewed in the community murals that painted the city settings of California since the late 1960s, the recuperation of Indigenous history and culture became an influential element in the politicization of Chicana/o movements. Artists like Yolanda M. Lopez flooded Chicana/o political concepts with references to Indigenous iconography. California turned into a sizable location of mural activity because it involved a mural tradition covering the majority of the 20th century. Having brought the Indigeneity component in murals along with the Chicana/o iconography that is depicted in the murals, the notion of the Mestizo became integral in the construction of the “Chicano” identity.<sup>32</sup>

The depictions of Indigenous peoples and cultural references shaped the expressive identities of Chicana/o and Mexican residents of East L.A. whose own experience was shaped by both urban life and native Mexican traditions. This lens can be used to view the similar demographics of New Mexico regarding the Raza population in relation to the Indigenous peoples of the state. By examining the political, social, and cultural expressions in the visual images in New Mexico aided me in creating the themes for the murals and then in return the interview theme tables in this research project. As depicted in the community murals that have changed the inner-city scenery of California since the late

1960s, the revitalization of Indigenous history and culture became a pivotal piece in the growing politicizing of the saturated Chicana/o political conception with the start of the Chicana/o Movement or El Movimiento.

## **Murals and Their Communities**

The literature demonstrates that Chicana and Chicano art not only drew on themes and concepts relevant to their communities but also developed collective working models to be more relevant and responsive to community production. Alan W. Barnett expresses:

“The variety of the murals is remarkable. Some are decorative abstractions, but the greatest number are social content-celebrations of the community and heritage, affirmations that it is the working people who have built civilization, or efforts to speak out on local issues that often have national and international implications.”<sup>33</sup>

Barnett asserts that the visionary methods they used stretched from portraits to an elaborate use of ethnic and historical styles. The muralists tailored these ingredients and concepts to the interests of the people in their communities/barrios that formed an exceptional method of working collectively. The author infers that the muralists returned to their community for support and worked from a place of inclusion. Community is one of the themes that will be used in the descriptive statistics in Chapter III. The muralists were the voice of the people and were representing them in their art.<sup>34</sup> Francisco Le Febre has two murals in Barnett’s text and one of them is analyzed in this thesis.<sup>35</sup> Barnett-Sanchez and Drescher refer back to their own text as a starting point to be able to analyze murals from marginalized communities across the United States.<sup>36</sup>

Chicana/o muralism has transnational roots connecting it specifically to mural traditions in Mexico. Chicana/o artists trained in Mexico under preeminent Mexican artists. They were exposed to the iconography and art of Mexico. Mexican-Americans were influenced by Mexican muralists and Indigenous people who had a history of mural

making. Pre-Columbian Mayan and Aztec people illustrated their ceremonies and history on the walls of their pyramids. This influenced Mexican revolutionary period painters including José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros, known as Los Tres Grandes, who painted murals in Mexico and the United States. The mural movement illustrated cultural themes and iconic legends as Quetzalcoatl from the pre-Columbian era, Emiliano Zapata, Virgen de Guadalupe, and Pancho Villa from the Mexican revolutionary period. Chicana/o muralism offered artists an arena for contemplating their cultural context and cultural production in the U.S that connected them to Mexico.<sup>37</sup>

The widespread production of murals during the period of the Chicano Movement reflects their deep and historic influence on Mexican Americans as well as their power to convey social and political struggles. Cockcroft and Barnett-Sanchez articulate that the community-established mural movement took the firmest root in the Chicano communities of California. With the Mexican mural tradition as part of their heritage, murals were a particularly congenial form for Chicano artists to express collective visions of their community. The gentle climate and low, stuccoed structures offered good natural conditions, and, within a few years, California had more murals than any other region of the country. As home to the largest concentration of Mexicans and people of Mexican ancestry anywhere outside of Mexico City, Los Angeles became the site of dense Chicano mural production in the United States. Estimates range from 1,000 to 1,500 separate works painted between 1969 and the present.<sup>38</sup> Furthermore, The Chicano Murals were omnipresent all through the southwest United States with the majority of the art in areas next to the Mexican border. This thesis investigates some of the murals and the expressions

of identity and politics that correlate with their production, primarily in California, New Mexico, and Texas. Mural production has been relatively well-studied in California, this thesis also examines murals from New Mexico and Texas.<sup>39</sup>

Chicana/o mural painting involved the formation of subjects and the positionality of the artist in relation to their subject. Murals often were intended to instill a sense of pride in oneself and their communities. Artists created murals to depict messages about community history, identity, and values. As explained by art historian Teresa Palomo Acosta, she provides a classification of the Chicana/o Mural Movement. She asserts that the rise of Chicana/o muralism started with the Chicana/o movement in the 1960s and 1970s. This movement emphasized political and social opportunities for Mexican-Americans, concentrated on families that existed in the United States for generations. Organizations contributed to the demands and issues articulated during the Chicana and Chicano Movement.<sup>40</sup>

### **Historical and Regional Constructs of Nuevomexicana/o Identities**

This thesis projects seeks to understand the relationships between mural production by Chicana/o artists in New Mexico and the larger Chicana/o Mural Movement of the 1960s and 1970s. Understanding the positionality and identity claims of New Mexican artists in relation to the Chicana/o Mural Movement entails knowledge about New Mexico's history and culture. Moreover, identity constructs are fluid and evolving. New Mexican scholars have explored the terms, label, and identity constructs of Nuevomexicano populations and have drawn various conclusions on the complex claims of identity in the region.

Identities can be described socially and culturally to situate artists within a public

discourse on who Nuevomexicanas/os are and how they perceive themselves and their histories. Art has been used by artists to project images of themselves and their surroundings. Furthermore, New Mexican muralists use many labels to represent identities that emerge from historical and community contexts. Nuevomexicanas/os have rich and diverse forms of social and cultural identity. Some terms used to describe them include American, Mexican American, Mexican, Hispanic, Hispano, Indio-Hispano, Latinx, Latina/os, Chicanx, Chicana/os, Genizaro, and Nuevomexicana/os.<sup>41</sup>

The public discussion over cultural identity is an essential issue for all Chicanas and Chicanos as subjugated and colonized populations living in the United States, but within the four-hundred-year legacy found in New Mexico, the complexity often becomes publicly debated in tense terms through media and the arts. Miguel Gandert asserts that Nuevomexicanos claim identity in various ways and there are regional differences. He asserts that growing up in Santa Fe, New Mexico, Nuevomexicanas/os, especially those from the north, were referred to as Spanish-American. While this term was used to describe historically colonized populations in California, the word Spanish American is rarely used to describe Chicana/o or Latina/o peoples today. In contrast, La Raza from southern New Mexico and additional Hispanos in the state, living more closely to the U.S.-Mexico border, were thought to be more Mexican than "Spanish-American ". The fluidity of identity constructs reflects the complex geopolitical history of New Mexico having first been colonized by the Spanish, later incorporated into the Mexican nation, and finally included within the borders of the U.S. Regional. The cultural differences were influential for identity formation and the production of art in New Mexico.<sup>42</sup>

Identity is shaped through many facets including history, community, place, and

culture. Historically, claims to identity have a political dimension. The war against Mexico, the later incorporation of New Mexico as a territory and then a state added a new layer to the complex mosaic of Nuevomexicano identity. John Nieto-Phillips<sup>43</sup> argues that Spanish American identity took hold in both national and local settings, most visibly from the 1880s to the 1930s. Identity as individual and communal expression took on various forms in relation to political and social disempowerment, tourism, a Hispanophilic cultural movement, and locally authored histories and scholarship. Negative assertions about Mexican people and the Mexican government led to some people wanting to disassociate from the Mexican state, culture, and people. Disempowerment arose in relation to Congress's snub by admitting New Mexico into the U.S. as a state due to the territory's large numbers of Mestizo associated with Mexico and their "alleged" inferiority.<sup>44</sup>

Like other inhabitants of the former Mexican territories, many Nuevomexicanos practiced Catholicism and spoke Spanish. The label of Nuevomexicana/os was adopted in this period and was a way of differentiating and marginalizing them into the union. Nonetheless, Nuevomexicanos classified their ethnic identity as Spanish, in part by claiming antiquated conceptions about "purity of blood" that dated back to the early colonial Spanish empire.<sup>45</sup> Nieto-Phillips describes how the Nuevomexicanas/os took on their identity through their struggles and determination to be seen as American as well as Hispano. Furthermore, even though long considered the main element of New Mexico's ethnic structure, Spanish American identity continued to influence the telling of Mexican American history, and Latina/ o history in general.<sup>46</sup> Nieto-Phillips presents folklorist Arthur Leon Campa's declaration of how the Spanish American was an "obstacle of classification." Within this imperial context, New Mexicans' claims to Spanish heritage

may have served as a hasty response to racism. Some Nuevomexicanas/os attempted to avoid the negative association Anglo Americans had between Mexicans and Mexican Americans. Campa believed this American attitude was created so New Mexicans could disassociate themselves from anything that carried a Mexican inference. The author claims that this rhetoric helped convolute the already complex identity of the Nuevomexicana/o.<sup>47</sup> Understanding different expressions of identity is related to how Chicana/o artists depicted identity and positionality in their art works.

Phillip B. Gonzales presents a related but slightly nuanced view than those held by other scholars of New Mexico history and culture. Gonzalez affirms that identity is tied to place. Place and identity are intertwining and reflect habitat, political, cultural, and even fictional elements.<sup>48</sup> The inquiry of place influences how a presumed Nuevomexicano "character" may be interpreted by others. Scholars, writers, and artists interpret people's lives and expressions and attribute ethnic and cultural meanings. Nuevomexicana/os also express their interpretation of self. In defining self and community, Gonzales asserts that given their historical and political circumstances, Nuevomexicanos assumed a perception of cultural uniqueness.<sup>49</sup> Nuevomexicanos absorbed multiple nodes of identity that found expression through ethnic categorizations that developed over time Hispano, Spanish, Indo-Hispano, Chicano, Mexican American, Latino, Hispanic. Gonzales states that names carry the "baggage of cultural and sociopolitical codes, and advocates of one will often decry the others as inauthentic."<sup>50</sup> Nuevomexicanos, like other populations of Mexican descent, have been shaped by diverse historic and geopolitical dynamics infused by locally situated political dynamics.

A unique form of ethnic identity applied in New Mexico is different from other



regions is the formation of the Indo-Hispano label. Lorena Oropeza states that the term emerged in the 1960s within the context of the Land Grants Movement and was used by Reies Lopez Tijerina.<sup>51</sup> Enrique Lamadrid utilizes the term Indo-Hispanos, a phrase that gives the same significance to the Iberian and indigenous tribal influences on Nuevomexicanos culture, to study aspects of cultural production in New Mexico. He also uses the evolving label Nuevomexicano ontologically.<sup>52</sup> Gonzales attributes a positive association to this local label because he claims that it is not encumbered with any philosophical speculations. Instead of positioning a cosmic mestizaje as the defining feature of Nuevomexicano identity, Gonzales finds the term Indo-Hispano as more representative of the lives, histories, and the customs of New Mexicans in their lived realities. Nuevomexicanos engaged in rituals, discourse, and legacies tied to the local Indigenous peoples such as matachin dances. The unique history and features of local community development influenced the thematics and iconography of artists during the period of the Chicano Movement. Thus, Chicana and Chicano murals convey regionally unique displays of identity and local histories.<sup>53</sup>

Gonzales addresses modern form of Chicana/o cultural production that draws on cultural rituals such as the matachin Saint's Day reenactment of the colonial Spanish-Indian encounters. In the 1970s, La Compania de Teatro de Albuquerque produced plays that conveyed historical and cultural claims of Nuevomexicana/o identity. The shaping of identity among Chicana/o peoples in New Mexico through these rituals, discourse, and legacy are important when discussing identity as some rituals performed in the region are not evident in other parts of the Southwest and practiced in Mexico. For example, the matachin dances and ceremonies are found throughout northern Mexico, thus New Mexico

contributes to the larger formations of Chicana/o Hispana/o culture through their regionally unique sense of identity as Chicax.<sup>54</sup>

The literature I draw on for this thesis analyzes the complex formation of Nuevomexicano Chicana/o art within the larger context of Chicana/o muralism. When Nuevomexicanos joined the mural movement of the 1970s and the 1980s, muralists critiqued the larger Chicana/o movement while in opposition to western imperialism and the exploitation and oppression of Mexican people. They borrowed the tradition of mural painting from the Mexican mural movement to visually portray their own unique and local experiences that connected them and differentiated them from other Latina/o peoples. Like other Chicana/o muralists, the assertion of identity was demonstrated in the references to Mesoamerican and Indigenous peoples which provided an anchor to the lands they inhabited. Yet, the recent memories of land losses also resulted in romantic imagery of geographical landscapes and rural life. Ethnic identity was tied to colonialism, resistance, and the traditions of the Mestizo and Genizaro communities of the state of New Mexico.

## Chapter 3

### Theoretical Frameworks/ Methods

Muralism of the Chicana and Chicano Movement reflected social, political, and cultural contexts that linked visual representations and iconography with community-centered advocacy. While there is more information available on murals in California, there is less on Chicana/o muralists in Southwestern states. Nuevomexicana/o muralists often drew on themes and iconography of the larger Chicana/o Mural Movement. However, they also spoke to local conditions and circumstances in analyzing larger national and global conditions. Nuevomexicanas/o artists explored the particular intersections between land and culture in ways that made it a unique site of mural production.

In this chapter, a mixed method approach will be used to analyze Nuevomexicana/o murals from the Chicana and Chicano Movement. After conducting a literature review of Chicana/o mural making, I used visual analysis to catalog and understand the thematics and iconography used in Chicana/o murals. Holly Barnet-Sanchez and Tim Drescher developed an analytical framework to explore mural production in East Los Angeles or “East Los.”<sup>55</sup> I borrowed their analytical method to interpret the murals and create the theme tables for the statistical analysis portion of the study. Given that these authors cataloged thematic content for the Chicano Mural Movement, I used their analysis to determine if the muralists and murals that I studied fit their criteria.

Visual analysis requires social-historical context and theoretical concepts applied to the art object. In order to analyze a mural’s meaning and significance, the viewer must outline the physical, geographic, social, and historical contexts of the mural production. This entails understanding the ideological apparatus that guides the artist and the mural. I

will be drawing on the theoretical construct of Barnet-Sanchez and Drescher to center the themes of hegemony, identity, and dialectics in my analysis of the murals.<sup>56</sup> I am also utilizing a comparative mode of analysis by situating New Mexican art within the larger context of the Chicana/o Mural Movement. In particular, I seek to understand the main connections between Southern California murals and Chicano murals in New Mexico and Texas; the main themes were taken up in these three regions. Simultaneously, I examine the characteristics of mural art that resonate with communities in New Mexico in unique ways.

Understanding how muralists and mural art serve as forces for contesting domination is basic to my study. A key term in my study is hegemony, which implies a process of state social, and cultural power maintained through ideological means. In its place, authority attains its rule by persuading those it governs that their subservience is for their own benefit and that it is "natural." Hegemony as a structure and process was examined by the Italian political theorist Antonio Gramsci.<sup>57</sup> Gramsci identifies hegemony as a social and cultural force that upholds material structures in society. Hegemonic influences produce "mythos historical" conversations within which all people live. History, corresponding to this interpretation, is to some extent a direct sequential account threading simultaneously dialectical occurrences and symbolic representations.<sup>58</sup> Regarding Chicanas and Chicanos specifically, Lee Bebout describes these expressions as "a constellation of myths, histories, and symbols deployed to structure the social order" and thereby control the population. Murals in Mexico, for example, are seen as hegemonic because they create the illusion that to be dominated is the status quo. On the other hand, the murals made during the Chicano Movement were created to disrupt the status quo.

Murals serve as a subversive expression of dissent and dissatisfaction by emphasizing the self- and cultural identity that hegemony is trying to suppress.<sup>59</sup>

Counter-hegemony suggests trying to critique or dismantle hegemonic power. Barnett-Sanchez and Drescher identify Chicana/o East Los murals of the 1970s as counter-hegemonic in that they challenge earlier undisputed state powers and social expectations of behavior.<sup>60</sup> Thus, it is a clash with and/or opposition to the prevailing status quo and its political structures but can also be detected in numerous different areas of life, such as history, media, music, etc. as explained by Perry Anderson.<sup>61</sup>

Affirming identity serves to offer one avenue for contradicting forces of domination when considering counter-hegemony. Barnett-Sanchez and Drescher include identity in this conversation which is relative to the geographical region in which the Chicana community exists. The focal point on identity is simply more than just a declaration. Identity, at times called ethnic identity or cultural identity, refers to a state of belonging to communities defined by one or more of several basic social categories, such as class, race, gender, religion, and ethnicity.<sup>62</sup>

Another aspect of my method of inquiry involves understanding the dialectics of mural making. Fredric Jameson offers a justification for a dialectical analysis involving capturing the density of the subject of investigation. The incommensurability of the various aspects of the subject requires a dialectical analysis "to coordinate incompatible modes of thought without reducing them" to one-dimensionality.<sup>63</sup> Barnett-Sanchez and Drescher establish that the most valuable approach to looking at dialectics is to start with an easy explanation describing it as the union of counterparts. This implies that two separate objects can be recognized as separate components of one greater entity. This is especially

valuable when working with community murals, for the reason that mural making is a dynamic interpretation:

“One mural emphasizing life and another emphasizing death are part of a typical view of existence where the murals are located, a view that sees death and life as parts of the dialectical experience of living in the barrio, and part of being Chicano.”<sup>64</sup>

These types of observations are critical when looking at Nuevomexicana/o murals as well. The dialectical approach, such as the one investigated by Fredric Jameson,<sup>65</sup> is the preferred avenue that Bernet-Sanchez and Drescher use. The dialectical implies the unchanging significance of relevance in regard to the artist and the audience. There is a continuous back-and-forth in the assessment of the mural, in which audiences learn something about the mural's subject matter such as history, the community, local affairs, philosophies, and the politics of Chicanismo, and then comprehend the mural and appreciate it and their own existences a bit differently.<sup>66</sup>

Thematic analysis for studying murals is basic to identifying those that fit within the Chicano Mural Movement. Bernet-Sanchez and Drescher assert that after identifying specific social and historical data identification, they begin with the murals which speak for themselves but in order to understand what the murals are saying figuratively speaking, one must be able to understand the language. As the researcher, I will draw on this thematic analysis method to examine Nuevomexicana/o murals as well as other murals explored in this project. I utilize a step-by-step process to analyze the iconography presenting itself in the thematic content of the mural.<sup>67</sup>

Bernet-Sanchez and Drescher use a specific method of studying the murals that starts with a fundamental step: look at a mural several times to examine the various relationships working in it, such as the relation of form to content among the individual

images and backgrounds. Then, take note of how the mural connects to things outside it, such as the wall on which it is painted, the building where it is located, the neighborhood that the building is located, the city where the neighborhood resides, the geography of the city's location, what other murals might be close proximity, as well as how it compares to other art history and other visual sources. It takes practice and time, however, to completely comprehend a mural. It must be understood in relation to all of its contexts because the murals' deeper dialectical meaning is a product of the relationships among all these elements. The task is to identify and clarify the most important elements and to articulate the most pertinent relationships, those that best enhance our understanding of murals.<sup>68</sup>

The thematic analysis method of analyzing data such as an interview or transcripts was used to extract the dialectical meaning of the themes that appeared in the interviews of the muralists. I closely examined the data to identify common themes, topics, ideas, and patterns of meaning that come up repeatedly. There are various approaches to conducting thematic analysis, but the most common form follows a six-step process: familiarization, coding, generating themes, reviewing themes, defining, and naming themes, and writing up. The determination of contextualizing information is important to understand what carries symbolic value in the murals. The thematic analysis concept did not begin with the tracing of a single idea in the complex wall images because that, without doubt, distorts the murals.<sup>69</sup>

Another component of the method is themes and politics which are discernable yet convey numerous concepts, so compartmentalizing is crucial. I use compartmentalization to analyze each mural. Some emphasize historical themes, some local community leisure activity, while others focus on labor.<sup>70</sup> The relationship to and dispossession of land in the

Nuevomexicana/o murals are central to the murals' message. Each of the murals in the Chicano Mural Movement is political in the principal sense, and they impact observers' lives by generating notions of what it means to be Chicana or Chicano or Nuevomexicana/o.

