

CHICANO PARK
DOCUMENTATION PROJECT
– COMMUNITY SERVICE
MULT-MEDIA PROJECT

ALBERTO LÓPEZ PULIDO
DEPARTMENT OF ETHNIC STUDIES
UNIVERSITY OF SAN DIEGO
JANUARY 25, 2012

Ethnic Studies 343: Chicano/Latino Studies

COURSE DESCRIPTION

- The purpose of this course is to guide students toward a deeper understanding, reflection and appreciation of the Chicano/Latino experience in the United States.
- For this semester – we specifically examine the Chican@ experience in San Diego, California through the **actions** and **expressions** that established and continue to sustain **Chicano Park in Barrio Logan**.

HISTORICAL CONTEXT

- April 22, 1970 marks the establishment of Chicano Park in San Diego, California. It represents a visible and concrete marker of political awareness and mobilization in the quest for **self-determination** by community members, both young and old, guided by the historical vision of the Chicana/o people in *Aztlán*, to reclaim a “piece of land” that they could call their own.
- Out of this historic vision emerged a series of creative expressions that breathed life into the development and evolution of Chicana and Chicano cultural expressions that have given shape and purpose to Chicano Park.

MAJOR COURSE PROJECT: CHICANO PARK DOCUMENTATION PROJECT – COMMUNITY SERVICE MULTI-MEDIA PROJECT (CSMP)

- As a Community Service Learning Course, ETHN 343 embarks on a project that captures and tells the story of some of these community cultural expressions with the people who brought them to life.
- Students will be assigned a mentor/guide from the community who they will work with closely to generate a public and political biography of each of these community member's lives. These community mentors/guides have been chosen from the membership of the Chicano Park Steering Committee and represent active agents of history who played key roles in the establishment, historical development and evolution of Chicano Park.
- Students will work closely with Ms. Cara McMahon who will assist students on the community-based component of the course from the Office of Community Service Learning who has been assigned to work with this class and will assist in coordinating and advising students on the community-based component of the course

Chicano Park Documentation Project

- Through the collection of oral histories students will document:
 - 1) the history of Chicano Park
 - 2) Chicana/o history; and
 - 3) five unique aspects of Chicana and Chicano cultural expression that emerged as a result of the vision and work that went into the establishment and evolution of Chicano Park.
- The five Chicana/o cultural expressions to be captured in this project for the 2011 Spring semester are as follows:

ETHN 343 Mentors

- **Chicano Art** as captured in the public and political biography of Victor Ochoa.
- **Chicano Music** as captured through the life of Ramon Chunky Sanchez.
- **Community Organizing** as lived through the life of Tommie Camarillo.
- **Danzantes (Indigenous Dance)** as represented in the life of Rosa Olga Navarro.
- **Chicano car culture (low riders)** as lived and experienced by Rigo Reyes.

Student Products (Projects)

- The final product of this semester-long project will be to produce five public and political biographies of the individuals and topics (community cultural expressions) identified above. These biographies will be reviewed and approved by the Chicano Park Steering Committee and will then be uploaded to the Department of Ethnic Studies Website.
- http://www.sandiego.edu/cas/es/students/chicano_park.php

Mission of the Dept of Ethnic Studies – University of San Diego

- The mission of the Department of Ethnic Studies at the University of San Diego is to build and sustain an interdisciplinary, integrated and academically rigorous program and curriculum that examines the intersections of race, class, gender and sexuality. It is guided by the idea of students validating their lives and theorizing their histories with creative and community-focused methodologies that can be directly applied in the local community and region.

Fundamental Ethnic Studies Concepts

1. Inter-subjectivity/ Reflexivity
 - A. Questioning Objectivity
2. Emerging Epistemologies
 - A. Reinterpretive Agenda
 - B. Master vs. Counter Narrative(s) Discourse
3. Applied Research
 - A. Focus on Social Change (social justice)
 - B. Focus on Community (human dignity)
4. Interdisciplinary Scholarship Interdisciplinarity/Matrix

Application of Ethnic Studies Concepts: Participatory Action Research

- PAR creates a public space where researchers and participants can reshape their understanding of how political, educational, social, economic, and familial contexts mediate people's lives
- PAR places an emphasis on people's lived experiences, the individual, and on social change, the construction of knowledge, and the notion of action as a legitimate mode of knowing, thereby taking the realm of knowledge into the field of practice.