The process of using art methodologies requires an individual view for one to understand the different angles of the art in question. Art Historian Reed Enger provides an overview of methods that are used to interpret art:

“To help us understand the stories and significance of art, we look through lenses known as *art methodologies*. Each methodology is a unique perspective that helps us understand a facet of the artwork. Every person brings their own point of view to art but keeping in mind the methodologies helps us develop a well-rounded understanding of the work.”<sup>71</sup>

While not all of these methods will be used in this research, I will be providing the methods relevant to this work. Iconographic analysis, also called semiotics, seeks to understand the meaning a work of art had at the time it was made. Iconology method was created by Erwin Panofsky who declares, “Iconography is that branch of the history or meaning of works of art, as opposed to their form.” *Critical theory* or ‘social critical theory’ is a broad term for a variety of approaches that attempt to understand artwork by the societal structures and pressures that influenced them. The critical theory includes Marxist theory, feminist theory, psychoanalysis, post-colonialism, and queer theory, among others.<sup>72</sup> This framework is how I will be interpreting the murals through iconography.

I apply the iconographic method to understand the ways Nuevomexicana/o identities are conveyed within the murals and substantiate my findings through interviews with Nuevomexicana/o muralists. Drawing on critical theory, I read the interview transcriptions in order to solidify my findings through a framework appropriate for



analyzing Chicana murals of the 1960' and 1970s. Specifically, I understand the murals as conveying the political-cultural notion of "internal colonialism." This concept was in use among Chicana/o scholars in the 1970's and early 1980s and emerged in the literature on Chicana/o muralism.

The theory of internal colonialism used by Rudolfo Acuna, Tomas Almaguer, and Mario Barrera examines how the Mexican American community in the U.S. experienced the ongoing ramifications of European colonialism, particularly how they were targeted for workplace exploitation, discrimination, and disciplinary control.<sup>73</sup> Chicana/o activists contested how different racial and ethnic groups were subject to forms of oppression by a dominant group in society. While this theory has been abandoned by many scholars as viable, John R. Chavez states that it is a theory that needs to be evaluated more closely. Chavez states that the internal colonialism model offers a better explanation of the workings of colonialism within the national borders and clarifies in a more concise way the differing placement of indigenous and mestizo folks than other theories predominantly based on class, assimilation, and immigration, to name a few. Chavez claims that most of the works being contemplated suggest that when class, gender, multiple ethnic groups, and individual subjectivity are factored in they do not erode the internal colonialism model but instead strengthen it.<sup>74</sup> While this is not the emphasis of this project, it is important to have a working knowledge of the framework. To better understand this research, it is essential to view how art historians analyze murals created during the Chicano Movement. Shifra Goldman states that "Chicano art is examined as statements of a conquered people oppression and determining their own destiny, though not all the producers of these images necessarily saw their production in a political way." Goldman provides examples that

explicitly show how, in a way to respond to exploitation, artists have shown an optimistic perspective commemorating race, ethnicity, and class.<sup>75</sup> This falls under the counter-hegemonic method and aligns with an internal colonization framework to help interpret the themes in the murals that were extracted using the iconography method along with the critical theory as stated previously. The next method is communicated by artist Laura Thippawong:

“Iconography is a visual shorthand, a way of communicating to the viewer the specifics of representation in an image. Unlike the more general and allusive visual language of symbolism, iconography is more directly referential: where symbolism is vague, iconography is specific.”<sup>76</sup>

The method of iconography was important to the thematic content and content analysis. The internal colonialism lens, along with the iconography method, will be incorporated into a statistical analysis for addressing the three research objectives. 1) Thematic content table for Nuevomexicana/o murals 2) Identity thematic content tables for the interviews and 3) Thematic content of other Chicana murals thematic from other geographical regions to be compared and contrasted with the statistical analysis of the first two tables.

Barnet-Sanchez and Drescher state that even though their focus was limited to a distinct section of Los Angeles, the framework and analysis they produce are relevant to other murals.<sup>77</sup> Earlier, Shifra Goldman supported this assertion by affirming that throughout various cities of the Southwest and Midwest with sizable communities of Chicanos, a considerable number of images illustrate the subject matter of Chicano art. In their commonality, these themes show that the Chicano period of Mexican-American art beginning in 1965 into the 1980s was nationally circulated, shared several conventional philosophies, and formed a system of production shared by various artists. In other words,

it was a movement, not merely an individual assembly of Mexican-descent artists.<sup>78</sup> Goldman proclaims: “In response to exploitation, artists have taken an affirmative stance celebrating race, ethnicity, and class.” To be certain, each geographic locale has thematic content that would be dealing with regional people, concerns, or historical happenings. More significantly, murals throughout the country have also shared images and references because the muralists shared not only hereditary histories and everyday events but also the growing understanding of Chicano identity in relation to politics.<sup>79</sup>

In order to contextualize the murals, I analyze the semi-structured interviews I conducted with five artists from New Mexico who were active during the “El Movimiento Chicano.” I explored how they identify themselves within their murals. I analyzed their murals for thematics and provide some of those themes here with explanations of what they are and how I arrived at my interpretation of the icons located on the murals. There were Meso-American themes such as the deity Quetzalcoatl and Aztec pyramids that were present in the New Mexico murals and California murals. Texas murals also depicted Meso-American images but not any of the more popular images present in the other two states. Aside from images and iconography that portray indigeneity, examples of mestizaje, the term used to identify the mixture of Spanish and Indigenous blood, was also present. Throughout the U.S. southwest, Chicana/o artists depicted themes related to indigeneity. In New Mexico, there were references to indigeneity and depictions of land that showed modern Indigenous peoples and cultures. There were other themes that presented themselves but will be better represented in the findings chapter of this thesis.

Identity is one of the major themes but in order to perform a quantitative analysis, several themes were identified in the murals, and I applied a descriptive statistics method

to the data. History is another theme that should be included since pre-Columbian deities are noticeable in a large number of murals in most Chicana murals, which underscores another important theme of Indigeneity. By analyzing the murals and extracting these themes we have a way to develop the data sets that will be needed for the data gathered from the interviews.

After the interviews, I applied descriptive statistical methods to frequency statistics. Frequency statistics count the number of times each variable, in this case, themes, occur, such as the number of times Indigenous folks are depicted in the mural. Then I compared this to the sample data retrieved from the interviews and provided a basis for the triangulation of the data. This research method explored how the participants identify themselves within the interview under the umbrellas of Chicana.

Descriptive statistics are short descriptive coefficients that sum up a conveyed data set, which can be either a representation of the entire or a sample of a population according to Katrina A. Korb.<sup>80</sup> Descriptive statistics are very important because if we simply presented our raw data, it would be hard to visualize what the data was showing, especially when dealing with a density of information from different murals. Descriptive statistics, therefore, enables us to present the data in a more meaningful way, which allows a simpler interpretation of the data.<sup>81</sup> I will be using the measures of frequency for this project. Frequency statistics basically count the number of times that each variable happens, such as the number of males and females within the sample. Measures of central tendency give one number that speaks for the complete set of scores, such as the mean.<sup>82</sup> The five interviewees were asked a set of questions in a semi-structured interview beginning with introduction questions and then the questions regarding identity and its meaning to the

artists. (See questions in Appendix A). Each interview took approximately half an hour, and I visited each individual artist in their home or their community.

Moreover, I collected images and photos of murals from the literature and exhibit catalogs. There are a multitude of themes expressed within the murals. The murals highlighted historical themes such as indigeneity, agriculture, and land. The overall impression is that the murals seem to convey constructed notions of Chicanismo as a method of counter-hegemony. I sought to analyze the icons inside the murals and the frequency they appear within the murals. This is done to examine form vs. content and image vs. background.<sup>83</sup>

## **Data Sources**

For this project, I examined two murals in New Mexico created by Nuevomexicano muralists. The first was by Francisco Le Febre *Nuestra Juventud* created in 1976 and is located in the Commons area of Albuquerque High school in Albuquerque, New Mexico. Francisco Le Febre had been active in Chicana/o Movement politics in New Mexico. The *Nuestra Juventud* mural has been an ongoing project since 1976 and is scheduled to be completed by the summer of 2023. The second, by Enriqueta Vasquez and Juanita Lavadie-Jaramillo, is *Un Puño de Tierra* created in 1978 and located in El Prado, New Mexico, a subdivision of Taos on the north side of the El Prado liquor store. Vasquez is a Chicana activist and artist who was influential during the Chicano Movement. Juanita Lavadie co-created the mural and restored it in 2002 and again in 2006. Lavadie practiced muralism while attending New Mexico Highlands University and still practices art and carpet and blanket weaving.

Semi-structured interviews of five New Mexican artists, who were active during

the Chicano Movement, comprise another set of data used in this study. The first interview was with Enriqueta Vasquez. Enriqueta was born in 1930 in Cheraw, Colorado, and received her education at the University of New Mexico. She was an activist and a columnist for *El Grito Del Norte*, a bilingual periodical that was printed in Española and distributed throughout northern New Mexico and the U.S. Southwest. Enriqueta is an artist and an author. The second interview was with Juanita Lavadie-Jaramillo, born in 1948, and who was an activist and a student at New Mexico Highlands University during the Chicana/o Movement. Jaramillo took Chicano art while attending the university in Las Vegas, New Mexico. The third was with Pola Lopez, who was born in 1954. Pola learned about murals as a young girl in high school during an activist demonstration in Las Vegas, New Mexico. Pola is still a renowned artist. The fourth interview was with Francisco Le Febre born in Wagon Mound, New Mexico, in 1947. Francisco also attended Highlands University and went on to obtain his training in Mexico from the art masters of that era. The fifth and final interview was with Roberta Marquez, born in 1949 in Tucumcari New Mexico, and who received her master's in bilingual education. She also attended Highlands University with Francisco and Juanita Lavadie-Jaramillo, and all took the Chicano Art program led by Pedro Rodriguez, a Chicano Art professor at Highlands University located in Las Vegas, New Mexico.

## **Data analysis**

The first table consists of six murals, two from New Mexico titled *Nuestra Juventud* and *Un Puño de Tierra*, two from California titled *The Prophecy of Quetzalcoatl* and *Founders of Los Angeles 1781 Mulatto and Mestizo Descent*, and two from Texas titled *La Historia Chicana* and *Campesino*. In these murals, I identify and analyze themes present

within the works to formulate an interpretation about how the New Mexican muralists express their interpretations of identity through their art. Building the thematic table associated with the murals allowed me to have the first data set that I needed to combine with said data set number two from the thematic content of the interviews of the five artists.

The second table is of five interviews of muralists from New Mexico and all from the Chicano Movement era. This study is of the data compiled from both tables and is limited to identities depicted in murals and obtained through the interview process. Beginning with the murals, I was able to draw several codes according to how the identity of Chicanx is presented and are as follows: Indigenous, Mestizaje, Mestiza/o, Indo-Hispano, Hispano, Latina/o/x, Mexicana/o, Chicana/o/x, Spanish, Hispanic, Mexican American, and Spanish American. The interview questions were done somewhat prematurely since they were prepared before the actual research was conducted and were not changed to reflect more directly on the research questions. These research questions were compared to the interview questions in Appendix A.

Throughout this thesis I will be capitalizing the themes explored within the murals. The themes and color codes for the mural table shown in Appendix B, chosen for this research because they were most apparent, are Indigenous color code yellow, Africanism color code blue, and Chicanx color-coded gray. There was also the inclusion of Colonialism color-coded violet, Capitalism color-coded red, Catholicism color-coded olive, Racism color-coded dark green, Anglos color-coded aqua, Imperialism color-coded maroon, Environmental Racism color-coded fluorescent green, Family color-coded turquoise, Land color-coded dark blue, and Decolonization color-coded dark gray. While the last set of color-coded themes is not directly related to an identity, they are factors to

be considered when discussing Chicana identity. These factors have helped or continue to help shape the identity of Chicanas/os in the U.S. southwest to date in one capacity or another. While analyzing the murals, themes of Indigenous identity were noted. Because the Indigenous population covered diverse and extensive landmasses and time frames, the collected themes included those used by artists from pre-Columbian times, such as Aztec deities like Quetzalcoatl. Other images included but not limited to iconic figures of the Mexican Revolution, like Pancho Villa and Emiliano Zapata, Mexican feminism Frida Kahlo, El Movimiento Chicano, Caesar Chavez, and Dolores Huerta. Factors that were implemented by the dominant culture such as Colonialism are depicted as Christianity and the genocide of the Indigenous peoples of Mexico. Aspects of Capitalism development were depicted through oil well towers and city skylines. References to Imperialism include American soldiers and helicopters in Vietnam scenes. Racism was recorded as Angloism, and as Friars subjecting Indigenous peoples to labor and executing them in the name of Christianity. Although these images might also depict the Colonialism code, I believe that it became a form of Racism to consider the Indigenous as “savages”, therefore, creating the Anglos and Racism component of the coding scheme.

Next, the interview table viewed in Appendix C, was created to record, transcribe, and write descriptions of the themes from interviews based on the interview questions in Appendix A. The transcripts consisted of the muralist’s name, date of interview, description of material inside the data, and finally, the coded data. The coding process was more tedious and required time to get enough data transcribed in order to create the table. Similarly, to the mural theme table, the interview table was created by what was said and interpreted by the researcher and then coded according to the description transcribed. These



two tables will be compared and contrasted to gather the data to answer the research question one and two and analyze if the identities compare equally or have substantial differences. The use of two murals that were painted by three of the interviewed muralists helped in identifying the nuances of themes in other Chicano murals created in the Chicano Movement era except for a different geographical location. Doing this type of dialectical analysis maintained the alignment of the identity process that upholds the hypothesis of the research questions. The data sets acquired from the thematic mural table and the thematic interview table were synthesized and that data set was used to answer the third research question. A compare and contrast method involved synthesizing the two data sets and the data sets of the four murals from different locales.

## Chapter 4

### Data Analysis

Prominent artists explored in this thesis, including Francisco Le Febre, Juanita La Vadie, and Enriqueta Vasquez, often captured the significance of land and the relationship between nature and culture. I selected these artists because of their early involvement in the Chicano Mural Movement. I analyzed their murals to examine references to Indigeneity, Mestizaje, Colonialism, Decolonization, Catholicism, Capitalism, and Racism to name a few. My interpretations involved assessing background settings, iconography, style, colors, and themes of Nuevomexicana/o murals in New Mexico and then comparing them to other select Chicana/o murals of the Southwest. This chapter posits that New Mexican Chicana/o artists shaped the Chicano Mural Movement and contributed a compelling vision of their history and identity as reflecting their land-based culture.

Upon completing a preliminary evaluation of the data tables, I started my analysis with the table labeled “murals table” in Appendix B. Overall, I analyzed six murals. I began from left to right, usually in the top left corner, depending on the density of the imagery on the mural. I identified each individual theme that was related to my question and included aspects I felt relevant to the representation of identity and social and political expressions. The themes were listed in relation to the types of identity projected by Chicana/o peoples in contemporary times. Mesoamerican deities were categorized as Indigenous, as well as temples from the area. There were other figures in the murals such as Aztec calendars or depictions of Aztec or Mayan temples. While analyzing the New Mexico murals, these themes were present as well, but because of the historical relations between Native Americans and Hispanic communities, the New Mexico murals have other forms of

Indigeneity connected to local Indigenous peoples and the Pueblo Indigenous peoples. The murals also highlight local cultural practices. Chicana/o murals from California frequently emphasize the presence of Azteca culture and identity. The time period allows the Chicana/o identity to be formulated in relation to the Indigenous peoples of Mexico. Other images represent Mestizaje or contain Indigenous iconography. Since this is a preliminary study, there is a need to analyze multiple murals from several additional geographical areas to be able to detect a stronger presence of Chicana/o or Mestizaje identity.

In the New Mexican murals, the representation of Indigenous identity outnumbers the Mestizaje two to one. There is a strong presence of the Indigenous identity in relation to Mestizaje. I noted a higher number of Indigeneity themes than was expected at the start of the project. While the mural from Chicano Park has a higher number of Indigenous themes they centered on the ancestral Indigenous peoples of Mesoamerica. The New Mexico murals had a variety of Indigenous themes from Indigenous groups of the region, such as the Comanche, Apache, Anasazi, and a focus on Pueblo Indigeneity.

In 1976, Francisco Le Febre began "*Nuestra Juventud*," the largest of the Nuevomexicana/o murals created during El Movimiento Chicano at Albuquerque High School. This mural depicts a historical timeline beginning with the Pre-Columbian era. The mural starts with a reference to New Mexico and its original Native peoples. Then it focuses on themes of Mestizaje, Spanish Colonialism, the westward movement of the "Manifest Destiny", and the resistance to the westward movement by the plains Indigenous folks. The mural moves into the modern period with images of Vietnam and Frida Kahlo, urban landscapes, and ends with a depiction of the muralist, Francisco Le Febre.



*Francisco LaFebre: Untitled, 1978, Albuquerque High School, Albuquerque.*

**Fig. 1 Francisco Le Febre, *Nuestra Juventud*, 1976-1978.**

As stated above the thematic analysis of the mural begins at the top left, in this case, of each panel working top left corner to right and then dropping from top to bottom. Through this process, images were given a label as an identity or ideology and assigned a color code for the coding aspect of the quantitative portion of the research. A complete list of color codes and labels is provided before the analysis of the murals to enable the reader to identify each theme analyzed by the researcher throughout the various murals. The list of labels was associated with a particular color for interpretative purposes. The mural analysis table is included in Appendix B.

Under the photos of the murals, I inserted tables where I list two items. One side is for the themes found in the mural and the other is for the number of occurrences in each respective panel. Below is a list of those themes and the color coding used for each individual theme. The color-coding scheme shown on page 46 provides the reader with the coding scheme used in the statistical portion of the research and is only visible on the main table located in the appendix and not in the smaller tables under each photo. Below each

mural or array of photos of the mural is a brief description of the mural or portion of the mural. I also include a brief explanation of the occurrences and how they were arranged in the murals by the artists. A statistical analysis follows at the end of each mural offers the significance of the images. Since I am focusing on New Mexico artists, the analysis of their murals and their relation to identity is more detailed. Counting the occurrences of the images and themes and presenting a tally indicates their rate of repetition.

To represent the concept of the Indigeneity I looked for the objects that I identified to reflect themes of Indigeneity by looking at symbolisms such as Pueblo structures, Indigenous symbols, like the Zia symbol, and the Tepee. The symbolism for Indigeneity is vast and these are but a few examples I interpreted. For Land I looked, found, or identified images of mountain ranges, meadows, and other Land formations. Mestizaje was more challenging to identify because of the close resemblance to the Indigenous symbolism, especially in New Mexico. The symbols I identified were wardrobe and imagery located within the mural such as the three faces of Mestizaje, commonly used in imagery produced during the Chicana and Chicano Movement. The images were of Nuevomexicana/o iconic figures. Colonialism was another theme I interpreted images of conquistadores or friars in conflict with the Pueblos. Another theme was Angloism which was interpreted through the images of Billy the Kid, Kit Carson, and Governor Bent, to name a few. Another theme was Family, this was interpreted by images of families or children playing next to their homes or seated with their parent or parents.

Environmental Racism was a theme that was interpreted through images of pollution or global warming or factory smokestacks bellowing smoke. The theme of Capitalism was interpreted through an image of a train. The train transported Buffalo hides

or goods back to the east coast or a store front where dry goods were brought by the train and sold to settlers. I interpreted Imperialism for example by the westward movement of the “Manifest Destiny”. The theme of Racism was a more subtle theme within the imagery. However, the bodies being carried to burial sites with the signs of World War I and World War II through my interpretation signaled Racism because of the fact that Chicanos died in disproportionately in relation to their participation. Consequently, the GI Forum developed to garner the same benefits for Chicanos as white soldiers. Catholicism themes appeared as frays, or the image of Jesus being crucified while conquistadores and frays burned Indigenous folks at the stake. And finally, Africanism was interpreted through the name mulatto that was used in a mural title and the image of a Moor slave, Estevan, that assisted the Spaniards in their search for gold.

Decolonization -	Indigeneity -	Imperialism -	Colonialism -
Catholicism -	Africanism -	Angloism -	Environmental Racism -
Capitalism -	Mestizaje -	Racism -	Family -
Classism -	Land -		

**Table 1-Color Coding Table**

## Analysis of Nuevomexicana/o Murals



Fig. 2 Panel 1 Francisco Le Febre, *Nuestra Juventud*, 1976-1978.

*Nuestra Juventud* is the largest of all the murals in this project. In panel 1, I address in what ways does the thematic content of Chicana/o murals reflect various expressions of Nuevomexicana/o identity? In the first panel, I focus on the concepts of Indigeneity and Land because they are featured prominently in the scene. In addition, the depictions of Meso-American Indigeneity in New Mexico and Indigeneity expressions of Pueblo and plains or nomadic peoples are boldly captured by the artist. Panel 1 uncovers themes of Indigeneity and land. The mural contains scenes with Aztec pyramids, Pueblo structures, the Aztec couple, and the Aztec calendar. All of these images have mountains in the background. In this panel, Indigeneity presented itself ten times and Land seven times in my interpretation.

Le Febre centers the themes of Land and Indigeneity by their placement in the mural because they occur in the first and opening panel. Le Febre's interview demonstrated that his family's land originally belonged to Native peoples of the area, and that his great grandmother was of Comanche origin or a captive of Comanche origin. This section reveals

the longevity and richness of Indigenous peoples and societies that counter the stereotypical and simplistic images of Indigenous peoples and cultures. This reflects a decolonial strategy underscoring counter-hegemonic interpretations because of the acknowledgment of Native peoples as the original peoples. Colonialism produced hegemonic structures that resulted in exploitation, dehumanization, and marginalization of Native populations. The mural works against these colonizing structures. Le Febre is embracing the Indigenous aspects of his family, community history, and identity.

Themes	Occurrences
Indigeneity	10
Land	7

**Table 1.1 Panel 1 Francisco Le Febre, *Nuestra Juventud*, 1976-1978.**



**Fig. 3 Panel 2 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**





**Fig. 4 Panel 3 Francisco Le Febre, *Nuestra Juventud (cont.)*, 1976-1978.**

Figure 4 includes Panels 2 & 3, intersected by a corner, and offers readers a complete view of this area of the mural. These two panels illustrate Meso-American indigeneity with the Aztec calendar and the pyramids placed behind the calendar. This section of the mural also includes what appears to be the crucifixion of Jesus, which can be interpreted as a religious marker for the colonization of Indigenous peoples. The Spaniards used the Catholic religion as instrument of colonization against the Indigenous folks because this deemed the Native folks as “savages” and in need of God and unworthy of possessions of lands and gold. The other images are those of La Malinche and Hernan Cortez who appear to represent the beginning of the “Mestizo” as a new population birthed by Spanish colonization. Just below the feet of those images, one can see soldiers battling Aztec warriors at their feet, which indicates the actions and consequences of colonization in central Mexico. The land is shown in several different views for instance, mountains and volcanoes are surrounded by colorful skies and clear lakes. The three-dimensional face of

the mestizaje is centered between Cortez and Malinche. Although there is a strong presence of Colonialism, land, water, and indigeneity play a major role in this image as well.

Panels 2 & 3 unveil the themes of Indigeneity six times through the depiction of the Malinche, Indigenous folks being burned at the stake, as well as Indigenous folks running from the conquistador and the battle ensuing next to Cortez. Colonialism is present four times by way of the depictions of conquistadores battling Indigenous folks. The landscapes in the panels depict large mountains, other types of rolling hills and vegetation. In the background of the battle and the three-dimensional face which are present two times. Mestizaje themes are represented by the depictions of Cortez and the Malinche, the latter birthed a mestizo child. Allegedly, the first Mestizo came from this union. The three-dimensional face of the Mestizo is shown two times. Catholicism is represented one time by the crucifixion of Jesus. Catholicism has one occurrence and is considered a form of colonization. Spanish colonization entailed the expropriation of Native land and resources and was justified through the rationalization of gold, God, and country.

The display of the Spanish brutality represents a critical view of historic violence inflicted by Spanish colonizers on Native peoples. Thus, Le Febvre challenges the hegemonic portrayals fashioned by the colonizers and later incorporated into U.S. history textbooks that rationalize the impact of Spanish colonialism. Instead of depicting Colonialism as a positive and inevitable process, the muralist condemns structures of Colonialism. This counter-hegemonic depiction appears in other murals throughout the southwest during the Chicano Movement.

Themes	Numbers of Occurrences
Indigeneity	6
Colonialism	4
Land	2
Mestizaje	2
Catholicism	1

**Table 1.2 Panel 2 & 3 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**



**Fig. 5 Panel 3a Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**

Panel 3a begins with the Moor slave Mustafa Zemmouri “Estevan,” the first African to have arrived in the Americas or present-day continental United States. Estevan dances while pointing his finger towards what appears to be the “Seven Cities of Gold,” which was rumored to be in what is now known as New Mexico. The city was never found and is now believed to have been a story concocted to justify other colonial explorations. The proceeding theme is a representation of the Tiguex Massacre<sup>84</sup> (modern-day Bernalillo, New Mexico) in which fifty people who had surrendered, were burned at the stake by Francisco Vasquez de Coronado for resistance during the period of December 1540 to

March 1541. The image shows Taos Pueblo Tiwa folks running for their lives from the brutality of the Spaniards and the fray. The conquistador stands with blood on the tip of his sword. The scene also highlights the Taos mountain in the background and the Taos Pueblo Revolt. Panel 3a reveals six themes of Indigeneity through the Indigenous being burned at the stake, the legend of the Seven Cities of Cibola, the Taos Tewa people trying to escape the conquistador on horse. Colonialism has two instances with the conquistador and the fray burning the Indigenous peoples at the stake and the conquistador on the horse slaying the fleeing Pueblo peoples. Next, Africanism, a reference to the presence or inclusion of peoples from the African continent, is depicted through the Moor slave Mustafa Zemmouri “Estevan” and Catholicism because of the fray holding a crucifix. Although African descent peoples also appeared in New Mexico from the colonial period, this subject is not fully explored in this thesis. The depictions of the Pueblo peoples, the Moor slave Estevan, and more brutality by the Spaniards, presents the same critical interpretive view history and challenging the status quo of hegemony. Usually, depictions of the colonization of New Mexico center on Europeans and portray them as heroes. Le Febre’s mural changes this narrative by presenting an alternative one, that emphasizes brutality and exploitation.

Themes	Occurrences
Indigeneity	6
Colonialism	2
Africanism	1
Catholicism	1

**Table 1.3 Panel 3a Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**



Fig. 6 Panel 4 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.

Panel 4 begins with Hernan Cortez kneeling under El Arbol de La Noche Trista. He holds a shield and, at the base of the shield, is a cross. Cortez appears crying in defeat after losing to the Mexica, this represents an occurrence of Colonialism. To the left of Cortez, the adobe structure of the Taos Pueblo stands at the bottom of the Taos mountains. The next theme during the colonial period depicts an Indigenous or Mestizo family, including the mother and child admiring an owl. I argue that it is an occurrence of Mestizaje. The artist appears to be influenced by the novel *Bless Mi Ultima* by New Mexican writer, Rudolfo Anaya. The family appears in plush green grass by a river next to the Sandia mountains, which is a representation of the theme Land and occurs one time. Occurrences are evenly distributed in this panel. Again, the artist is using symbols of early history to help represent the counter-hegemonic symbols within his art. The artist depicts

Hernan Cortez as a sullen or broken figure crying in defeat after losing to the Mexica. The woman and child in the open meadow challenges the hegemonic views of the Natives as “savages”, and in need of Catholicism, both images represent examples of counter-hegemony especially the humanizing of the child and his mother.

Themes	Occurrences
Land	1
Colonialism	1
Mestizaje	1

**Table 1.4 Panel 4 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**



**Fig. 7 Panel 5 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**

Panel 5 shows the male figure of the family chopping wood, which provides affirmation of my interpretation in the prior panel regarding the significance of family living in a land-based culture. There is a small adobe structure in the background in front of the Sandia mountains. Moving from the right of the figure is an oxen-drawn wagon

indicating the westward movement by Anglo settlers into New Mexico, marking the beginning of the “Manifest Destiny.” The themes revealed are Land with three because of the colorful depictions of mountains, and a meadow with grass at the feet of the person chopping wood. Indigeneity is represented by a Pueblo shaped structure. Mestizaje has one by the representation of the person chopping wood with an ax made of metal, generally affordable to the settlers that had migrated from Mexico. Family appears with one because of the woman and child from the previous panel. Similarly, to the previous panel, the artist humanizes the folks which is a form of counter-hegemony. Land has the most occurrences in this panel.

Themes	Occurrences
Land	3
Mestizaje	1
Indigeneity	1
Family	1

**Table 1.5 Panel 5 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**



Fig. 8 Panel 6 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.

Panel 6 illustrates a few key Western imperialist iconic figures that dominated the history of the New Mexico territory after the Treaty of Guadalupe Hidalgo of 1848. The figures include Thomas B. Catron, Billy the Kid, Governor Bent, Kit Carson, General Stephen W. Kearny, and Archbishop Jean-Baptiste. There is also the image of a steam engine train smashing through a locked fence with a sign reading Manifest Destiny, representative of land grabbers and land dispossession of Nuevomexicana/os and Indigenous folks. Panel 6 reveals the theme of Angloism with six different representations. There are two figures depicting iconography representative of the Anglo movement west into New Mexico. One is the steam engine train, which represents Colonialism, and the



second is the smashing of the sign of the “Manifest Destiny.” The depictions of Angloism are counter-hegemonic, partly because the images of Anglos are distorted. Generally, in U.S textbooks, the westward movement has positive attributes and New Mexican peoples are portrayed as uncivilized, uneducated, and unproductive similar to how the Spanish viewed and depicted the Indigenous peoples in their chronicles. The counter-hegemonic aspect of this portion of the mural depicts westward movement as violent and unsolicited, destructive to the diverse and rich communities that inhabited the area.

Themes	Occurrences
Angloism	6
Colonialism	2

**Table 1.6 Panel 6 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**



**Fig. 9 Panel 7 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**

In panel 7 Le Febre denotes the resistance to the westward movement through depictions of Padre Jose Martinez and Doña Atule “Tules”. Both members are lauded as forming part of the resistance forces against the westward expansionism of Anglo settlers into New Mexico. Both figures were known to be Mestizos. Behind these figures, the artist portrays the lynching of resistance members behind an American Flag. The Mestizaje themes are denoted by the two iconic resistance fighters against the Anglo movement in New Mexico. In addition, another depiction is of the resistance fighters being hanged by the land grabbers that moved into the territory. Colonialism is represented through the depictions of the rifles with bayonets and the American flag. The hats worn by the three resistance fighters are also representations of Colonialism because the headdress was introduced to New Mexico by Europeans. Finally, Colonialism is illustrated by the hanging of the resistance fighters because they were considered “savages” and represents Racism. These depictions represent counter-hegemony through the iconic resistance to the Anglo settler westward movement into New Mexico.

Themes	Occurrences
Mexican/ Mestizaje	3
Colonialism	3
Racism	1

**Table 1.7 Panel 7 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**



**Fig. 10 Panel 8 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**

In panel 8, three separate Indigenous leaders are featured who were involved in attempting to stop the westward movement of Anglo settlers. These leaders attempted to prevent Anglo encroachment on Indigenous lands, hunting grounds, and homelands. In the panel are Manuelito of the Navajo nation, Cochise the leader of the Chiricahua Apache, and his son-in-law, Geronimo. The Apache fought fiercely over decades to resist the westward movement of U.S. and Mexican settlers and military. In panel 8, Decolonization has five references and Indigeneity has three. Decolonization leads with five occurrences, and this is important to the study because it supports the notion of Internal Colonialism as an explanatory construct used by Chicana/o artists. It is important to note that even as far back as the westward movement Indigenous folks were resisting Anglo settlement that sought to remove them from their homeland and force them into exploitative labor practices. This is another aspect of Internal Colonialism and counter-hegemonic depictions of that history.

Themes	Occurrences
Decolonization	5
Indigeneity	3

**Table 1.8 Panel 8 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**



**Fig. 11 Panel 9 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**

Panel 9 depicts an Indigenous woman with a horse painted ready for war and garbed with a shield and lance. The image of the woman setting fire to the prairie grass is another type of resistance that were demonstrated by Indigenous women. Panel 9 reveals the themes of Indigeneity which include the Indigenous woman and the war horse with two occurrences. The theme of Land is noted by one occurrence when the Indigenous woman lowers herself to set the prairie on fire. Decolonization has one occurrence because of the resistance to the Anglo settlers. This also displays counter-hegemony through the expression of resistance and with the woman setting fire to the prairie.

Themes	Occurrences
Indigeneity	2
Land	1
Decolonization	1

**Table 1.9 Panel 9 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**



**Fig. 12 Panel 10 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**

In panel 10, a green bald eagle is shown over the western half of the United States with talons outstretched over an American flag. The flag stretches to the United States-Mexico border and contains an image of the red New Mexican Zia symbol enclosed in the shape of the state in yellow. The year 1912 is in the center indicating New Mexican statehood. The Mexican flag covering Mexico meets the American flag at the border. There appears to be industrial equipment separating rockets in space that circle the globe and a post with wooden signs reading World War I and World War II. Dark human figures cross the ground, and some appear to be families carrying the bodies of their loved ones killed during the wars. Panel 10 reveals the themes of Land with four illustrations through the

United States and Mexico borders, the state of New Mexico, and the red image of what appears to be a depiction of the Wagon Mound mesa. The theme of Capitalism is shown through the industrial machines separating the eagle from the families, The theme of Imperialism is shown by the act of war. Racism is represented by the poor families carrying their dead under the signs of World War I and II. In addition, this includes the representation of Classism experienced by Chicana/o folks. Although the GI Bill was developed to benefit soldiers returning from World War II, soldiers of color did not benefit to the degree that Anglo soldiers did. Land has the highest occurrences in this panel. Counter-hegemony is depicted through the images of what seems like Mexican-Americans fighting for their country, but not being included in the same narrative as Anglo soldiers. Counter-hegemony is also depicted through the representation of Mexico and New Mexico surrounded by the United States.

Themes	Occurrences
Land	4
Capitalism	1
Imperialism	1
Racism	1
Classism	1
Environmental Racism	1

**Table 1.10 Panel 10 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**



**Fig. 13 Panel 11 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**

Panel 11 expresses a time of peace with doves snuggling under a pink and red rose. The image of modern women is depicted by Frida Kahlo and is representative of *la Mujer Moderna*. The red star as an emblematic symbol of the Cuban Revolution appears in the Frida image. Panel 11 reveals the themes of Chicana feminism and Land. Here we see the artist includes another painter, Frida Kahlo. Kahlo is a prolific Mexican feminist artist whose self-portraits raised questions about femininity, motherhood, and self-empowerment. She stood against racialized western capitalism. Feminism and self-empowerment go against the hegemonic structures of Colonialism, whether it was the Spanish in Mexico or the Anglos in the westward movement. Frida Kahlo is one of the iconic figures that Alicia Gaspar de Alba addresses in her text.<sup>85</sup>

Themes	Occurrences
Chicanx Feminism	1
Land	1

**Table 1.11 Panel 11 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**



**Fig. 14 Panel 12 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**

Panel 12 is focused on Central Boulevard in the city of Albuquerque, New Mexico. The scene represents the 1970s and what the downtown of Albuquerque might have looked like at the time. The mural includes images of vehicles from the period parked or traveling east and west on Central. A historical landmark, Maisel's Indian Trading Post, is located on the south side of Central just west of 5<sup>th</sup> Street. Panel 12 reveals the themes of Capitalism and Land. This panel addresses urban development and sprawl as a consequence of modernization. There is less of a focus on identity or political and social expressions in this panel, but modernization and urbanization are a part of hegemonic structures, and the artist shows these depictions to contextualize his critique of urban sprawl that runs over rural areas and obscures a contentious history. The curio shop to the right-hand side of the mural



becomes counter-hegemonic as it depicts the resilience of the Indigenous and Mexican cultures.

Themes	Occurrences
Capitalism	1
Land	1

**Table 1.12 Panel 12 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**



**Fig. 15 Panel 13 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**

Panel 13 has themes of an astronaut doing a spacewalk in the open galaxy surrounded by the earth's solar system. Directly below this image are depictions of the Vietnam War. Helicopters and American soldiers are shown as Vietnamese mothers cradle their children and move away from the apparent invasion by the American forces. Over to the right below the astronaut the earth appears on fire either from the nuclear holocaust or global warming. Panel 13 reveals the themes of Imperialism and Racism through the representation of the Vietnam conflict and the mistreatment of Vietnamese citizens.

Environmental Racism has one occurrence because of the depiction of global warming. Land has one occurrence related to the Vietnam landscape inhabited by the Vietnamese people. For the first time, I use the theme of Environmental Racism for the depiction of the earth on fire. Perhaps, the artist ponders the future impact of global warming and included it in this section of the mural. Being from a land-based culture, Le Febre attends to the importance of the preservation of land and natural resources. The depiction of the first moonwalk in 1969 highlights the U.S. geopolitical priorities and the concomitant efforts to distract the U.S. public from the devastating impacts of the Vietnam conflict and the development of nuclear weapons. The artist underscores that the U.S. failed to address the financial and social needs of its population and instead invested money in space travel, created a nuclear arsenal, and occupied Vietnam.

Themes	Occurrences
Land	1
Imperialism	1
Racism	1
Environmental Racism	1

**Table 1.13 Panel 13 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**



Fig. 16 Panel 14 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.

Panel 14 is an array of children related to different families involved in the committee that advocated or advised Francisco Le Febre, the muralist. Above the children is a music sheet with notes and below is an image of the muralist's daughter. Directly below the muralist's daughter, Paloma Le Febre, is the muralist writing "Our Youth Will Be Our History." Panel 13 reveals the themes of Family with six occurrences in the images of the children belonging to Chicana/o people who helped design the mural and the artist's family. These representations of children of color on a large public mural also addresses counter-hegemony because of their rich and joyful representation.

Themes	Occurrences
Family	6
Chicanx	6

Table 1.14 Panel 14 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.



Fig. 17 Panel 15 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.

Panel 15 was the final panel of the mural. The Zia symbol is featured prominently at the beginning of the mural but with an embryo inside the middle of the symbol. The artist's mom is depicted in the top right segment and just below is the muralist completing the mural. Next to the muralist is a colorful yucca with a La Llorona image playing a guitar. One of the characters of Star Trek makes the live long and prosper hand gesture. Panel 15 reveals the themes of Mestizaje through the depictions of the muralist and his mother with two occurrences. Indigeneity with two occurrences seen through the image of the Zia symbol and the reincarnation of the Indigenous people within the center of the Zia symbol. The theme of Family with the inclusion of the muralist's mother with one occurrence, and Land being represented by the Yucca plant in bloom. The representation of the Star Trek character making the "Live Long and Prosper" hand gesture represents the artist's political

stance, as the television show was seen as progressive due to the inclusion of people of color.

Themes	Occurrences
Chicanismo/ Mestizaje	2
Indigeneity	2
Family	1
Land	1

**Table 1.15 Panel 15 Francisco Le Febre, *Nuestra Juventud* (cont.), 1976-1978.**

Through my interpretation of the thematic content of the mural using the iconography method, I created a table that does the statistical analysis and quantitative portion of the dual method approach utilized in this study. The table consists of themes, which I proposed were relevant to the constellation of factors that I attributed to identity and in this case Nuevomexicana/o identity. At the commencement of the mural analysis, color coding and labels were provided to help the reader understand how the themes were labeled and the color-coding attached to that label provided a method for statistical analysis. Each panel provides the labels assigned to the images in the mural and in this case the panel as this mural consists of an array of fifteen panels. This is how the statistical themes are assessed through the analysis process with the following fourteen themes that were revealed within this mural. The tally of these themes and their statistical importance are crucial in helping to answer the first research question. The overall sum of the themes are listed here and below in the table.

The mural revealed the themes of Indigeneity were represented thirty-three times through themes such as Indigenous folks and other themes as explained panel by panel. The theme of Land was represented with twenty-six, Mestizaje with sixteen, The following themes were represented the corresponding number of times:

Family (8),

Angloism (8),  
Colonialism (8),  
Decolonization (8),  
Capitalism (3),  
Racism (3),  
Environmental Racism (2),  
Imperialism (2),  
Catholicism (2),  
Classism (1),  
Africanism (1).

The final sum of all the themes informs the interpretive analysis of the muralist's purpose and message. There were also themes that represent social and political justice and the ideology of collectivism that is common amongst Indigenous folks. The high occurrences in Indigeneity and Land support the notion that this muralist views the idea that Land and Indigeneity are strong influences in his art and in the artist's rendering of his identity. Through the lower occurrences there is indications of the themes that are part of the artist's identity because of his family beliefs and the community in which they were raised. Of course, there can always be other dynamics influence one's identity that are not captured in the mural. The mural offers clues about the artist's life and the events that shaped his understanding of a collective past informed by Colonialism, Indigeneity, Decolonization, Land and Mestizaje. There was a similar process done with the transcripts of the five artist interviews in the following section of the data analysis.

Le Febre's is the largest of the murals and for that reason projects the largest source of themes from which I have developed my interpretive framework. I find that the artists symbols of Indigeneity, the resistance fighters, the timeline of the "Manifest Destiny" are all illustrations of counter-hegemonic images placed purposely by the muralist. These critiques are evident in other murals from the Chicano Movement era. Those will be investigated later in the murals from California and Texas.