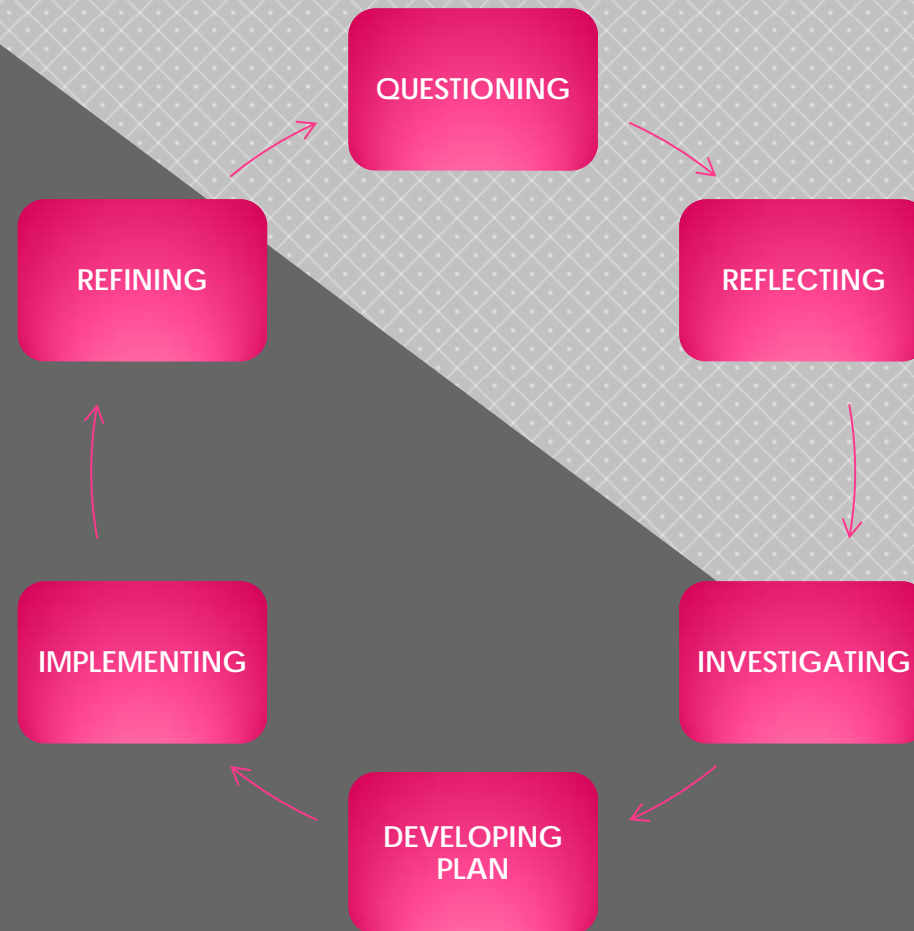
Integration of Ethnic Studies and Community Service Learning

Applied Research:

*“Social change” and “creating community”:
Our collective responsibility*

- What is it that we as a community all share in common?
- Identify perceived challenges we all identify in common?
- Identify things (issues) that we all might agree to-but if we could have our way-would wish to collectively change?
- Are we interested in embarking on the journey?
- If so, what do we do and how do we do it?
- Let's identify and publically commit to these changes.
- How will we know that we are actually changing?
- Long-term plan

The Recursive Process of PAR



Outcomes: Student Voices:

- *The Chicano Park Documentation Project is important to me because as a native San Diegan I feel it is my responsibility to know the true histories of communities in San Diego as told by those who took part in rewriting their history. The mentors we are working with from Chicano Park were, and still are, vital champions of the Chicano movement, and I am so honored and humbled to be working alongside them. —*
Bianca Bruno