Through my analysis the three most common themes in this mural are Indigeneity, Land, and Mestizaje. The data reflects that the muralist connects his identity to these themes, which are three of the major forms connected to Chicana and Nuevomexicana/o identity. The muralist's focus on these three themes represents counter-hegemony because these depictions challenge historical texts that often attribute negative associations to Indigenous peoples and positive tones to European colonization and hegemony. Hegemony is a false idealization of colonization. Not only were these themes the top three and have higher occurrences, but they were higher than the themes of Colonialism and Imperialism. This disproportion between the Indigeneity, Land, and Mestizaje and other themes that are considered part of the Colonial framework suggests that the artist and his murals are portraying counter-hegemonic themes.

Indigeneity had the highest occurrence, which affirms what the muralists perceives as an important aspect of his identity and of New Mexico's history. The depictions of Meso-American Indigeneity exists but most of the Indigenous images are those of the local Indigenous peoples of the New Mexico region. The Zia symbol and Taos Pueblo, the teepee, and the figures he depicted in the Tiguex Massacre are all Indigenous images that the artist uses in this mural to reflect his own Indigenous identity. While the majority of

the Indigenous images were those of local Natives, there were still depictions of Meso-American Indigenous folks which is similar to murals in different locals, specifically California and Texas. The muralist understood that the Pueblo peoples of New Mexico considered themselves to be stewards of the land and expresses that through his images of familiar landscapes throughout Northern New Mexico.

Land is the next highest occurrence in this mural which I believe is one of the themes that the muralist sees as part of his identity and displays this theme as a marker of that identity. By using landscapes familiar to New Mexico such as the Sandia mountains and other landmarks like Taos Pueblo and the Tiguex massacres, the artist centers their importance in the ancestry and identity of Nuevomexicanas/os. Because Land was one of the main reasons the U.S. was interested in settling New Mexico, the thematic representation of Land by the muralist pushes back against the status quo. Moreover, it is also an important aspect of the artists' representation of his own identity as he is the final scribe in the panoramic mural.

Nuevomexicana/o murals and muralists have not been studied as closely as muralists from other regions, specifically California and Texas. Therefore, the muralist's work has much to reveal about the diversity and richness of the Chicano Mural Movement. The high occurrences of the depiction of Land is one of the themes that is strongly represented within these Nuevomexicana/o murals and is a special feature that they bring to the overall conversation of Chicano muralism. The mural depictions can be seen as another representation of Chicano or Nuevomexicana/o.

Mestizaje is the third highest occurrence in the murals from New Mexico. This shows that the artist understand that there is mixed blood that runs through their veins. Due



to the proximity of Pueblos and other Indigenous people in New Mexico, Nuevomexicana/os commonly identify with one or the other. The artists, however, do not see their identity as only Spanish or only Native. Through the depictions of prominent Mestizos such as Dona Tule and Father Martinez, Le Febre expresses the Mestizaje aspect of identity and the connection to the resistance efforts of the Nuevomexicana/o peoples.

Themes	Occurrences
Indigeneity	33
Land	26
Mestizaje	16
Family	8
Angloism	8
Colonialism	8
Decolonization	8
Capitalism	3
Racism	3
Environmental Racism	2
Imperialism	2
Catholicism	2
Classism	1
Africanism	1

**Table 1.16 Totals of Themes and Occurrences, Francisco Le Febre, *Nuestra Juventud*, 1976-1978.**

## Analysis of Nuevomexicana/o Murals (cont.)



**Fig. 18 *Un Puño de Tierra* By Enriqueta Vasquez and Juanita Lavadie-Jaramillo 1978.**

Public murals offered an important visual dialogue for Nuevomexicana/o artists to convey their identity and connection to the land. *Un Puño de Tierra* was conceptualized by Enriqueta Vasquez and Juanita Lavadie in 1978 and painted at the El Prado liquor store in El Prado, New Mexico. The mural received a touch-up in 2003 and was repainted in 2008 due to a car collision. The mural begins with Mesoamerican designs on the outside left of the mural showing half of a Zia symbol and the title of the mural is included inside the design towards the top. The mural is bordered by indigenous designs and the right border has another half Zia symbol to represent Taos, New Mexico. The top left corner of the mural depicts warplanes of some kind flying out of a green gas cloud and firing machine guns or launching rockets onto barren land. Below the planes is an oil or natural gas tower with a flame on top positioned next to an industrial plant. To the right of the green gas, is

a depiction of the moon with a skull or muerte (death) in its round shape. The bottom left corner is an image of what appears to be an Indigenous figure wearing a Buffalo robe with horns. The figure has gray hair and a white feather hanging from his ear. The eyes have two figures inside them. The left eye has an embryo and the right a skull. Under the hanging white feather, there is an image of a heart on fire.

Moving to the right of the Indigenous figure their hand extends, holding what appears to be incense or copal. The incense trails of smoke rise into the air with the faces of what might possibly be spirits of ancestors or of the land. Further to the right of the mural is the Rio Grande gorge dry and arid with two coyotes howling at the moon of the muerte. To the far right of the mural, connected to the border of the mural is a clear sphere. At the top left of the sphere, there appears to be an object in the shape of an arrowhead striking the sphere and causing it to shatter at the point of impact. The inside of the sphere depicts images of the land with water running in the Rio Grande trees covering the Taos mountains and an Elk feeding in the high green grass. There is a stalk of corn and producing ears, but the roots are outside the bottom of the sphere indicating a sign of resilience.

This mural in figure 18 *Un Puño de Tierra* is significantly smaller than the one by Le Febre and is located in a more rural community. The themes expressed in this mural are similar to *Nuestro Juventud* especially concerning the theme of Land. The theme of Land becomes significant in this mural because of its inclusion of water and the Taos mountain a sacred place to the Taos pueblo people. The Taos people venerate the Taos mountain because it is the place of their emergence. The Federal Government assumed control of the Blue Lake, but later returned it to the Taos pueblo in 1970.<sup>86</sup> Because that focus is outside the realm of this study it may be investigated at a later date. The *Un Puño de Tierra* reveals

the theme of Land with nineteen representations through the depictions of the Taos mountain in two lenses. One lens appears as a barren region with the Rio Grande gorge dried up. The second lens is a version of abundance with tall grass, animals feeding, and water flowing in the gorge meanwhile the existing mountains to the south.

Indigeneity has six depictions through the Indigenous person shown as a spiritual leader or Shamon. They are conducting a prayer for rejuvenation or a lament for the death of the land. The growing of a corn stalk is usually seen as another sign of Indigeneity. The Shamon has death skulls in their eyes and their heart is exposed. Since these practices are all representative of Indigenous culture they are marked as Indigenous themes. Environmental Racism has five occurrences with smokestacks in the middle of the Taos mountain on the barren side with thick green gases lifting into the earth's atmosphere. In the scene, a helicopter shoots a projectile into a sphere, revealing growth and abundance within the sphere. Capitalism has three with the depictions of the factory bellowing smoke into the sky and the face of the reaper in the moon looking at the earth as a dying planet due to pollution caused by industrial development inherent to Capitalism. The theme of Imperialism is represented with one because of the Vietnam helicopters visible at the top of the Taos mountain and seen as a depiction of the Vietnam conflict. As seen, both murals are dominated by Land and Indigeneity themes. Again, the artists express the Land as a central focus in their art. Along with the Indigeneity themes this helps to answer the first part of question #1.

In what ways does the thematic content of Chicana/o murals reflect various expressions of Nuevomexicana/o identity?

The reflection of Nuevomexicana/o identity based on my interpretation and the

statistical analysis of the Nuevomexicana/o murals emphasize Land, Indigeneity, and Mestizaje as the primary identifiers of the artists view themselves and expression through the art they have created. Land informs the histories and communities of rural New Mexico. The centrality of caretaking land as part of an interactive cycle of life, speaks to the identity of New Mexican artists who identity and associate with land-based cultures. In the next section, my findings of the oral interviews with the Nuevomexicana/o artists confirmed this proposition.

Themes	Occurrences
Land	19
Indigeneity	6
Environmental Racism	5
Capitalism	3
Imperialism	1

**Table 2 Themes and Occurrences *Un Puño de Tierra* By Enriqueta Vasquez and Juanita Lavadie-Jaramillo 1978**

Themes	Occurrences
Land	45
Indigeneity	39
Mestizaje	16
Family	8
Angloism	8
Colonialism	8
Decolonization	8
Environmental Racism	7
Capitalism	6
Imperialism	3
Racism	3
Catholicism	2
Classism	1
Africanism	1

**Table 3 Thematic Content of New Mexico Murals Tallies for Data Sets For: Francisco Le Febre, *Nuestra Juventud*, 1976-1978. and *Un Puño de Tierra* By Enriqueta Vasquez and Juanita Lavadie-Jaramillo 1978**

## Expressions of Nuevomexicana/o Identity

Three questions guided the interpretive framework of this study. Question #1 I asked:

In what ways does the thematic content of Chicana/o murals reflect various expressions of Nuevomexicana/o identity?

There are many different constellations attached to the formation of Nuevomexicana/o identity and murals do not depict all of these association as artist's use a selective process to develop their themes. In analyzing the imagery and representations in the murals, I sought to understand the connection between the art and expressions of identity projected by the muralists. There were several themes that were present that kept reoccurring within the murals. For instance, these included: Indigeneity, Mestizaje, Colonization, Imperialism, and Land. Land was the highest recurring theme in the two murals and both by significant amounts compared to the others. *Nuestra Juventud* uncovered many forms of Indigeneity. However, the mural was at least fourteen times larger than *Un Puño de Tierra*. Nevertheless, the theme of Land was dominant in the statistical evaluation in *Un Puño de Tierra*. The analysis of the murals discloses that land and nature are important factors of Nuevomexicana/o identity. This ideology is perhaps due to the artists living in land-based cultures, like their Pueblo neighbors, the original stewards of the land. Most Pueblo inhabitants are still living on their homelands and continue to have a relationship with the land. Nuevomexicanas/os have two and a half centuries of relying on the practices of acequias, bartering amongst themselves and their Pueblo neighbors, and following other traditional practices that remained embedded in their identities. Their deepest portion of identity is connected to water and land. As the

study progressed there was a need to capture the muralists' views of how their childhoods and livelihoods shaped their identity, and later, how they viewed themselves as participants of "El Movimiento Chicano." In order to confirm my findings from the mural analysis, I formulated a series of questions, located in Appendix A, that query the muralists on their identities and lived experiences.

### **Nuevomexicana/o Critical Social and Political Conditions**

My second research question asked:

How do Nuevomexicana/o murals and muralists express critical social and political conditions?

Through the interview process, I was able to see how each artist expressed their interpretations of critical, social, and political conditions from their upbringing to their participation in the Chicana/o Movement. The questions ranged from those of racism, classism, and identity preference. Since the questions were set up in a semi-structured fashion, the interviews revealed many details regarding the political activism during the artist's post-secondary education. Three of the five interviewees shared undergraduate education at New Mexico Highlands University, where they participated in activities associated with El Movimiento Chicano. This is parallel to the findings within the mural iconography.

Identity is important to the phenomena uncovered in the statistical analysis of the thematic content. However, the political and social constructs revealed how their introduction to activism in their post-secondary education influenced their views of the world. Therefore, they communicated their social and political critiques in the murals they created or co-created in New Mexico.

Le Febre addressed his mestizo background as the descendent of European-American settlers and local Indigenous populations.<sup>87</sup> In his interview, he conveyed a connection to Indigenous lands through his grandfather's homestead. He also communicated a spiritual connection to his artwork when he shared that a curandera that delivered him at birth said that he would be an artist. The artist describes identity in many facets but states<sup>88</sup>

“The Chicano Movement became a point of self-determination and identity was seen as Chicanismo y Chicano. I took Chicano art as a way of identification and activism at the same time. Statements of self-determination were expressed in protests by Chicanas/os at their educational institution New Mexico Highlands University. Expression of Chicano identity was influential and seen as an obligation to express what the movement was about. The Chicano Movement.”<sup>89</sup>

Le Febre's statement reveals how he connects educational inequalities with consciousness raising activities on behalf of self-determination. This presupposes how he saw his community as being negatively affected by U.S. westward expansions. His experience at Highlands shaped his political and social views. As a result, he depicted this in murals at the institution. However, these early Highlands murals were whitewashed by campus administrators.

In contrast, Enriqueta Vasquez's experience was shaped differently as she was subjected to more racism and discrimination because of where she grew up and the socio-economic factors, which shaped her political and social expressions.<sup>90</sup> Born near Rocky Ford, Colorado, Vasquez experienced many forms of racism and segregation by the dominant culture of the area at the time. Vasquez states that:

“The local hamburger stand had a sign posted on the front door of the establishment reading “No Mexicans Allowed.” Yet would serve Mexican Americans in brown paper sacks to make sure they collected their money. The local barbershop would not cut the hair or shave the Mexican American or Chicano men. The only way Mexican Americans were allowed into the local theater was only if they sat in the



balcony of the theater while the Anglo patrons were seated in the better seats of the theater. The local swimming pool also had “Whites Only” posted on the entrance to the pool.”<sup>91</sup>

Vasquez talks about being raised at the margins of the dominant culture. Her mother educated her regarding the Treaty of Guadalupe Hidalgo and how the United States started the Mexican-American war of 1846-1848 to steal the land from Mexico. Vasquez also discusses the impact of her middle-school teacher, Maestro Silva, who taught Mexican-American children about their heritage and in their language, Spanish. Silva also taught them how to play band instruments and held concerts, which Anglo children did not have in her neighborhood. She proudly reveals that Profe Silva taught the children many things but most importantly he taught them who they were. Vasquez explains how racism and classism were interwoven in the Anglo culture that exploited Mexican-Americans for their labor.<sup>92</sup> The land-based rural culture of southern Colorado and northern New Mexico informed Vasquez’ life, outlook, and career.

Vasquez recalled moving to Denver, Colorado, getting married, and joining the Chicana/o Movement. She spoke of meeting Rudolfo “Corky” Gonzales who advocated for La Raza to unite so that they could become a stronger force in the political arena. Vasquez discloses that once she was told, “Go back to where you came from!” she responded, “Here where I live is where I belong, to the land.” Vasquez’s experiences in her life as a child and living in Denver at the time of El Movimiento Chicano helped shape her critical social and political views.<sup>93</sup>

Juanita Lavadie-Jaramillo talks about the importance of her ancestral lands and how her family were sheepherders. Her father was the middle child of seventeen children.<sup>94</sup> The difference she believes is that her dad chose to become an educator instead of following

the family legacy of herding sheep. She states that there was never any doubt that they knew they were Raza, people she associated with speaking English and Spanish. Lavadie explains:

“In school, I experienced racism in the classroom by some of the artists or the gringos and the boys were very cruel, and a good example of classism was with the kids that went to Colorado to do potato harvest and came back with new clothes.”<sup>95</sup>

For Lavadie, she gained her consciousness as a Chicana in college. She describes that identifying as a Chicana was a form of validation for her. She recalls her Chicano art teacher, Pedro Rodriguez, as being the major influence in her introduction to the Chicana/o Movement. Rodriguez would invite other activists and artists to visit the campus and speak to the students and display their art. Lavadie, like the other artists, spoke about the connection to land in the following statement:

“I always think of home when New Mexico is mentioned I remember hearing it pronounced in a way like this. But, to me, the connection was more with the land, and I always felt I used to say that the hills are in my bones and the bones of these hills are also the bones in my body.”<sup>96</sup>

Commercial agriculture offered some New Mexico families an opportunity to earn cash and buy goods. Lavadie followed in her parent's footsteps and became an educator. She reiterated how she feels her roots are connected to the land and her family has been here residing in close proximity to the Taos pueblo.

Pola Maya Lopez was the youngest of the interviewees and, she too, responded that the Chicano Movement in Las Vegas was impactful on her life. Lopez was born and raised in Las Vegas, New Mexico, and was a student at West Las Vegas high school. She recalled the time in the early 1970's when the Brown Berets had taken over the president's office at Highlands University. The Brown Berets had also taken over the West Las Vegas high school gym and turned the American flag upside down and flew the Mexican flag above

it. Lopez disclosed that the Artes Guadalupanos de Aztlán were painting murals of Mayan pyramids and Mexican-American farm workers in the high school courtyard. She claims that the muralists invited her to participate in the activity and says that the moment she put the paintbrush in her hand, she knew that is what she wanted to do with the rest of her life. She reveals that she was unaware of what a Chicana or Chicano was until her interaction with the muralists took place in the courtyard. She explained how that first interaction with the Chicano Movement, and specifically Chicana/o muralism, helped her grow into an artist.<sup>97</sup> The artist shared: “The images I saw at the Brown Beret takeover of West Las Vegas high school were the Mexican flag, pyramids, and the Chicano Viva la Raza ” sign.<sup>98</sup> This is what Lopez claims brought her to be an activist in the movement and helped her present some of her art in the Movement era. Soon after, she moved to Los Angeles which was the center of the Chicana/o Movement and the Chicano mural and art movement.

Lopez states that racism was not really an issue where she was raised since there were very few Anglos in Las Vegas at the time. When she was growing up, the town was segregated by classism, and she knew not to cross the bridge that separated east and West Las Vegas or the Anglos from the Hispanos. She illuminates that her looks are identifiable as those of the Indigenous people, Apache, and some Comanche. She shared that she later learned that her mother’s genealogy had a 5% presence of Inca blood. She explains that her grandmother was full-blooded and married a Mestizo. Her grandmother became an interpreter of the Native languages to the Spanish language and that through time, their Indigenous identity had been lost. She discloses that her mother and grandparents used to try and conceal their true identity by hiding materials such as ingredients and tools to make tortillas from visiting Anglos. The influence of the Chicana/o Movement in her early life

and her experience moving to one the meccas of the Chicana/o Movement and the Chicano mural/ art movement helped shape Lopez's beliefs and how she interpreted her family history in her transformation into an activist and artist.<sup>99</sup>

The final interview with Roberta Marquez also offered a significant amount of data about the relationship between the Chicano Movement and New Mexican mural art.<sup>100</sup> Marquez discloses that she was very shy, and conservative having been raised on a ranch near Tucumcari, New Mexico. Her first experience with the term Chicano was when her roommate at Highlands University invited her to participate in the making of a mural with Chicano art professor, Pedro Rodriguez.<sup>101</sup> After this Marquez took a five-hour muralism course with Rodriguez. After she received her Bachelor's degree, she had a clearer interpretation of what constituted Chicana/o art. Marquez states:

“I had never heard the word Chicano until my experience with the muralism program at Highlands University. Chicano art was something I would always pay attention to and look at anything that called itself Chicano art or what people would call Chicano art. And then I started picking up books and reading about Chicano art and Chicanos. I read about Mexican Muralism: Los Tres Grandes—David Alfaro Siqueiros, Diego Rivera, and José Clemente Orozco and some of the other guys I cannot remember now. When I looked at their work I was just blown away and it opened my world right there. The messages and the actual paintings were just phenomenal.”<sup>102</sup>

Marquez divulges that she only practiced muralism while she attended Highlands and remembered painting Meso-American images such as the female images of the Aztec moon goddess Metzli and the goddess of fertility Xochiquetzal. Marquez recalls the people of the community in Las Vegas were unhappy with the images being portrayed in the murals organized by Rodriguez's students on campus. However, it was the campus administration that worried about how the murals might cause the flight of white students from the university.<sup>103</sup>

Although each followed its own trajectory, the Chicana and Chicano Mural Movement in New Mexico had a significant impact on the lives of the artists. Francisco Le Febre is the only one of the interviewees who continued practicing the art of muralism and made it his trade in life. Enriqueta Vasquez and Juanita Lavadie-Jaramillo created a mural but moved in different directions in the arts. Vasquez has become an accomplished writer publishing several books while still doing some art. She became a leading Chicana activist in the Chicano Movement. Lavadie also practices painting but has become a weaver like those before her in her family. She now devotes her time to weaving and community activism in Taos. Pola Maya Lopez has become an accomplished painter and uses her skills to provide an income for herself. She is still active in the movement or what is considered the new Chicana/o Movement. Roberta Marquez went on to receive her master's in bilingual education which she claims helped her to learn and appreciate the richness of the Spanish culture, music, and art. While they have all gone in different directions, they still believe in what they once practiced and the way they represented their Chicana/o identity during the CCM.

Muralists' names	Reasons to study arts in the post-secondary level and join the Chicano movement	The artists' quotes
Francisco Le Febre	Self-determination	"The Chicano Movement became a point of self-determination and identity was seen as Chicanismo y Chicano. I Took Chicano art as a way of identification and activism at the same time."
Enriqueta Vasquez	Racism and the personal connection	"The local hamburger stand had a sign posted on the front door of the establishment reading 'No Mexicans Allowed.' "

		“My second husband was involved with Corky [Gonzales] and the Crusade for Justice with Craig and Jenny Vincent.”
Juanita Lavadie-Jaramillo	Racism and classism	“In school, I experienced racism in the classroom by some of the artists or the gringos and the boys were very cruel, and a good example of Classism was with the kids that went to Colorado to do potato harvest and came back with new clothes.”
Pola Lopez	Motivations for becoming a Chicano Movement activist	“The images I saw at the Brown beret takeover of West Las Vegas high school were the Mexican flag, pyramids. Chicano Viva la Raza saying”
Roberta Marquez	Chicana and Chicano consciousness	“I started picking up books and reading about Chicano art and Chicanos. I read about Mexican Muralism: Los Tres Grandes— David Alfaro Siqueiros, Diego Rivera, and José Clemente Orozco and some of the other guys I cannot remember now. When I looked at their work I was just blown away and it opened my world right there. The messages and the actual paintings were just phenomenal”

**Table 4 Artist Interview Direct Quotes to Help Establish Identity, Social, and Political Expressions of the Artists**

The analysis of the thematic content in the murals reveals that the muralist's identity was closely connected to the land. Similar to the Pueblos, who believe that they were called upon to be stewards of the land, Nuevomexicana/o muralists prioritize the theme of Land and taking care of the Land in their art, which in turn impacted how they identify as Chicana/o. In the interviews of artists active in muralism during the Chicano movement,

their identity as Chicanas/os is still very much a part of their identity now.

All the interviewees were a part of the agrarian culture that New Mexico has and still exists to date. Three of the five muralists who created murals during the CCM, all displayed deep roots of their identity largely connected to the land. Being part of a land-based culture offered them a sense of belonging and made them who they are today.

In the next section, I explore and analyze four murals to understand expressions of identity and social and political conditions in two regions in California and Texas. I ask the following questions. In what ways does the thematic content of Chicana/o murals reflect various expressions of Nuevomexicana/o identity? I then combine the analysis of question one with question two, How do Nuevomexicana/o murals and muralists express critical social and political conditions? in order to answer the third and final question of this study, In what ways do the views conveyed by Nuevomexicana/o muralists reflect similar themes of Chicana identity expressed through murals produced in other locales?

## Analysis of Murals in Different Locales

### *California Murals*



Fig. 19 Toltecas en Aztlán & El Congreso de Artistas Chicanos en Aztlán, *The Prophecy of Quetzalcoatl*, 1973. original version





Fig. 20 *Prophecy of Quetzalcoatl Restored Version 1987*



Fig. 21 *Prophecy of Quetzalcoatl Restored Version 1987*

The *Prophecy of Quetzalcoatl* created in 1973 at Logan Heights Barrio in San Diego, California, also known as Chicano Park, was created by Toltecas en Aztlán & El Congreso de Artistas Chicanos en Aztlán that included Guillermo Aranda, Salvador Barrajas, Jose Cervantes, Sammy Llamas, Bebe Llamas, Victor Ochoa, Ernest Paul, Rosete, Mario Torero, and Salvador Torres.

The top image of the mural is the original piece, the two that follow are restored versions of the original piece. Observing the mural from left to right as photographed on location, I identify this mural as belonging to the Chicano Mural Movement. The mural starts with a circular image that appears to be an Indigenous image of the sun. There is a bridge similar to the one where Chicano Park is located in Logan Heights, veering off to the right over a body of water. In the bottom left corner, there is an image of a small person of color (perhaps a Chicana or Chicano child). Next to the child, appears an image of an Aztec temple under the water with the black eagle signifying the struggle of the United Farmworkers.

A Quetzalcoatl deity figure is emerging from the ground overlooking the body of water. A male Indigenous figure with an Aztec headdress looks up at the sky. Above the head figure, there is another Aztec deity representing what seems to be a flying creature, perhaps another version or interpretation of Quetzalcoatl. Next to the head figure moving to the right is what looks like an Indigenous symbol for the four directions, which has many nuances. The image of the Ying and Yang is painted under the black image surrounding the swastika, originally Indigenous to world cultures, possibly representing a black eagle. This Native American symbol was used by many southwestern tribes, most notably the Navajo. The symbol carries various meanings. To the Hopi it represented the wandering

Hopi clans; to the Navajo it represented a whirling log, a sacred image representing a legend that was used in healing rituals. This is not representative of the swastika used in World War II Nazi Germany.

The next depiction of "Ometeotl/Omecihuatl is an old pair of gods; their names literally mean "Lord God, Lord (female) God," but usually translated as "our lord/lady of duality", which implies a god with female and male characteristics. This god is much older than the Nahua civilization, and according to some legends is the origin of all gods. The common people hardly know him, but among the upper classes, he is an object of a cult. Other names given are: "The Lord of the Near and Together" "The Inventor Himself" and Tonacatecuhtli (Lord of Our Flesh)". This is similar to the deities of the Aztecs.

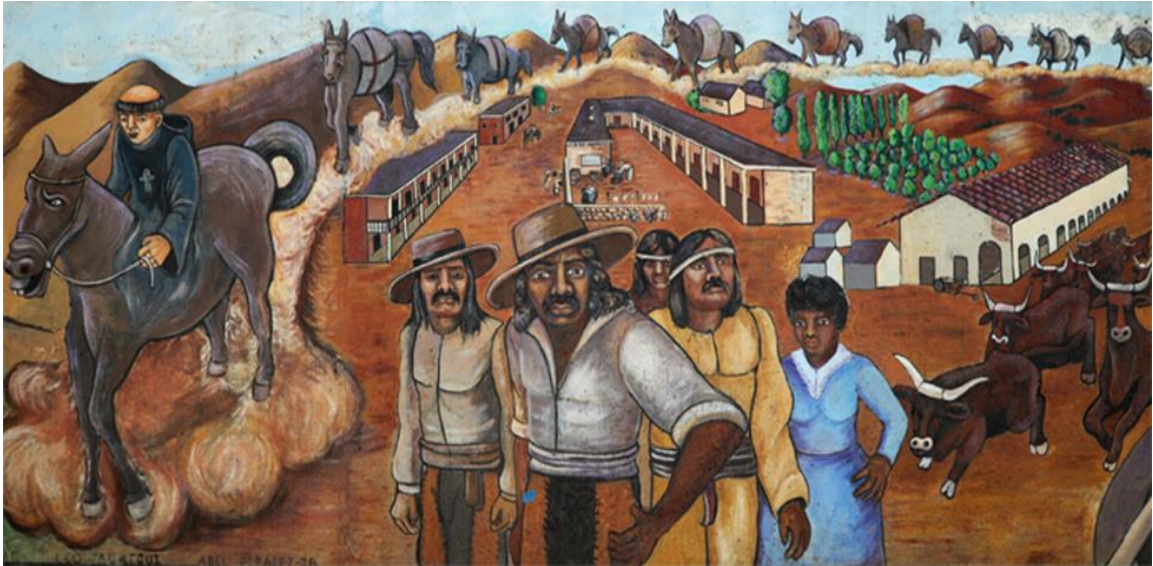
Moving to the right there is a head figure of a woman wearing an Aztec headdress looking into the sky. Above the female head figure is a flag with the black eagle (some have called it a thunderbird) used by Cesar Chavez and the United Farm Workers union. Another traditional image is the Mexican flag centering an eagle with a serpent in its talons, landing on a nopal cactus. This is one of Mexico's most important national symbols. The image of the eagle and the serpent located on the national flag represents the story of the Mexica migration to Tenochtitlan. In fact, the story of the Mexican flag dates back further than most, with origins in the Aztec culture that flourished in Mexico beginning in the 1300s. The current crest and colors of the Mexican nation have undergone several changes over time, and are presented above the head figure of the Aztec woman. To the right of the flag, the top corner seems to have a hand with copal, a traditional stone-like incense, burning. A portion of the mural is blocked by a utility pole and palm tree saplings. To the right of the obstructed view, the image features three head figures of Mexicans from the

peasant farmer, the middle-class worker, and nobility or wealthy images.

The original photo is the top image while the middle and bottom are restored versions of the one from the 1970s. This mural revealed the themes of Indigeneity, with twelve, mostly of Meso-American Indigeneity, including the Aztec facial depictions and the deity Quetzalcoatl. Mestizaje is depicted seven times, while Colonialism is featured once. This mural has a high number of Indigeneity occurrences. All but one were those of Meso-American Indigeneity. Mestizaje is evident in the murals from other locales. This particular one from Chicano Park, contained different figures that were hard to decipher from the original mural. This mural also provides counter-hegemonic points with the symbols of Indigeneity through the way ceremonies are exhibited in the mural. I added two images of the restored version but did not use any of the themes from the two. I did my analysis on what was visible from the original and provided photos of the restored version to offer a better look for the viewer.

Themes	Occurrences
Indigeneity	12
Mestizaje	7
Colonialism	1

**Table 5 Themes and Occurrences Toltecas en Aztlán & El Congreso de Artistas Chicanos en Aztlán, *The Prophecy of Quetzalcoatl*, 1973.**



**Fig. 22 Judith Baca (Designer) *Founders of Los Angeles 1781 Mulatto and Mestizo Descent* (Great Wall of Los Angeles), 1978.**

The next mural segment designed by Judith Baca titled *Founders of Los Angeles 1781 Mulatto and Mestizo Descent* is part of a larger mural titled “Great Wall of Los Angeles” from 1978. The mural is located in the San Fernando Valley in a flood control channel. Observing the mural from left to right are the hills of Los Angeles and represent the first thematic image. Next, a fray is shown riding a mule with nine other mules packing supplies with a trail of dust at their feet. At the hooves of the first two packing mules dust trail, there is what seem to be living quarters and or small municipality buildings as well. A small horse or mule-drawn carriage in front of one of the buildings and a rider approaching on horse or mule. There are children playing next to a rock wall.

Moving to the murals at the forefront, there are depictions of Mestizos, a Mulatto dressed in Mexican garb, another Mestizo in indigenous garb with a mustache, an Indigenous person, and a person of notable African descent. Directly behind the folks is a rock wall adjoined to the wall where the children are playing. There is another person on horseback riding towards the entrance of the compound. The compound appears to be like living quarters with a clothesline. There is a woman doing laundry and a water well behind

the wall. And finally, what appears to be other women working. The compound quarters are set up in an upside-down J which most likely might be for protection from invaders. To the far back and right of the compound there appears to be either home or a church with the fray's living quarters.

In front of the structures, there seem to be some trees used for a windbreak next to an orchard that has just been watered. In front of the orchard appears to be stables for livestock and storage facilities with farm equipment like a cart or plow. In front of the stables, there are longhorn cattle (Spanish Criollo stock) running as a herd. In the far right to the back of the mural are the hills of Los Angeles with the cargo mules riding on the dust trail suspended in the sky.

The mural designed by Judith Baca displays a different view that might have helped create the identity of early Californians and the folks that migrated to the Los Angeles area. This mural revealed the themes of Colonization with twenty-four occurrences which paves the way to the process of Decolonization. These types of symbols appear in Nuevomexicana/o murals in this study as well. Land has representations with the orchards and the farm equipment pictured.

The fray riding the pack mules around the outer perimeter of the farm has eight occurrences., Mestizaje represented through the brown-skinned people, depicted in the mural with five occurrences., Africanism with two depictions because of the figures at the front of the mural are clearly darker skinned than the other depictions of folks, conveying the themes of Africanism or Mulatto identities.

The children playing and the depiction of the women performing household duties in the compound represents Family. Indigeneity with one occurrence is represented in the

person dressed in Indigenous garb. This could also be Mestizaje. Granted, Catholicism is a part of all these themes and forms part of the greater constellation of Chicana identity. The Colonialism was high in this mural and close to the overall total of the two murals from New Mexico. This helps establish the social and political expressions of the murals from other locales. Since this mural alone had three times as many occurrences of Colonialism, it might be viewed as a theme that retains significance to the muralist. This mural helps to provide counter-hegemonic depictions by the people of color being the founders of Los Angeles rather than the Spanish.

Themes	Occurrences
Colonialism	24
Land	8
Mestizaje	5
Africanism	2
Family	2
Indigeneity	1
Catholicism	1

**Table 6 Themes and Occurrences, Judith Baca (Designer) *Founders of Los Angeles 1781 Mulatto and Mestizo Descent (Great Wall of Los Angeles 1978)***

## *Texas Murals*



Fig. 23 Jesse Trevino, *La Historia Chicana*, 1972. Image 1 of 4

In Image 1 of *La Historia Chicana* mural was created by Jesse Trevino in 1972. The mural is located at Our Lady of The Lake University Library in San Antonio, Texas which has a large Mexican-American population. In Image 1 when observing the image from left to right is the Black Eagle flag, Thunderbird, or Huelga used by Cesar Chavez and the United Farm Workers union. Next, is a mother, child, and father of Mexican descent or Raza. And in the distant background is a church/cathedral or university. Image 1 of 4 reveals the themes of Mestizaje through the Huelga flag which was mostly for the representation of migrant workers. The Family of color brings the count to four occurrences. Decolonization is depicted through the inclusion of the United Farm Workers union flag because these agricultural workers sought to organize against commercial agribusiness' exploitative laboring practices, which reduced individuals to onerous forms



of labor without a livable wage. Their bodies were marked by inhospitable working conditions under authoritative practices . Not only is the flag a sign of Decolonization but an emblem of counter-hegemony that appears in the murals made by the Nuevomexicana/os. Catholicism appears with one occurrence represented through the church in the top corner of the mural. As shown Mestizaje is the higher of occurrences in this mural.

Similar to the mural designed by Judith Baca, *Founders of Los Angeles 1781 Mulatto and Mestizo Descent (Great Wall of Los Angeles 1978)* this Texas mural leans towards the Mestizo and the Mexican-American identity. In this image the social and political expressions are small. These themes also show counterhegemonic depictions as the murals prior to this have depicted the founders of Los Angeles as people of color rather than white settlers. This being the first image of four, I will investigate further to continue to prove the hypothesis.

Themes	Occurrences
Mestizaje	4
Decolonialization	1
Colonization	1
Catholicism	1

**Table 7 Jesse Trevino, *La Historia Chicana*, 1972. Image 1 of 4**



**Fig. 24** Jesse Trevino, *La Historia Chicana*, 1972. Image 2 of 4

Image 2 observing from left to right, migrant workers wait in line for work or for deportation. An American flag is waving in the breeze. A rosary hangs from the Virgen de Guadalupe, the central figure, and stands above a Latino worker. The worker is wringing the juice out of grapes. Grapes hang over the handle of a pick mattock used to turn the soil in the fields. Chicano workers bend over, harvesting or digging in a field of grass or wheat. Image 2 reveals the themes of Mestizaje with nine appearances by the representations of the striking migrant workers and the worker wringing the grapes for wine and the workers bending over and working the fields. The representation of Capitalism appears four times through the image of the grapes and the worker wringing grapes, in addition to the commercial fields and workers. Colonialism has three occurrences because of the flag and the men of color having to look for work on their ancestral lands, Catholicism has two with the Virgen de Guadalupe and the rosary. Two occurrences indicate Land with the representations of migrant work lines and two workers tilling the soil. Again, Mestizaje

has the highest rates of occurrences with social and political expressions higher and Religion rounding off the occurrences with two. The depictions of Mexicans or Mexican Americans workers removes the stereotypical view of the lazy Mexican that has been used in the colonizer rhetoric and is Counter-hegemonic.

Themes	Occurrences
Mestizaje	9
Capitalism	4
Colonialism	3
Catholicism	2
Land	2

**Table 8 Themes and Occurrences, Jesse Trevino, *La Historia Chicana*, 1972. Image 2 of 4**



**Fig. 25 Jesse Trevino, *La Historia Chicana*, 1972. Image 3 of 4**

Image 3 observed from left to right, a Mexican lying on the ground dead dressed in revolutionary garb. Above him is a Winchester rifle meaning it is past the Civil War era. Another Mexican American/Mexican wearing a sombrero has his arms stretched out as if he has been crucified. He is wearing bandoliers crossed over his chest and a Winchester

rifle pointed in the same direction as the first rifle to the right. A Mexican flag is partially visible at the image's end. Image 3 of 4 reveals the themes of Mestizaje and Indigeneity with one occurrence each. Imperialism with three occurrences as the Mexicans were freeing themselves of French tyranny, which underscores counter-hegemonic struggles as the revolutionary soldier, either dead or laying, outstretched on the ground, looks crucified like a martyr for the country of Mexico.

While there are the similarities with the murals from New Mexico, this one from Texas appears to let the viewer make their own interpretation if the soldier is Indigenous or Mestizo. Catholicism appears with one occurrence through the depiction of the soldier laying in the position of a crucifix. Colonialism with one occurrence because of the revolution between Mexico and France. This image has a higher occurrence rate of the social and political expression, yet Mestizaje and Indigeneity are present in the depiction of a soldier fighting during the Mexican Revolution. Mexico's populations in the majority were mixed race and Indigenous. Some of the same iconic imagery and thematic content of this mural is present in New Mexico murals. Counter-hegemony is depicted with the forms of revolution and that of the Mexican flag. The revolution laid out or crucifix is a depiction of the soldier as a martyr.

Themes	Occurrences
Imperialism	3
Mestizaje	1
Indigeneity	1
Catholicism	1
Colonialism	1

**Table 9 Themes and Occurrences, Jesse Trevino, *La Historia Chicana*, 1972. Image 3 of 4**



**Fig. 26** Jesse Trevino, *La Historia Chicana*, 1972. Image 4 of 4

Image 4 observing from left to right image is a corn stalk and ear of corn. An Indigenous person looks over the head of Quetzalcoatl. Next, is an Indigenous person carrying cargo using cradleboards under an Aztec calendar with an eagle warrior battling a Spanish soldier. An image of an eagle with a snake in its mouth is landing on a nopal. An array of Spanish flags (three) are depicted behind fighting Spanish soldiers. Image 4 reveals the themes of Indigeneity with ten occurrences, primarily of Meso-American indigeneity including an Aztec stone deity, an eagle warrior, and the Aztec calendar. An Indigenous person carries something in the basket secured by a headband, the representation of a stalk of corn and an ear of corn, common in Indigenous diets. Other images of Indigeneity include the eagle landing on the nopal, and lastly the Indigenous person standing behind the stone deity. Colonialism is represented with four occurrences through the conquistador, the three Spanish flags to the far end and right inside the image. Imperialism has seven

occurrences found in the representation of the conquistador battling the eagle warrior and attempting to plant their national flags of Spain (three) and claim the Indigenous lands of Mexico.

This is the only portion of the mural where Indigeneity has the highest number of occurrences of any of the murals from different locales, specifically California and Texas. The themes of Indigeneity are those of Meso-American representations. These types of Indigenous thematics were found in Nuevomexicana/o murals too. This helps to establish the conversation regarding the murals in New Mexico being comparable to the murals from different locales. Nuevomexicana/o muralists were creating images similar to those murals in California and Texas. This data brings New Mexico murals and muralists into a discourse about the Chicana and Chicano Movement and Chicano Mural Movement conversation. Again, the depictions of Indigeneity, and the battle with conquistadors shows the counter-hegemony that the artist has shown in this image and the three images before this last one of this mural.

Themes	Occurrences
Indigeneity	10
Imperialism	7
Colonialism	4

**Table 10** Jesse Trevino, *La Historia Chicana*, 1972. Image 4 of 4

The complete tally of revealed thematical occurrences of this four-panel mural are:

- Mestizaje (15),
- Colonialism (12),
- Indigeneity (10),
- Imperialism (10),
- Catholicism (4),

Capitalism (4),

Land (2),

Decolonization (1).

The themes found in this mural revealed high occurrences of Mestizaje and Colonialism. In my interpretation, this discloses that the artists had a closer connection with their Mestizaje or Chicana roots in regard to their identities. The mural contains critiques of Colonialism as related to political and social justice expressions on behalf of the Mexican American community.

The Texas mural provides a large array of symbols and thematic content that is depicted in the murals from New Mexico. These use of counter-hegemonic feature and the social and political expressions that have been consistent through the California and Texas also appear in the murals by Nuevomexicana/o artists.

Themes	Occurrences
Mestizaje	15
Colonialism	12
Indigeneity	10
Imperialism	10
Catholicism	4
Capitalism	4
Land	2
Decolonization	1

**Table 11 Themes and Occurrences, Jesse Trevino, *La Historia Chicana*, 1972. Panels 1 thru 4**



Fig. 27 Raul Valdez, *Campesino*, 1976.

The final mural titled, *Campesino* created By Raul Valdez, located in Austin, Texas, and analyzed in this study was eventually destroyed. Observing from left to right, an Angel of color watches over the field, beneath her are the workers who she watches over as if she is blessing them while they labor for commercial growers. A worker/Mexican/Chicano unloads a burlap sack of vegetables that he harvested from the large commercial-sized field. An older Mexican-American wears a straw cowboy hat, extending his hand with a palm-full of dirt. Between the old man and the laborer emptying his bag, there are two Mexican-Americans bent over picking the lettuce. Flat fields extend as far as the eyes can see. To the right of the older gentleman is another Mexican-American walking back to where two individuals stand with a tall burlap sack. Far to the back appear clouds and the sun setting on the field of workers. The sky divides between the clear partly



cloudy sky into a storm-filled sky with dark red clouds. Long red rays beam across the ground separate two balled fists, likely signs of resistance. One hand is positioned sideways, the other looks like an extended hand that went from asking/begging to a balled-up fist.