Outcomes: Student Voices:

- *The Chicano Park Documentation Project has made me realize the importance of each of our family's history... If we do not ask our grandparents about their stories...their narratives and stories will be lost forever. Chicano Park is trying to maintain this history of struggle, effort, community building, and collaboration. Our mentors are telling us their stories and their involvement in Chicano Park and how this place is significant for them. They want to let others know about this struggle and effort so that when they are gone they know they can trust the next generation to continue this cultural and historical tradition. — **Guadalupe Abreo***

Outcomes: Student Voices:

- *The Chicano Park Documentation Project has allowed me to appreciate and view Chicano Park in a novel way; the history behind the inception of the park and the struggles that continue to ensue have been overcome, in part, because of the people that have stood by it. It amazed me to learn that Chicano Park Day, now going into its 41st year, is put on solely by volunteers- everyone from the organizers, to the performers, to the entertainment- so that the community may be able to come together. I now realize that Chicano Park, in a way, is a tangible embodiment of the decades of struggle, hard work, dedication, and perseverance exemplified by members of the community.— **Anayensi Jacobo***

ETHNIC STUDIES 343: Spring 2012

Chicano Park

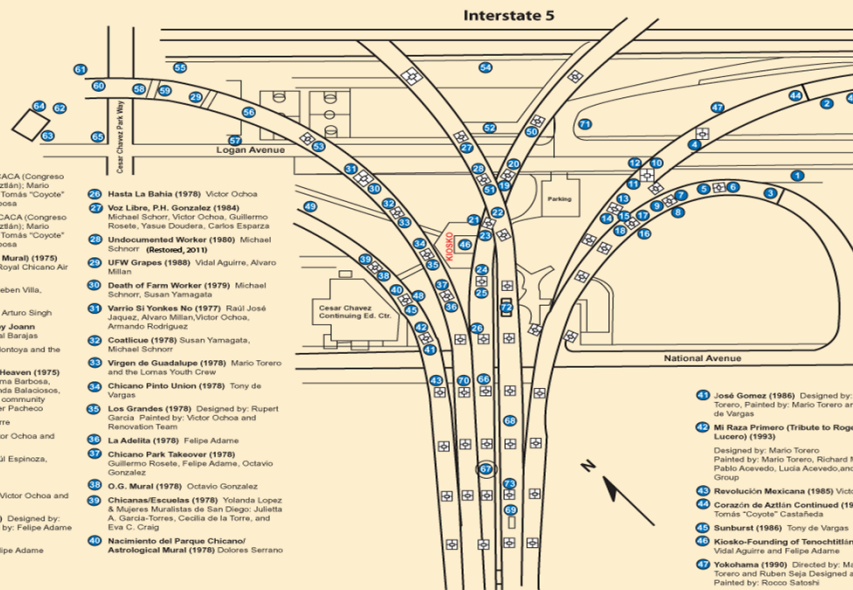
Chicano Park was founded on April 22, 1970 by Chicano activists and Barrio Logan residents, who joined forces to protest the construction of a Highway Patrol station on this site. Led by community activists and artists, protesters took over the site and faced bulldozers and police while negotiations were being held with city and state officials. The outcome resulted in turning over the land to the community to create a park. And not just any park. One of the goals for Chicano Park was to transform the cold gray concrete and rock-hard dirt into a beautiful, cultural and spiritual showcase honoring the Barrio Logan community and the Chicano activists who fought for the creation of a park.



With this goal in mind, the Chicano Park Steering Committee was created in April 1970 to "oversee the continuing development and expansion of Chicano Park and to ensure the park would be developed in a Chicano/Mexicano/Indigenous style." Another objective of the CPSC is to stretch Chicano Park "All the Way to the Bay," from Interstate 5 to the San Diego Bay. Today, Chicano Park and the famous murals are visited by millions of visitors from all over the world. As one of the world's largest outdoor public art galleries, the murals in Chicano Park reveal the social, political and cultural issues that symbolize the past and present struggle and self-determination of the Chicano/Mexicano people. Que Viva Chicano Park!