Between the two balled fists is a naked human with their hands open as in an exploratory position looking into the sky. He appears to be floating. At his midsection is the three-dimensional face used to represent mestizaje, the face to the right is completely white while all three heads on the three faces are bald. To the right of the figure of the bald human, the sky is still stormy with dark clouds.

Raul Valdez's Campesino mural reveals the theme of Mestizaje with sixteen occurrences. The most obvious is the three-dimensional face representing Mestizaje. Land has ten occurrences with the most prevalent being rows of crops, grass lots, dirt lots, and abstract brown, black and red parcels. Capitalism is reflected in eight incidences including the workers, commercial agriculture, and the fists. Decolonization is represented through two images of the resistance shown by the fists and the recognition of racially-mixed peoples. Catholicism is depicted through the representation of a dark-skinned angel. The representation of the themes in this mural are similar in nature to the previous five murals analyzed in this thesis. The counter-hegemonic images all are similar in one form or another those from New Mexico, which underscores their integral participation in the Chicano Mural Movement.

Themes	Occurrences
Mestizaje	16
Land	10
Capitalism	8
Decolonization	2
Catholicism	1

**Table 12 Themes and Occurrences, Raul Valdez, *Campesino*, 1976.**

Themes	Occurrences
Mestizaje	43
Colonization	37
Indigeneity	23
Land	20
Capitalism	12
Imperialism	10
Catholicism	5
Decolonization	3
Family	2
Africanism	2
Catholicism	1

**Table 13 Totals of Four Murals From Different Locales**

Above are the tallies of all the themes found in the thematic content analysis of the four murals from different locales. After concluding the thematic analysis, I now address question #3 which asked:

In what ways do the views conveyed by Nuevomexicana/o muralists reflect similar themes of Chicana identity expressed through murals produced in other locales?

The murals from different locales had to be examined in the same way that the murals from New Mexico were in order to maintain consistency and critique. There were a total of four other murals chosen from two different locales and all were created from the early to mid or late 1970s. The statistical analysis of the thematic content was examined to see what, if any, differences existed between the different locales through my interpretation of the murals from the other two geographical locations. After doing the mural analysis of

Nuevomexicana/o murals from New Mexico and then the interview analysis, I discovered many of the same themes present in both theme tables, murals and interviews that revealed three distinctive characteristics of Nuevomexicana/o identity and their political and social expressions. The three characteristics of Nuevomexicana/o were Indigeneity, Land, and Mestizaje. All three influenced the identity claims of the New Mexican art.

### **Nuevomexicana/o Muralism and its Significance in the Chicana/o Mural Movement**

Comparing and contrasting the findings from questions one and two with question three yields rich social and cultural findings. The purpose of this method helps to solidify New Mexico's involvement in the Chicano Mural Movement in order to bring attention to that part of Nuevomexicana/o muralists that were not as highly profiled as those of California and Texas. This research project seeks to place New Mexican murals in conversation with their peers within the Chicano Mural Movement and provide them with the credit they deserve as part of the Chicana/o Movement.

In order to give the murals in New Mexico life and a voice similar to the murals created in other locales where the Movement was prominent, there had to be murals that created at similar times or by popular artists of those locales. There was no problem finding murals of the Movement era in California that were created in this era. The mural analyzed from California titled "*The Prophecy of Quetzalcoatl*"(1973) is located in Logan Heights at Chicano Park in San Diego California and was created by members of the Toltecas en Aztlán & El Congreso de Artistas Chicanos en Aztlán that included: Guillermo Aranda, Salvador Barrajas, Jose Cervantes, Sammy Llamas, Bebe Llamas, Victor Ochoa, Ernest Paul, Rosete, Mario Torero, Salvador Torres. The Second, designed by Judith Baca is titled

*“Founders of Los Angeles 1781 Mulatto and Mestizo Descent”* (Great Wall of Los Angeles 1978).

The two murals from Texas are, *“La Historia Chicana”* (1972) created by Jesse Trevino and is located in the library of the Our Lady of The Lake University in San Antonio, Texas, and the second was created by Raul Valdez titled *“Campesino”* (1976, destroyed). After creating the mural theme tables for the Nuevomexicana/o murals prior to the analysis of these murals, the goal was to label the thematic content as was done to the preceding murals. The count and tally processes that were used were the same in order to preserve the integrity and consistency of the analysis.

As noted, the Nuevomexicana/o murals all had similar characteristics to these other murals created in other locales. For example, there were references to Meso-American and Colonialism images. There were also images that depicted Mestizaje, Land, and the Mexican Revolution. The only images depicting connection to the land in these four other murals was the Huelga flag used by Cesar Chavez and the United Farm Workers union depicted in the Prophecy of Quetzalcoatl mural. The farm with orchards and the land in Judith Baca’s design of *Founders of Los Angeles 1781 Mulatto and Mestizo Descent*, and what appears to be commercial farming taking place in Raul Valdez’s *Campesino* mural. There is a connection with land however, this connection is viewed as growing large crops which are seen in New Mexico but not inside these Nuevomexicana/o murals. In other words, the views of the muralists were different in a way that depicted their views of the land and landscape differently. I argue that this is because of where the muralists were raised and how they viewed nature and land. Mural art in New Mexico is similar to that of the other locales, but there is an additional characteristic of Nuevomexicana/o identity

through the depiction of natural landscapes, an appreciation for the land, and a strong connection to the Pueblo peoples that are considered stewards of the land. This is quite different from the views of the muralists that were raised in more urban settings and shaped their ideology differently than those raised in a rural setting. This comparison and contrast is necessary to help understand how Nuevomexicana/o muralists add to the overall conversation of muralism of the Chicano Movement and help add to the gap in the literature of these muralists and their activism in the Movement overall.

## CHAPTER 5

### Conclusion/ Discussion

The objective of this study was to fill a gap in the literature on New Mexico muralism during the Chicana and Chicano Movement. In order to understand the development of the mural movement in New Mexico, I analyzed murals and interviewed muralists in order to explore Nuevomexicana/o characteristics of identity and how muralists viewed their own murals as part of their social and political development. To help guide the researcher there were three questions that were asked and attempted to be answered through the methodology, theoretical frameworks, and the mural analysis of Nuevomexicana/o muralists that included oral interviews. The three research questions include:

1) In what ways does the thematic content of Chicana/o murals reflect various expressions of Nuevomexicana/o identity?

2) How do Nuevomexicana/o murals and muralists express critical social and political conditions?

3) In what ways do the views conveyed by Nuevomexicana/o muralists reflect similar themes of Chicana/o identity expressed through murals produced in other locales?

Through these three questions, the thematic content reflects various expressions of Nuevomexicana/o identity. This content was analyzed by creating a thematic content table and then completing a statistical analysis of the thematic content interpreted by the researcher of two murals created in the Chicano Movement era by New Mexico muralists and artists. In the process of this analysis there were three major themes interpreted by the researcher. Indigeneity and Land represented through the scenic views of New Mexico and

the representations of land possibly due to the strong ties to the Pueblo peoples in the state, and Mestizaje through the well-known Nuevomexicana/o icons depicted in the murals.

Then semi-structured interviews were conducted with Nuevomexicana/o artists that were active during the Chicana and Chicano Movement and were either active in muralism during that era or were community-based activists. All were born in New Mexico except for Enriqueta Vasquez, who spent most of her life living in New Mexico. Her involvement with activism was unprecedented during the movement on many different levels such as serving as a columnist for “El Grito del Norte.” She was also an activist with La Alianza and worked closely with Reies Lopez-Tijerina and Rodolpho “Corky” Gonzales and the Crusade for Justice.

Through this process, another table was created and utilized in the same manner as the mural table. Using the statistical analysis for the thematic content of the language in the interview process helped with the interpretation of the interview language and the common themes, topics, ideas, and patterns. The coding is identical to the parameters established for the mural analysis. Through the process, the interviewees all stated that their connection to the land formed a core part of their identity. Their responses were all revolving around resistance even as young children especially Enriqueta Vasquez, who was older than the other interviewees, and the youngest Pola Lopez, who learned about muralism when the Brown Berets took over her high school in West Las Vegas in the early 1970s. She recalled that when invited to help paint the murals in the courtyard of her high school by the Artes Guadalupenos de Aztlán, she discovered herself as an artist. For her, it was a catalyzing moment that shaped the outcome of her becoming a lifelong artist.

The mural analysis consisted of two New Mexico murals and four other murals, the

first two being from California and the other two from Texas. These murals had different thematic content. There were many similar themes such as Meso-American iconography that were shown repeatedly as well as some themes related to Mexico . The major difference was the picturesque landscapes that the Nuevomexicanas/os exhibited in their work. There were images of land, but they were mostly involving farming or structures related to colonization such as farmhouses and farming equipment. Not to say that the muralists from other states were not farmers in some way because they were some who came from farmworker families. The land was a source of life for the ancestors of the Indigenous folks but also Nuevomexicanas/os who were born into families that owned land. The murals from other locales seemed to focus on larger crops such as commercial growing or farming perhaps. While the land is one of the themes for some of the California and Texas muralists, they mostly depict urban settings, which is different from the core works by Nuevomexicanas/os.

While the other locales had a sense of resistance in their murals, the notion of Decolonization was present in the murals from New Mexico but was also expressed in the interviews. All the interviewees shared their concept of social justice and resistance in their rhetoric. I argue that New Mexico belongs in the overall discussion of Chicana muralism during the Chicana and Chicano Movement. In addition, Nuevomexicana/o murals offer a special feature present in New Mexico murals and through the interviews of the muralists and that is an intimate connection to the land as one of the most important characteristics of their identity. This corresponds to the social-political circumstances in New Mexico because the La Alianza movement centered on the issue of land as a major facet of civil rights grievances and Nuevomexicana/o identity. The primary goal of this study is to add



to the gap in the literature and bring Nuevomexicana/o muralism into the full conversation of the Chicano Movement and the Chicano Mural Movement.

Not being able to find murals from the Movement that were accessible and in their original state formed one of the limitations of this study. Muralists from the other locales were not available for interviews either because of distance, time, and resources or because one of them like Jesse Trevino had passed. After looking deeper, I was able to locate an archived interviews of Trevino in the Smithsonian's Archives of American Art. These treasure troves of knowledge and experience are starting to pass to the other side. I feel that it is important as a Chicano scholar to try and capture all this information because once it is gone it will be gone forever. Documenting the life of muralists and their art, as well as their contributions to the Chicano Movement are vital steps towards maintaining our culture and giving our youth a point of reference in which they can find out what their identity is or learn about the identity of those that participated in the Chicano Movement.

## Appendices

### Appendix A

#### Interview Questions

How do Chicana and Chicano-identified artists of the Chicana and Chicano Movement reproduce, contest, and alter notions of self-identity and collective identity? What makes their work fit within a Chicana and Chicano art genre? Why is this important within the larger genre of American or Latino Art?

Statement: Identity is sometimes used to refer to “ethnic identity” or “cultural identity” and suggests a sense of belonging to groups or communities shaped by living and cultural practices pertaining to identifiable populations. Variables that shape identity may include but are not limited to, class, race, gender, religion, ethnicity, and community. For many Mexican Americans, the 1970s demonstrated a time of ethnic understanding and political activism. Chicana/o identity signaled an endorsement of political struggle for civil rights through “El Movimiento Chicano” there were many dynamic aspects of identity being used at that time even here in New Mexico. Some of these were Indo-Hispano, Hispano, Hispanic, Mexican-American, Mexicana/o, Chicana/o. Latina/o

**Introduction questions:** These were added to the original questions.

1. Please state your full name, age, and place of birth for the record, please.
2. Did you attend school in the town/village/city you were born in? If not, where else did you receive your education? Did you attend college, where? Do you have degrees?
3. How old were you when you became interested in art/drawing?
4. When did you experience racism for the first time?) Where did it happen?

5. When did you experience classism for the first time?) Where did it happen?
6. During the Chicana/o movement, how did you identify yourself at this time?
7. What does identifying as a \_\_\_\_\_ this way mean to you?
8. When you hear the term New Mexico, what comes to mind as far as identity goes?
9. When was it that you first experienced different identities or learned that your identity was  
different than those of Anglo, African-American, or Native Americans?
10. How did these things influence your artwork?
11. What genres does your art fit into? What motivated you to do this type of art? \_\_\_\_\_

## Appendix B

### Thematic Table for Mural Analysis

Muralists Name	Mural Title	Description of Observed Objects	Theme
Francisco Le Febre	<i>Nuestra Juventud</i> (cont.), 1976-1978. <b>Our Youth (AHS I)</b>	<ol style="list-style-type: none"> <li>1. Tepee with a lightning bolt on left side of Zia sun symbol</li> <li>2. Head shot of person of color inside the Zia sun symbol with four prongs going up, down, left, and right.</li> <li>3. Above to the right shapes of Meso-American temples</li> <li>4. Lower right of Zia symbol pueblo structures</li> <li>5. Above pueblo structures Indigenous symbol of the universe (according to muralist)</li> <li>6. to the right of indigenous symbol for the universe two Indigenous people, one female one male embrace each other the female appears to be nude with only some type of headband on while the male is wearing a headdress associated with Mesoamerican indigenous peoples (Aztec)</li> </ol>	Indigeneity -9
Francisco Le Febre	<i>Nuestra Juventud</i> (AHS II)	<ol style="list-style-type: none"> <li>1. Right of Mesoamerican couple embracing is formation of Aztec temples</li> <li>2. Aztec calendar</li> <li>3. to the right of Aztec calendar is the image of a man crucified to a</li> </ol>	Indigeneity -3 Colonization -1 Catholicism -1

		<p>wooden cross wearing a crown of thrones, depicting Christ. This image signals European influence in the Americas.</p> <p>4. Just right of the crucifixion image is a battle scene between Conquistadors and indigenous people of Mesoamerican</p>	
<b>Francisco Le Febre</b>	<b><i>Nuestra Juventud-Our Youth (AHS III a)</i></b>	<p>1. Hernan Cortez and La Malinche shown together . Both stand upon the Indigenous bodies of the people who fell victim to their union.</p> <p>2. Between them a figure of three faces one facing Cortez, one facing La Malinche and the third facing forward depicting the birth of the Mestizo.</p>	<p>1. <b>Colonization</b> -2</p> <p>2. <b>Indigeneity</b> -3</p> <p>3. <b>Mestizo</b> -2</p>
<b>Francisco Le Febre</b>	<b><i>Nuestra Juventud-Our Youth (AHS III b)</i></b>	<p>1. Painting of Azemmouri, Estevan the Moor pointing to an imaginary figure of one of the seven golden cities of Cibola.</p> <p>2. Images of a friar holding a staff with a cross on top of it and a conquistador holding a sword with blood dripping from the tip.</p> <p>3. The two colonial figures are facing a group of indigenous figures tied together and being burned alive.</p> <p>4. The next images show a conquistador on a horse running his sword through a pueblo structure as indigenous people are running for their lives.</p>	<p>1. <b>Africanism</b> -1</p> <p>2. <b>Colonialism</b> -1</p> <p>3. <b>Catholicism</b> -1</p> <p>4. <b>Colonialism</b> -1</p> <p>5. <b>Indigeneity</b> -4</p> <p>6. <b>Indigeneity</b> -1</p> <p>7. <b>Resistance Pueblo Revolt 1680-1672/ Internal colonialism</b>-1</p> <p>8. <b>Connection with the land, Taos Mountain Indigeneity</b> -2</p>

		5. This scene depicted as the Taos mountain in the background and Taos Pueblo Revolt.	
Francisco Le Febre	<i>Nuestra Juventud-Our Youth (AHS V)</i>	1. Vargas reconquest begging for forgiveness under “el arbol de la noche triste”	1. Colonialism -1 2. Mestizaje -1
Francisco Le Febre	<i>Nuestra Juventud-Our Youth (AHS VI)</i>	1. The colonial period with family setting of father, mother, and child.	1. Indigeneity -1 2. Mestizaje -1 3. Familia -1
Francisco Le Febre	<i>Nuestra Juventud-Our Youth (AHS VII)</i>	1. Westward Movement depiction of Anglo pioneers and ox drawn wagons. 2. Western imperialist iconic Anglo New Mexican figures; Thomas B. Catron, Billy the Kid, Governor Bent, Kit Carson, General Stephen W. Kearny, and Archbishop Jean-Baptiste Lamy. 3. Steam engine train 4. Manifest Destiny Movement placard with fences and gates meaning the confiscation of land by Anglo settlers. 5. Resistance to the Westward Movement depictions of Padre Jose Martinez and Dona Atule “Tules” depiction of lynching’s behind an American Flag.	1. Angloism-8 2. Colonialism -1 3. Capitalism -1 4. Racism -1 5. Resistance/ Mestizaje -1 6. Resistance/ Indigenism -1 7. Mexican/ Mestizaje -2
Francisco Le Febre	<i>Nuestra Juventud-Our Youth (AHS VIII)</i>	1. Indigenous leaders involved in the resistance against U.S. and Mexican aggression included Manuelito Navajos, Cochise Apache, and Geronimo Apache.	1. Indigeneity -3

Francisco Le Febre	<i>Nuestra Juventud-Our Youth (AHS IX)</i>	1. Native woman holding tether of a war painted horse setting the plains grass on fire.	1. Indigeneity -2
Francisco Le Febre	<i>Nuestra Juventud-Our Youth (AHS X)</i>	20 <sup>th</sup> Century 1. American bald eagle stealing the southwest from Mexico with New Mexico depicted by the Zia sun symbol when it becomes a state in the middle and an American flag covering the southwestern states of Texas, Colorado, Arizona, Utah, and California 2. Period of WW I and WW II showing families carrying the bodies of the fallen ChicanX and the flames from the atomic bomb	1. Capitalism -1 2. Imperialism -1 3. Racism -1 4. Classism -1 5. Environmental Racism -1
Francisco Le Febre	<i>Nuestra Juventud-Our Youth (AHS XI)</i>	1. Time of peace images of birds 2. Image of the modern woman depicted by Frida Kahlo “mujer moderna”	1. ChicanX Feminism -1
Francisco Le Febre	<i>Nuestra Juventud-Our Youth (AHS XII)</i>	1. Modern Albuquerque downtown Central Ave.	1. Capitalism -1
Francisco Le Febre	<i>Nuestra Juventud-Our Youth (AHS XIII)</i>	1. Technology first American spacewalk, with depictions of Vietnam war and Vietnamese woman with children running away from helicopters and American soldiers. Earth on fire due to global warming.	1. Imperialism -1 2. Racism -1 3. Environmental Racism -1
Francisco Le Febre	<i>Nuestra Juventud-Our Youth (AHS XIV)</i>	1. Images of muralists friend’s children as representation of the next generations of Chicanas and Chicano in Albuquerque.	1. Chicanismo -3 2. ChicanX -3 3. Familia -6

<p><b>Francisco Le Febre</b></p>	<p><i>Nuestra Juventud-Our Youth (AHS XV)</i></p>	<p>1. Depictions of muralist drawing the idea of the mural with his mother on the upper left extension of the Zia symbol with an embryo inside of it and the muralist on his knees painting the mural and the end of the mural in 1978 with a Zia symbol in which it began with in 1976.</p>	<p>1. Chicanismo -2 2. Familia -1 3. Indigeneity -2</p>
			<p>Indigenism -32 Land -26 Mestizo/ Chicano/ Chicanismo/ MexicanX/ ChicanX - 16 Familia -8 Capitalism -3 Racism -3 Environmental Racism -2 Anglos -8 Colonialism -7 Imperialism -2 Catholicism -2 Classism -1 Africanism -1</p>
<p><b>Enriqueta Vasquez, Juanita Lavadie-Jaramillo</b></p>	<p><i>Un Puño de Tierra</i></p>	<p>1. Mesoamerican designs on the outside left of the mural showing half of a Zia symbol. The mural is bordered by indigenous designs and the right border has another half Zia symbol to represent Taos New Mexico. At the top left corner of the mural depicts war planes of some kind flying out of a green gas cloud and firing machine guns or launching rockets onto a barren land.(Could be Vietnam given</p>	<p>1. Indigeneity/ Mesoamerican-2 2. Indigeneity/ New Mexico- 1 3. Environmental Racism-2 4. Capitalism-3 5. Environmental Racism -3 6. Indigenous - 3 7. Imperialism -1</p>



		<p>Enriqueta's family backgrounds)</p> <p>2. Below the planes is an oil or natural gas tower with a flame on top positioned next to an industrial plant.</p> <p>3. To the right of the green gas cloud is the depiction of the moon with a skull or a muerta (death) in its round shape.</p> <p>4. Bottom left corner is an image of what appears to be an indigenous figure wearing a Buffalo robe with horns. The figure has gray hair and a white feather hanging from his right ear or left if looking at the image. The eyes have figures inside them. The eye on the left is an embryo and the right is of a skull.</p> <p>Under the hanging white feather there is an image of a heart on fire. Moving to the right of the Indigenous figure, their hand extends holding with what appears to be incense or copal. The incense trails of smoke rise into the air with the faces of what might possibly be spirits of ancestors or of the land.</p> <p>5. Further to the right of the mural is the Rio Grande gorge dry and arid with two coyotes howling at the moon of the muerte.</p> <p>6. To the far right of the mural connected to the right border of the</p>	<p>7. Identity through the land and water is life.</p>
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		<p>mural is a clear sphere. At the top left of the sphere there appears to be an object in the shape of an arrowhead striking the sphere and causing it to shatter at the point of impact. The inside of the sphere depicts images of the land with water running in the Rio Grande with trees covering the Taos mountains and an Elk feeding in the high green grass. There is also a growing stalk of green corn green and producing ears of corn, but the roots are outside the bottom of the sphere and growing into that healthy stalk perhaps indicating a sign of resilience.</p>	
			<p>Indigenism -6  Environmental -5  Racism -5  Capitalism -3  Imperialism -1  Land -19</p>
<p><b>Toltecas en Aztlán &amp; El Congreso de Artistas Chicanos en Aztlán</b>  <b>Guillermo Aranda, Salvador Barrajas, José Cervantes, Sammy Llamas, Bebe Llamas, Víctor Ochoa, Ernest Paul, Rosete, Mario Torero, Salvador Torres</b></p>	<p><i>The Prophecy of Quetzalcoatl"</i> (1973)</p>	<p>Observing the mural from left to right as photographed on location.</p> <ol style="list-style-type: none"> <li>1. The mural starts with a circular image that appears to be an Indigenous image of the sun.</li> <li>2. There is a bridge like the one where Chicano park is located in Logan heights veering off to the right over a body of water.</li> <li>3. In the bottom left corner there is an image of a small person of color (perhaps a</li> </ol>	<ol style="list-style-type: none"> <li>1. Indigenous -1</li> <li>2. ChicanX Barrio Logan -1</li> <li>3. Chicanx -1</li> </ol>

		<p>Chicana or Chicano child)</p> <p>4. Next to the child there appears to be an image of an Aztec temple under the water with the black eagle signifying the dark situation of the United Farmworkers and an Aztec historical figure perched on the edge of the temple next to the stairs of the temple.</p> <p>5. Quetzalcoatl deity figure is emerging from the ground overlooking the body of water.</p> <p>6. Shows a male Indigenous figure with Aztec headdress looking up at the sky.</p> <p>7. Above the head figure there is another Aztec deity representing what seems to be a flying creature, perhaps another version or interpretation of Quetzalcoatl.</p> <p>8. Next to head figure moving to the right is what looks like Swastika, which has many nuances, good fortune is what it will be used for in this context.</p> <p>9. The image of the Ying and Yang is painted under the black image surrounding the swastika possibly representing a black eagle.</p> <p>“Ometeotl/Omecihuatl is an old pair of gods; their names literally mean "Lord God, Lord (female) God," but usually translated as</p>	<p>4. Indigenous -2</p> <p>5. Mestizaje -1</p> <p>6. Indigenous -1</p> <p>7. Indigenous -1</p> <p>8. Indigenous -1</p> <p>9. Indigenous -1 Hopi symbol and other indigenous groups.</p> <p>10. Indigenous -1</p>
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		<p>"our lord / lady of duality", which implies a god with female and male characteristics. This god is much older than the Nahua civilization, and according to some legends is the origin of all gods. The common people hardly know him, but among the upper classes he is object of a cult. Other names given are: "The Lord of the Near and together" "The inventor himself" and Tonacatecuhtli (Lord of our flesh)" This is similar to the deities of the Aztecs.</p> <p>10. Moving to the right there is a head figure of a woman wearing an Aztec headdress looking into the sky.</p> <p>11. Above the female head figure is the flag used by Caesar Chavez in the United Farmworkers union strike. The red flag with a white circle with a black eagle with the word "Huelga" (strike)</p> <p>12. Another Aztec deity (unsure of the figures name) presented above the head figure of the Aztec woman.</p> <p>13. To the right of the flag at the top corner seems to have a hand with Copal burning.</p> <p>A portion of the mural is blocked by a utility pole and palm tree saplings.</p> <p>14. To the right of the obstructed view shows</p>	<p>11. Indigenous -1</p> <p>12. Indigenous -1</p> <p>13. Mexican/American, ChicanX -1</p> <p>14. Indigenous -1</p> <p>15. Indigenous -1</p>
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		three head figures of Mexicano's from the peasant farmer, the middle-class worker, and nobility or wealthy images.	16. Mestizaje -3
			1. Indigenous -12 2. ChicanX, Mestizaje, etc. -7
			1. Indigenous -50 2. ChicanX, Mestizaje etc. -23 3. Africanism -1 4. Capitalism -9 5. Racism -3 6. Imperialism -4 7. Environmental Racism -7 8. Anglos -8 9. Colonialism -7 10. Classism -1 11. Catholicism -2 12. Familia -8

<b>Judith (Designer)</b>	<b>Baca</b>	<b><i>Founders of Los Angeles 1781 Mulatto and Mestizo Descent (Great Wall of Los Angeles) 1978.</i></b>	1.a fray is shown riding a mule with nine other mules packing supplies with a trail of dust at their feet. At the hooves of the first two packing mules dust trail, there are what seem to be living quarters and or small municipality buildings as well. A small horse or mule-drawn carriage in front of one of the buildings and a rider approaching on horse or mule. There are some children playing next to a rock wall.	1. Catholicism -1  2. Colonialism -2  3. Land -1  4. Colonialism -4
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		<p>2.Moving to the murals at the forefront, there are depictions of Mestizos, a Mulatto dressed in Mexican garb, another Mestizo in indigenous garb with a mustache, an Indigenous person, and a person of notable African descent.</p> <p>3.Directly behind the folks is a rock wall adjoined to the wall where the children are playing. There is another person on horseback riding towards the entrance of the compound.</p> <p>4.The compound appears to be more like living quarters as there is a clothesline and a woman doing laundry and water well behind the wall and what appears to be other women working.</p> <p>5.The compound quarters are set up in an upside-down J which might be for protection from invaders most likely.</p> <p>6.To the far back and right of the compound there appears to be either home or a church with the fray's living quarters.</p>	<p>5.Africanism-1</p> <p>6.Mestizaje-1</p> <p>7.Indigeneity-1</p> <p>8.Africanism-1</p> <p>9.Family-1</p> <p>10.Mestizaje-2</p> <p>11.Mestizaje-2</p> <p>12.Colonialism-3</p> <p>13.Family-1</p> <p>14.Colonialism-2</p> <p>15.Land-1</p> <p>16.Colonialism-4</p> <p>17.Land-1</p>
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		<p>6. In front of the structures, there seem to be some trees used for a windbreak next to an orchard that has just been watered.</p> <p>7. In front of the orchard appears to be stables for livestock and storage facilities with farm equipment/cart or plow.</p> <p>8. In front of the stables, there are longhorn cattle (Spanish Criollo Stock) running as a herd to show a look of plentiful.</p> <p>9. In the far right to the back of the mural are the hills of Los Angeles with the cargo mules riding on the dust trail suspended in the sky.</p>	<p>18. Land-2</p> <p>19. Colonialism-3</p> <p>20. Land-2</p> <p>21. Colonialism-4</p> <p>22. Colonialism-2</p> <p>23. Land-1</p>
		<b>Totals</b>	<p>1. Colonialism-24</p> <p>2. Land-8</p> <p>3. Mestizaje-5</p> <p>4. Africanism-2</p> <p>5. Family-2</p>
		<b>Totals</b>	<p>1. Mestizaje-4</p> <p>2. Decolonialization-1</p> <p>3. Colonialism-1</p> <p>4. Catholicism-1</p>

<p><b>Jesse Trevino</b></p>	<p><i>La Historia Chicana</i>, 1972. Image 2 of 4</p>	<p>1. Image 2 observing from left to right, Migrant workers wait in line for work or for deportation.</p> <p>2. An American flag is waving in the breeze. A rosary hangs from the Virgin de Guadalupe, the central figure, and stands above a Latino worker.</p> <p>3. The worker is wringing the juice out of grapes. Grapes hang over the handle of a pick mattock used to turn the soil in the fields. Chicano workers bent over-harvesting or digging in a field of grass or wheat.</p>	<p>1. Mestizaje-3</p> <p>2. Capitalism-2</p> <p>3. Colonialism-3</p> <p>4. Catholicism-2</p> <p>5. Mestizaje-3</p> <p>6. Mestizaje-3</p> <p>7. Capitalism-2</p> <p>8. Land-2</p>
		<p><b>Totals</b></p>	<p>1. Mestizaje-9</p> <p>2. Capitalism-4</p> <p>3. Colonialism-3</p> <p>4. Catholicism-2</p> <p>5. Land-2</p>
<p><b>Jesse Trevino</b></p>	<p><i>La Historia Chicana</i>, 1972. Image 3 of 4</p>	<p>1. Image 3 observes from left to right, a Mexican lying on the ground dead dressed in revolutionary garb.</p> <p>2. Above him is a Winchester rifle meaning it is past the Civil war era.</p> <p>3. Another Mexican American/Mexican</p>	<p>1. Imperialism-</p> <p>2. Colonialism-1</p> <p>3. Imperialism-1</p>



		<p>wearing a sombrero with arms stretched out as if he has been crucified.</p> <p>4.He is wearing bandoliers crossed over his chest and a Winchester rifle pointed in the same direction as the first rifle to the right.</p> <p>5.And a Mexican flag is partially visible at the image's end.</p>	<p>4.Mestizaje-1</p> <p>5.Indigeneity-1</p> <p>5.Catholicism-1</p> <p>6.Imperialism-1</p>
		<b>Totals</b>	<p>1.Imperialism-3</p> <p>2.Mestizaje-1</p> <p>3.Indigeneity-1</p> <p>4.Catholicism-1</p> <p>5.Colonialism-1</p>
<b>Jesse Trevino</b>	<b><i>La Historia Chicana,</i></b> <b>1972. Image 4 of 4</b>	<p>1.Image 4 observing from left to right image is a corn stalk and ear of corn.</p> <p>2.An indigenous person looks over the head of Quetzalcoatl.</p> <p>3.Next, is an Indigenous person carrying cargo using cradleboards under an Aztec calendar with an eagle warrior battling a Spanish soldier that has a battle spear/lance.</p> <p>4.An image of an eagle with a snake in its mouth is landing on Nopal.</p>	<p>1.Indigeneity-2</p> <p>2.Indigeneity-2</p> <p>3.Indigeneity-5</p> <p>4.Colonialism-2</p> <p>5.Imperialism-4</p>

		5. An array of Spanish flags (three) are depicted behind fighting Spanish soldiers.	6. Indigeneity-1  7. Imperialism-2  8. Colonialism-2
		<b>Totals</b>	1. Indigeneity-10 2. Imperialism-7 3. Colonialism-4
		<b>Totals of Images 1 thru 4</b>	1. Mestizaje-15 2. Colonialism-12 3. Indigeneity-10 4. Imperialism-10 5. Catholicism-4 6. Capitalism-4 7. Land-2 8. Decolonization-1
<b>Raul Valdez</b>	<b><i>Campesino, 1976</i></b>	1. Observing from left to right, an Angel of color watches over the field beneath her as if she is blessing the workers and the labor they perform for commercial growers.  2. A worker Mexican/Chicano unloads a burlap sack of vegetables that he harvested from the large commercial-sized field.  3. An older Mexican-American wears a straw cowboy hat, extending his hand with a palm-full of	1. Catholicism-1  2. Mestizaje-1  3. Land-1  4. Capitalism-2   5. Mestizaje-1 6. Capitalism-1 7. Land-1   8. Mestizaje-1

		<p>dirt.</p> <p>4. Between the old man and the laborer emptying his bag, there are two Mexican-Americans bent over picking the lettuce in a large field with what appears to be lettuce.</p> <p>5. Flat fields extend as far as the eyes can see. To the right of the older gentleman is another Mexican-American walking back to where two persons stand with a tall burlap sack.</p> <p>6. Far to the back appear clouds and the sun setting on the field of workers.</p> <p>7. The sky divides between the clear partly cloudy sky into a storm-filled sky with dark red clouds.</p> <p>8. Long red rays beam across the ground separate two balled fists, likely signs of resistance.</p> <p>9. One hand is positioned sideways, the other looks like an extended hand that went from asking/begging to a balled-up fist.</p> <p>10. Between the two balled fists is a naked human with their hands open as in an exploratory position</p>	<p>9. Land-1</p> <p>10. Mestizaje-2</p> <p>11. Land-1</p> <p>12. Capitalism-1</p> <p>13. Land-1</p> <p>14. Mestizaje-3</p> <p>15. Capitalism-1</p> <p>16. Land-1</p> <p>17. Mestizaje-2</p> <p>18. Capitalism-3</p> <p>19. Land-1</p> <p>20. Decolonization-2</p> <p>21. Mestizaje-2</p>
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		<p>looking into the sky in front of him. He appears to be floating. At his midsection is the three-dimensional face used to represent mestizaje, the face to the right is completely white while all three heads on the three faces are bald.</p> <p>11.To the right of the figure of the bald human, the sky is still stormy with dark clouds</p>	<p>22. Land-2</p> <p>23. Mestizaje-4</p> <p>24. Land-1</p>
		<p><b>Totals</b></p>	<p>1. Mestizaje-16  2. Land-10  3. Capitalism-8  4. Decolonization-2  5. Catholicism-1</p>

## Appendix C

### Thematic Table for Interview Analysis

Interviewee's name	Date of Interview	Description of Discussed Topics	Theme/s
Francisco Le Febre	6/13/022	<p>The discussion ranged on many topics.</p> <p>1. The first thing that was discussed was the connection to the land through his grandfather's ranch and him learning to draw the farm animals was predicted by the curandera that delivered him at birth having a vision of him becoming an artist.</p> <p>3. Experienced racism for the first time in the military. Even though the racism was between the black and white soldiers there was the perception of being someone of color that racism would extend to anyone other than the white who were shown favoritism.</p> <p>4. Experienced classism within his community amongst the poorer people who were treated differently by the priest if they did not have money</p>	<p>1. <b>Connection to the land-Indigenous</b> -1</p> <p>2. <b>Mestizaje</b> -1</p> <p>3. <b>Racism</b> -2</p> <p>4. <b>ChicanX</b> -2</p> <p>5. <b>Classism</b> -6</p> <p>6. <b>Chicanx</b> -2</p>

	<p>for the collection plate.</p> <p>The educated kids and families looked down on their own people and put down by the educated and not allowed to participate in various functions.</p> <p>5. The Chicano Movement became a point of self-determination and identity was seen as Chicanoism by Chicano. Took Chicano art.</p> <p>6. The self-determination was expressed in protest for the Chicana/o's of their educational institution New Mexico Highlands University.</p> <p>7. Expression of Chicano identity was influential and seen as an obligation to express what the movement was about. The Chicano Movement.</p> <p>8. Sees New Mexico as a portion of Mexico stolen by the United States.</p> <p>9. Different identities only included very few white people and the rest were brown.</p>	<p>7. Chicanismo -4</p> <p>8. Chicanismo -3</p> <p>9. Mexican -1</p> <p>10. Mestizo - 8</p> <p>11. Indigenous philosophy -7</p> <p>12. Chicano -3 art/people</p>
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		10. Discussing Chicano art has to be discussed indigenous philosophy in order to fill the gap between European art which is mostly decorative for the elite and Chicano art is more for the people.	
			1. Indigenous/ Connection with the land -8 2. Mestizaje/ ChicanX/ MexicanX/-24 3. Racism -2 4. Classism -6
Interviewees Name	Date of Interview	Description of Discussed Topics	Theme/s
Enriquetta Vasquez	5/29/2022	1. Born in Rocky Ford Colorado. Hamburger stand no Mexicans allowed. Local barber shop would not cut the hair or shave the Mexican/ChicanX men. 2. Sit in the balcony at the theater. 3. Swimming pool for whites only 4. Active in Chicano Movement. 5. Second husband involved with Corky (Gonzales) and the Crusade for Justice with Craig and Jenny Vincent. 6. Jenny Vincent said the only thing one has up here on the ranches is family.	1. Racism -2 2. Mexican -1  3. Racism -1 4. Racism -1 5. Chicanax -1 6. Chicanax -2  7. Familia -1  8. Mexican -1 9. Mestizo -1 10. Mexican -1 11. ChicanX -1

	<p>7. The US stole that land from Mexico</p> <p>8. Profe Silva was from Mexico taught the Chicano/Mexican populations in La Junta music</p> <p>9. We learned in our language.</p> <p>10. The gringos did not have anything like that, and Mr. Silva taught us many things, but he also taught us who we were.</p> <p>11. He (Mr. Silva) taught us how to do a concert but none of the gringos attended.</p> <p>12. Classism was pretty much interwoven with racism.</p> <p>13. Trips to Mexico to visit family there.</p> <p>14. How did you identify during the Chicano Movement</p> <p>15. Meeting in Denver with Corky and I was getting married. We declared Aztlán as an independent nation.</p> <p>16. Go home. Go where you belong.</p>	<p>12. Mexican/ Spanish -2</p> <p>13. Mexican/Mestizo -2</p> <p>14. Classism -1</p> <p>15. Racism -1</p> <p>16. Classism -1</p> <p>17. Racism -1</p> <p>18. Mexican -1</p> <p>19. Mexicana/ Chicana -1</p> <p>20. Chicano -3</p> <p>21. Chicana -1</p> <p>22. Connection to the land.</p> <p>23. Indigenous - 1</p> <p>24. Mestizaje -1</p> <p>25. Indigenous -1</p> <p>26. Nuevomexicana/os - 2</p> <p>27. Chicana -1</p> <p>28. Chicana -1</p> <p>29. Nuevomexicana/os -2</p> <p>30. Africanism -1</p> <p>31. Indigenism -1</p>
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		<p>Here where I live is where I belong. To the land.</p> <p>17. The answers to who we are is here where we belonged and so is the solution to our dilemma.</p> <p>18. If you are going to join these Chicano studies are you going to be a troublemaker?</p> <p>19. New Mexico is a stronghold for our identity. Different identities are present in our identity.</p> <p>20. There was a mixture of identities.</p> <p>21. There is a lot of Indian blood in us.</p> <p>22. Girls from UNM did not know their history and I felt sad for them. They did not know that Onate was returned to Mexico in chains to be punished for his crimes against the Pueblos.</p>	<p>32. Mestizaje -1</p> <p>33. Indigenous -1</p> <p>34. Chicana's -2</p> <p>35. Spanish -1</p> <p>36. Mexican -1</p>
			<p>1. Indigenous/ Connection with the land - 4</p> <p>2. Mestizaje/ ChicanX/ MexicanX -31</p> <p>3. Racism -6</p> <p>4. Classism -2</p> <p>5. Africanism -1</p>
Interviewees Name	Date of Interview	Description of Discussed Topics	Theme/s