- Historical Mural (aka Ramp 1A) (1973)**
Tolucas En Aztlan, Salvador Barajas, Guillermo Aranda, Arturo Roman, Sammy Llamas, Bebe Llamas, Ernesto Paul, Guillermo Rosete, Victor Ochoa, José Cervantes, Gilbert "Magu" Lujan, and MECHA group from UC Irvine
- Quetzalcoatl (aka Ramp 1B) (1973)**
CACA, Arturo Roman, Sammy Llamas, Bebe Llamas, Ernesto Paul, Guillermo Rosete, Victor Ochoa, José Cervantes, Mario Toretto
- Children's Mural (1973)** Victor Ochoa and Lowell School Children
- Allende (1974)** "Smiley" Benavides and Team from Los Angeles
- Colossus (1975)** CACA (Congreso de Artistas Chicanos en Aztlan), Mario Toretto, Tomas "Coyote" Castañeda, Mano Lima, and Laura Manzano
- Decades of Chicano Movement**, Manuel Parsons
- Renacimiento (Birth of La Raza) (1974)** Grupo de Sanlana
- Chusco/Homeboy (1975)** Felipe Adame
- Tree of Life (1974)** Felipe Adame, Guillermo Aranda, Arturo Roman
- Chicano Park/La Tierra Mia Logo (1974)** Designed by: Rico Bueno
Painted by: Carlotta Hernandez

- Cosmic Clowns (1974)** CACA (Congreso de Artistas Chicanos en Aztlan), Mario Toretto, Pablo de la Rosa, Tomas "Coyote" Castañeda, "Felipon" Barbosa
- Rage of La Raza (1974)** CACA (Congreso de Artistas Chicanos en Aztlan), Mario Toretto, Pablo de la Rosa, Tomas "Coyote" Castañeda, "Felipon" Barbosa
- Indians (a.k.a. Mandala Mural) (1975)** Juanahí Ortesco and the Royal Chicano Air Force
- Mujer Cosmica (1975)** Eleben Villa, Ricardo Favella
- Woman with Flag (1975)** Arturo Singh
- I Am Somebody, poem by Joann Little (1975)** Painted by: Sal Barajas
- La Familia (1975)** José Montoya and the Royal Chicano Air Force
- Women Hold Up Half of Heaven (1975)** Celia Rodríguez, Irma Lema Barbosa, Antonia Mendoza, Rosalinda Balaloceros, Barbara Desamangas and community volunteers, music by Javier Pacheco
- Archer (1977)** Vidal Aguirre
- Variro Logan (1978)** Victor Ochoa and Barrio Renovation Team
- Huailga Eagle (1978)** Raúl Espinoza, Michael Schorr
- One (1978)** Victor Ochoa
- Mexican History (1978)** Victor Ochoa and students
- Sueño Serpentina (1978)** Designed by: Socorro Camba Painted by: Felipe Adame and Roger Lucero
- Aztec Warrior (1978)** Felipe Adame
- Hasta La Bahía (1978)** Victor Ochoa
- Voz Libre, P.H. Gonzalez (1984)** Michael Schorr, Victor Ochoa, Guillermo Rosete, Yaneu Doudier, Carlos Esparza
- Undocumented Worker (1980)** Michael Schorr (Restored, 2011)
- UFW Grapes (1988)** Vidal Aguirre, Alvaro Millan
- Death of Farm Worker (1979)** Michael Schorr, Susan Yamagata
- Variro Bi Yonkes No (1977)** Raúl José Jaquez, Alvaro Millan, Victor Ochoa, Armando Rodriguez
- Coatlucue (1978)** Susan Yamagata, Michael Schorr
- Virgen de Guadalupe (1978)** Mario Toretto and the Lomas Youth Crew
- Chicano Pinto Union (1978)** Tony de Vargas
- Los Grandes (1978)** Designed by: Rupert Garcia Painted by: Victor Ochoa and Renovation Team
- La Adelita (1978)** Felipe Adame
- Chicano Park Takeover (1978)** Guillermo Rosete, Felipe Adame, Octavio Gonzalez
- O.G. Mural (1978)** Octavio Gonzalez
- Chicanas/Escuelas (1978)** Yolanda Lopez & Mujeres Muralistas de San Diego, Julieta A. Garcia-Torres, Cecilia de la Torre, and Eva C. Craig
- Nacimiento del Parque Chicano/ Astrological Mural (1978)** Dolores Serrano



- The Bridge People (1978 & 1983)** Victor Ochoa and Lowell School Muralists
- Izcalli Mural (1997)** Victor Ochoa, Mario Toretto, Karmen Kalo and Izcalli
- Liberation (1997)** Mariusla Romo
- Mural in Chicano Park (1997)** Barenice Badillo
- Insight (1997)** Cheryl Lindley and Scott Kessler
- San Diego Lowrider Council Mural (1978)** San Diego Lowrider Council
- Hecho en Aztlan (2000)** Victor Ochoa and Talent Search students
- We Saved the Murals (1997)** Painted by: Mario Toretto and Fuerza: Victor Ochoa, Armando Nuñez, and students
- Handball Court Mural (1996)** Alvaro Millan and guests
- The Ball Player (1981-1982)** Vidal Aguirre
- No Retrofitting (1995)** Mario Toretto and Karmen Kalo
- Dedicate to the death of undocumented workers caused by operation gatekeeper (2009)** By Carmer Kalo Linares
- Tribute Mural for Laura Rodriguez and Florencio Yescas (1995)** Designed by: Mario Toretto Painted by: Mario Toretto, Karmen Kalo, and Community Youth
- Marcha (1996)** Designed by: Mario Toretto Painted by: Victor Ochoa, Mario Toretto, and Barrio Logan Institute
- Tierra, Liberación, y Revolución (2000)** Designed by: Mario Toretto Painted by: Victor Ochoa, Mario Toretto, Gilbert Dominguez and students
- Elders Mural (1999)** Designed by: Mario Toretto Painted by: Mario Toretto, Victor Ochoa, Valerie Aranda, Pablo Acevedo, Ricardo Mendoza Jr., Yashaka, Marcolino, and others
- Paradise Senior Center Front and Rear Murals (1999 - 2000)** Mona Mills
- La Fiedra (1997)** Mario Toretto (Incl. 97)
- Porque Nosotros? (Why Us?) (1996)** Designed by: Mario Toretto Painted by: FUERZA: Mario Toretto, Victor Ochoa, Karmen Kalo, Zgailo, José Morales, Sherry Lindley, Raúl Jaquez, Armando Nuñez, and others (in conjunction with, sponsored by Environmental Health Coalition)
- Fountain**, Raúl Jaquez and Armando Nuñez
- Ring**, Raúl Jaquez
- Earthquake Pillar**, UCSD Seismologist
- Save Barrio Logan (1996)** Designed by: Mario Toretto Painted by: FUERZA: Mario Toretto, Victor Ochoa, Karmen Kalo, Zgailo, José Morales, Sherry Lindley, Raúl Jaquez, Armando Nuñez, and others (in conjunction with, sponsored by Environmental Health Coalition)
- Eagle Sculpture in Cactus Garden** Raúl Jaquez
- Bathroom Mural (1997)** Fuerza: Victor Ochoa, Mario Toretto, Raúl Jaquez, Armando Nuñez, Gil Dominguez, Luis Garcia, Community Members, and Infile
- Sol Danzantes** Sculpted and painted by: Raúl Jaquez

What is Chicano Park Steering Committee?

The CPSC is a grassroots organization comprised of individuals who volunteer their time and energy to ensure that the original stated goals of the development and expansion of Chicano Park "All the Way to the Bay" are never forgotten or abandoned.

Sign Design
Sal Barajas

Production Art
Jose Augusto Ramirez