<p>Juanita Lavadie-Jaramillo</p>	<p>5/28/2022</p>	<p>Born in Eugene, Oregon</p> <p>1. You have seen my ancestral neighborhood. I am from here.</p> <p>2. My family comes from sheepherders and my dad was the middle child of seventeen.</p> <p>3. So there is never any doubt that you know we are Raza, and it was interesting because if you talk in Spanish and some Mexicano's spoke in English.</p> <p>4. I saw children leave to do the harvest in Colorado and come back with new clothes.</p> <p>5. Taos has been known as an art colony and the Pueblo has been here for centuries and the Taos plaza has been there for centuries.</p> <p>6. Going back eight generations of weaving and weavers in my family on my mother's maternal side.</p> <p>7. Hot springs in Taos was used by the local women</p>	<p>1. Mestizaje -1 2. Mexicana/os -1</p> <p>3. Mestizaje-1</p> <p>4. Raza -1 5. Spanish -1 6. Mexicano's -1</p> <p>7. Classism -1</p> <p>1. Indigeneity -2 2. Mestizaje -1</p> <p>3. Generations of Mestizaje in New Mexico of 4. Indigenism- 8 5. Mestizaje -8</p> <p>6. Indigenous -1 7. Mestizaje -2</p> <p>8. Mestizo -1</p>
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	<p>for washing clothes and was the closest thing we had to a swimming pool. The children and grandchildren would go to the hot springs to play and swim.</p> <p>8. In school I experienced racism in the classroom by some of the artists or the gringos and the boys were very cruel.</p> <p>9. A good example of classism was with the kids that went to Colorado to do potato harvest and came back with new clothes.</p> <p>10. How did you identify during the Chicano Movement era? It was a way of validation for me to identify as Chicana.</p> <p>11. Pedro Rodriguez introduced us to what was going on around the country with the Chicano Movement and would bring muralists to Las Vegas</p> <p>12. I always think of home when</p>	<p>9. <b>Classism</b>-1</p> <p>10. <b>Chicana</b> -2</p> <p>11. <b>ChicanX</b> -2  12. <b>Chicanismo</b> -1  13. <b>Chicano art</b> -1</p> <p>14. <b>Indigenous</b> -2  15. <b>Mestizaje</b> -2</p> <p>16. <b>Indigenous</b> -2</p> <p>17. <b>ChicanX</b> -1  18. <b>Mexican</b> -1</p>
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		<p>New Mexico is mentioned I remember hearing it pronounced in a way like this. But, to me the connection was more with the land, and I always felt I used the say that the hills are in my bones and the bones of these hills are also the bones in my body.</p> <p>13. I feel the roots here with this land and I know my family has been here, you know compared you know a Native tribe.</p> <p>14. The Chicano Movement is where I learned about different types of ethnicities. By going to Mexico for the first time and I still have a drawing of an image of a head with the volcano and I still have it.</p>	
			<p>1. Indigenous/ Connection with the land -15</p> <p>2. Mestizaje/ Chicanx/ Mexican -28</p> <p>3. Classism -2</p>
Interviewees Name	Date of Interview	Description of Discussed Topics	Theme/s
Pola Maya Lopez D.O.B. 1954	5/25/2022	<p>Born in Las Vegas New Mexico</p> <p>1. The Brown Berets had taken</p>	<p>1. Chicanismo -1</p> <p>2. ChicanX -1</p>

	<p>over Highlands University the office of the president of Highlands, and they took over the West Las Vegas gym. They turned the American flag upside down and flew the Mexican flag above that.</p> <p>2. Brown Berets (Artes guadalupenos de Aztlán) were painting murals in the courtyard of our school. They were painting pyramids and farm workers.</p> <p>3. I grew as an artist especially after being exposed to the Chicano Movement and moving to LA I got even more exposure to the art after meeting all the ChicanX artists from the ChicanX capital of the country.</p> <p>4. I do not know. That is a hard question to answer because there were very few white people in Las Vegas at that time. The town was very segregated and there was that bridge that crossed to the eastside, and</p>	<p>3. Chicano -1</p> <p>4. Indigenous -1</p> <p>5. ChicanX -1</p> <p>6. Mexican -1</p> <p>7. Chicano -1</p> <p>8. ChicanX -3</p> <p>9. Racism -1</p> <p>10. Chicano -1</p> <p>11. ChicanX art -1</p> <p>12. ChicanX -1</p> <p>13. Racism -1</p>
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	<p>one knew better than to cross it.</p> <p>5. I did not even know what a Chicano was until the muralists came in and were painting all this Chicano imagery everywhere.</p> <p>6. I was standing by one of my paintings at an art exhibit and some white lady made a comment about why the artist would paint the little girl in the painting's eyes blue when she's not white was probably the most important time that I recognized racism.</p> <p>7. Look at me, India, long black hair, we have Apache blood.</p> <p>8. There is some Comanche in my blood too.</p> <p>9. My mother's side of her genealogy goes all the way back to the Incas with the 5% of the haplotype that live to be 120 years old.</p> <p>10. My mother's family genealogy goes even further to China while my</p>	<p>14. Indigenous -1</p> <p>15. Indigenous -1</p> <p>16. Mestizaje -1</p> <p>17. Indigenous -1</p> <p>18. Mestizaje -2</p> <p>19. Mestizaje -3</p> <p>20. Indigenous -1</p> <p>21. Indigenous -1</p> <p>22. Mestizaje -1</p> <p>23. Spanish -1</p> <p>24. Classism -1</p> <p>25. Tied to land Indigenous -1</p> <p>26. Mestizaje -1</p>
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		<p>dad's is Apache. His great grandmother was full blooded Apache who married a Mestizo.</p> <p>11. She spoke through European languages, became an interpreter, so we got all confused about our identity.</p> <p>12.They would try to hide the fact that they were Spanish by hiding the materials when making tortillas.</p> <p>13. My dad did a lot of research on the land grants back in the day to try and retrieve his ancestral land back from the land robbers.</p> <p>14. So I learned about racism and classism from him (her dad)</p> <p>19. He killed a white man that was fencing off property that had belonged to my family for about two centuries.</p> <p>20. During the Chicano Movement era how did you Identify?</p>	<p>27. Racism -1</p> <p>28. Classism -1</p> <p>29. Racism -1</p> <p>30. Classism -1</p> <p>31. Chicana -1</p> <p>32. Mestizo -1</p> <p>33. Chicano Indio -1</p> <p>34. Hispanic -1</p> <p>35. Spanish -1</p> <p>36. Latino -1</p> <p>37. Mexican American -1</p> <p>38. Minority other -1</p> <p>39. Chicanismo -1</p> <p>40. Mexican -1</p> <p>41. Indigenous -1</p> <p>42. Chicanismo -1</p> <p>43. Spanish American -1</p> <p>44. Latino -1</p> <p>45. Latina -1</p> <p>46. Hispanic -1</p> <p>47. Indigenous -1</p> <p>48. Mestizo -1</p> <p>49. Indigenous -1</p>
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	<p>21. Like you mentioned all those labels in the beginning, I'm going to give you a poster that I did when I had my identity crisis.</p> <p>22. The images I saw at the Brown beret takeover of West Las Vegas high school were the Mexican flag, pyramids. Chicano Viva la Raza saying</p> <p>23. We were always told we were Spanish American in school. And then there was Latino's</p> <p>24. They would call me Latina and I was like "I don't know?!?! I guess I am?"</p> <p>25. You are Hispanic, or Indian</p> <p>26. So if I had to identify my culture it would be Mestizo even if that is a dirty word to some people. Even if my genealogy reads 60% Indigenous</p> <p>27. Being Mestizo helps just like when I was working with the</p>	<p>50. Mestizo -1</p> <p>29. Indigenous-1</p> <p>30. Mestizaje -1</p> <p>31. Hispano -1</p> <p>32. Nuevomexicano -1</p>
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		<p>black kids in LA they all said they felt comfortable around me.</p> <p>28. What does identifying as Indigenous mean to you? It means a connection to the land of my ancestors. We are all connected to the earth.</p> <p>29. I woke up in High school and that is where my search for my Hispano roots started was with those murals in the courtyard of West Las Vegas high school.</p>	
			<p>1. Indigenous/ Connection with the land -11</p> <p>2. Mestizaje/ ChicanX/ MexicanX -41</p> <p>3. Racism -4</p> <p>4. Classism -3</p>
Interviewees Name	Date of Interview	Description of Discussed Topics	Theme/s
<p>Roberta Marquez DOB 12/25/1949</p>	6/1/2022	<p>Born in Tucumcari New Mexico</p> <p>1. My roomie invited me to go with her to help paint a mural with Pedro Rodriguez. I took a 5-hour muralism class after getting my BA that summer. I learned about the</p>	<p>1. Chicanismo -4</p> <p>2. Chicana -2</p> <p>3. Chicanismo -4</p>

	<p>idea of Chicano art.</p> <p>2. I had never heard the word Chicano until my experience with the muralism program at Highlands University. Chicano art was something I would always pay attention to and look at anything that called itself Chicano art or what people would call Chicano art. And then I started picking up books and reading about Chicano art and Chicano's.</p> <p>3. I read about Mexican Muralism: Los Tres Grandes—David Alfaro Siqueiros, Diego Rivera, and José Clemente Orozco and some of the other guys I cannot remember now. When I looked at their work I was just blown away and it opened my world right there. The messages and the actual paintings were just phenomenal.</p> <p>4. The only thing I really painted in the mural at the</p>	<p>4. Chicano -3.</p> <p>5. Chicanismo -3</p> <p>6. Chicano -1</p> <p>7. Chicana -1</p> <p>8. Chicana -2</p> <p>9. Feminism -1</p> <p>10. Indigenism -2</p> <p>11. Chicanismo -1</p> <p>12. Chicana -3</p> <p>13. Indigeneity -5</p>
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	<p>Highlands SUB (Student Union Building) were the female images like the Aztec moon goddess Metztli and the goddess of fertility Xochiquetzal.</p> <p>5. I also painted the faces of women protesting and one pregnant in the very bottom corner of the mural and then I worked on the piedra del sol with Francisco and that is where I learned the meaning of the calendar. Which is a story of our ancient ancestors who because of draught migrated to Mexico and started the Aztec empire. The Toltecs. It is very convoluted with the Mayan's and all that.</p> <p>6. Painting murals in the community made many people very unhappy but it was mostly the university who feared white flight which is what happened.</p> <p>7. I went on to receive my masters in bilingual education learning</p>	<p>14. Chicanismo -2</p> <p>15. ChicanX -1</p> <p>16. Spanish -1</p> <p>17. Mestizaje -5</p> <p>18. Mexican -1</p> <p>19. Mexicanismo -1</p> <p>20. Indigeneity -6</p>
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		<p>much more about the richness of our Spanish culture, cultural identity, music, and art.</p> <p>8. The social politics of the southwest we learned a lot and we went to live in Guadalajara for three months. There we studied social justice, politics, and the history of Mexico. Salamon was the teachers name, and he would repeat the same story every day about el piedra del sol and the story about the four rivers that converge somewhere in Utah I believe, and you can find petroglyphs where the same images are located “un-audible” from our great, great, great, great, grandfathers</p> <p>9. That is your story of your past, your Indigenous past, and your culture. The biggest eye opener of them all.</p> <p>10. I think that for New Mexico’s Chicanos is claiming that existed</p>	<p>21. Indigeneity -2</p> <p>22. Indigeneity -2</p> <p>23. ChicanX -2</p> <p>24. Indigenous -3</p> <p>25. Spanish -1</p> <p>26. Moor Spanish mix Mestizaje -1/ created before the colonialism exerted in Mexico</p> <p>27. Mestizaje -2</p> <p>28. Spanish -3</p>
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	<p>And we heard that from our grandmother and grandfather.</p> <p>11. To call someone India or Separation India? Was a big insult because Indians were to be feared.</p> <p>12. Getting to Highlands and learning that history more extensively through the classes there helped with my understanding of my identity. Especially since both my parents have features of the crypto-Jews and their ancestors that escaped the Spanish inquisition and came to the New World to hide from that.</p> <p>13. My mom's family was from El Rito up north and my dad was from Anton Chico. My parents met in Wagon Mound.</p> <p>14. Our family records go all the way back to when the first Spanish settlers arrived in New Mexico and raped our Indigenous women, and those Spaniards or</p>	<p>29. Nuevomexicana/o -1</p> <p>30. Mestizaje -5</p> <p>31. Mestizaje -2</p> <p>32. Indigenous -1</p> <p>33. Mestizaje -2</p> <p>34. Racism -3</p> <p>35. Mexicana/os -2</p> <p>36. Mestizaje -2</p>
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	<p>Conquistadores were from Mexico already not from Spain. The created genocide in the name of the Spanish crown but were no longer pure blood.</p> <p>15. The people of New Mexico are like a hodgepodge of different cultures all mixed together and I learned that we were Indigenous through that process.</p> <p>16. Our skin is pretty white, and we had a lot more privileged than that of our friends and neighbors. They were constantly picked on or harassed by the white kids but since I went to catholic school, we did not experience very much of that towards us, my experience was with the Mexican kids harassing the white kids in catholic school until high school and then it changed.</p> <p>17. We had no people in Power. My dad always helped the people</p>	<p>37. Spanish -1 38. Mexican -1</p> <p>39. Mestizaje -2 40. Mexicana/os -2 41. Classism -1</p> <p>42. Racism -1 43. Mexicana/os -2</p> <p>44. Connection to the land and cultures - Indigenous -3 45. Mestizaje -3</p>
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		<p>of our community (Mexicano's) because he had always worked in the community and my mom was very proud and reminded us that we were Mexicano's, and we should be proud of who we were.</p> <p>18. The women at my grandfather's ranch would hide if they were making Mexican food because they did not want anyone to know that they were Spanish or Mexican when the gringos probably liked the food more than we did.</p> <p>19. There were the New Mexicans and the Mexican's and my family always had to differentiate ourselves from them.</p> <p>20. I do not remember what people were fighting about back then I just remember white men driving around in the back of trucks yelling that they were going to kill some Mexican's</p>	
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		<p>21. When you hear the term New Mexico, what comes to mind as far as identity? For me, it is the land. And it's the culture of course but my family having hundreds of years of experience with the land so, I like to have an identity to the actual land, and I think that comes from both sides (mother and father) my dad from the ranch and my mother from northern New Mexico.</p>	
			<p>1. Indigenous/ Connection with the land -24  2. Mestizaje/ ChicanX/ MexicanX -69  3. Racism -4  4. Classism -1</p>
			<p>Totals:  1. Indigenous -62  2. Mestizaje/Mexicana/os/Nuevomexicana/os / Chicana/os/ ChicanX/ Latina/os / Spanish/ Hispano / Indio-Hispano/ Raza / -193  3. Racism -19  4. Classism -14  5. Africanism -1</p>



## Endnotes

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- <sup>1</sup> Francisco A Lomeli, Victor A Sorell, and Genaro M Padilla. *Nuevomexicano: Cultural Legacy Forms, Agencies, and Discourse* (Albuquerque: University of New Mexico, 2002), 73-74.
- <sup>2</sup> Eva Cockcroft and Holly Barnet-Sanchez, *Signs From the Heart: California Chicano Murals* (Albuquerque: University of New Mexico, 1993), 5-18, 22, 68
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- <sup>4</sup> Juan Gomez-Quiñones and Irene Vasquez, *Making Aztlan: Ideology and Culture of the Chicana and Chicano Movement, 1966-1977* (Albuquerque: University of New Mexico, 2014), xxv.
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- <sup>8</sup> Teresa Palomo Acosta, “Chicano Mural Movement” *Handbook of Texas Online*, 1995. <https://www.tshaonline.org/handbook/entries/chicano-mural-movement>.
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- <sup>10</sup> Juan Gomez-Quiñones and Irene Vasquez, *Making Aztlan: Ideology and Culture of the Chicana and Chicano Movement, 1966-1977* (Albuquerque: University of New Mexico, 2014), xxv
- <sup>11</sup> *ibid*
- <sup>12</sup> Ignacio M. Garcia, *Chicanismo: The Forging of a Militant Ethos Among Mexican Americans*. (Tucson: University of Arizona, 1997), 3-18
- <sup>13</sup> Juan Pablo Mercado, “Judy Baca, SPARC, and A Chicana Mural Movement: Reconstructing U.S. History Through Public Art,” Ph.D. Dissertation University of California, Los Angeles, 2018, 38-50
- <sup>14</sup> Eva Cockcroft and Holly Barnet-Sanchez, *Signs From the Heart: California Chicano Murals*, (Albuquerque: University of New Mexico, 1993), 5-18, 22, 68
- <sup>15</sup> *Ibid*
- <sup>16</sup> *ibid*
- <sup>17</sup> *ibid*
- <sup>18</sup> *ibid*
- <sup>19</sup> Carlos F Jackson *Chicana and Chicano Art: Protest Arte*, by, 1-24. Tucson: University of Arizona, 2009), 1-24
- <sup>20</sup> *ibid*
- <sup>21</sup> Holly Barnet-Sanchez and Tim Drescher, *Give me Life: Iconography and Identity in East LA Murals* (Albuquerque: University of New Mexico, 2016), xiii-xxiii; 3-15; 19-32
- <sup>22</sup> *ibid*
- <sup>23</sup> *ibid*
- <sup>24</sup> *ibid*
- <sup>25</sup> *ibid*

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- <sup>26</sup> *ibid*
- <sup>27</sup> Alicia Gaspar de Alba and CARA AKA, *Chicano Art: Inside Outside The Masters House*. (Austin: Texas, 1998), xvii-1
- <sup>28</sup> *ibid*
- <sup>29</sup> *ibid*
- <sup>30</sup> Guisela LaTorre, In *Walls of Empowerment: Chicana/o Indigenist Murals of California* (Austin: University of Texas, 2008), 1-31
- <sup>31</sup> *ibid*
- <sup>32</sup> *ibid*
- <sup>33</sup> Alan W. Barnett, 1984. *Community Murals: The People's Art* (Cranbury: Associated University Presses Inc. Cornwall Books, 1984), (16, 194-195, 311-312)
- <sup>34</sup> *ibid*
- <sup>35</sup> *ibid*
- <sup>36</sup> Holly Barnet-Sanchez and Tim Drescher, *Give me Life: Iconography and Identity in East LA Murals* (Albuquerque: University of New Mexico, 2016), xiii-xxiii; 3-15; 19-32
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- <sup>42</sup> *ibid*
- <sup>43</sup> John M. Nieto-Phillips, *The Language of Blood* (Albuquerque: University of New Mexico, 2004) 2-4
- <sup>44</sup> *ibid*
- <sup>45</sup> *ibid*
- <sup>46</sup> *ibid*
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- <sup>48</sup> Phillip B. Gonzales, *Expressing New Mexico: Nuevomexicano Creativity, Ritual, And Memory* (Tucson: The University of Arizona, 2007), 3-24,141-161,162-186
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- <sup>50</sup> *ibid*
- <sup>51</sup> Lorena. Oropeza, *The King of Adobe: Reies Lopez Tijerina, Lost Prophet of the Chicano Movement* (Chapel Hill: The University of North Carolina Press, 2019), 163-164
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- <sup>53</sup> *ibid*
- <sup>54</sup> *ibid*

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- <sup>55</sup> Holly Barnet-Sanchez and Tim Drescher, *Give me Life: Iconography and Identity in East LA Murals* (Albuquerque: University of New Mexico, 2016), xiii-xxiii; 3-15; 19-32
- <sup>56</sup> *ibid*
- <sup>57</sup> Antonio Gramsci, *Selections from Prison Notebooks: Problems of Marxism* (New York, New York, 1973), 765
- <sup>58</sup> *ibid*
- <sup>59</sup> Lee Bebout, *Mythohistorical Interventions The Chicano Movement, and Its Legacies Critical American Studies*. (Minneapolis: University of Minnesota Press, 2011), 75-78
- <sup>60</sup> Holly Barnet-Sanchez and Tim Drescher, *Give me Life: Iconography and Identity in East LA Murals* (Albuquerque: University of New Mexico, 2016), xiii-xxiii; 3-15; 19-32
- <sup>61</sup> Perry Anderson, *The Antinomies of Antonio Gramsci* (The New Left Review, London England, 1976),192.
- <sup>62</sup> Holly Barnet-Sanchez and Tim Drescher, *Give me Life: Iconography and Identity in East LA Murals* (Albuquerque: University of New Mexico, 2016), xiii-xxiii; 3-15; 19-32
- <sup>63</sup> Fredric Jameson, *Valences of the Dialectic*, (Brooklyn, Verso, 2009), 428
- <sup>64</sup> Holly Barnet-Sanchez and Tim Drescher, *Give me Life: Iconography and Identity in East LA Murals* (Albuquerque: University of New Mexico, 2016), xiii-xxiii; 3-15; 19-32
- <sup>65</sup> Fredric Jameson, 2009 *Valences of the Dialectic*, (Brooklyn: Verso, 2009), 428
- <sup>66</sup> Holly Barnet-Sanchez and Tim Drescher, *Give me Life: Iconography and Identity in East LA Murals* (Albuquerque: University of New Mexico, 2016), xiii-xxiii; 3-15; 19-32
- <sup>67</sup> *ibid*
- <sup>68</sup> *ibid*
- <sup>69</sup> *ibid*
- <sup>70</sup> *ibid*
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- <sup>72</sup> Erwin Panofsky, *Studies in Iconology: Humanistic Themes in The Art of The Renaissance* (Oxford, England, 1938), 3
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- <sup>74</sup> John R. Chavez, 2011. "Aliens in Their Native Lands: The Persistence of Internal Colonial Theory." *Journal of World History Vol. 22* 785-809.
- <sup>75</sup> Shifra M. Goldman, "The Iconography of Chicano Self-Determination: Race, Ethnicity, and Class." *Art Journal No. 49* (1990)167-173.
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- <sup>89</sup> *ibid*
- <sup>90</sup> Enriqueta Vasquez, Interview with author, May 2022
- <sup>91</sup> *ibid*
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- <sup>93</sup> *ibid*
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- <sup>96</sup> *ibid*
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- <sup>100</sup> Roberta Marquez, Interview with author, June 2022
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