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**The Autry Presents
LA RAZA**

September 16, 2017–February 10, 2019

Featuring the photographic archive of *La Raza*, the Los Angeles newspaper central to the Chicano Rights Movement in the 1960s and 1970s.

*For media preview details, contact Keisha Raines at
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Image: Photograph by Daniel Zapata. *Young families join La Marcha de la Reconquista along a dusty highway through the farmland of Southern California. 1971. La Raza Newspaper & Magazine Records.*

Los Angeles, CA (August 7, 2017)—Between 1967 and 1977, the Chicano newspaper-turned-magazine *La Raza* was witness to and participant in the struggle for social justice as it unfolded across Los Angeles and into the world beyond. Marking the 50th anniversary of the publication’s founding, and drawing from a previously inaccessible archive of more than 25,000 images recently gifted by the photographers to UCLA’s Chicano Studies Research Center, the exhibition [LA RAZA](#) opens on September 16, 2017, at the [Autry Museum of the American West](#) in Griffith Park.

Within *La Raza*, photographs are more than illustration; they forge a persuasive visual argument for equal rights and an intimate, nuanced portrait of the Mexican American community as resilient and empowered. While they speak to the unique concerns of the Chicano Movement, or *El Movimiento*, they also transcend the historical context of the magazine. Considered broadly, the photographs of *La Raza* become a site where the stakes of injustice are exposed and the power of the camera as a social equalizer is revealed. The Autry's exhibition examines the role of photography in lending both vision and voice to Mexican American peoples in Los Angeles during this era, shaping a common identity while calling for empowerment and change.

As part of the Getty-led [Pacific Standard Time: LA/LA](#) initiative, *LA RAZA* contributes to the exploration of Latino art and identity in dialogue with the city of Los Angeles. The editors of *La Raza* adopted a groundbreaking format in which photojournalism combined with art, satire, poetry, and political commentary to organize and inspire the Chicano community to activism and to reimagine concepts of citizenry.

"We are proud to share this powerful, first-hand account of an important yet under-represented movement in the Civil Rights era," says **W. Richard West, Jr.**, President and CEO of the Autry. "It is especially momentous to present this photographic archive—one that continues to resonate today—as part of Pacific Standard Time: LA/LA, further underscoring the influence of the Chicano Movement and its artists on the cultural and societal fabric of the American West."

Featuring more than 200 of the archive's most compelling and powerful images—digitally printed, framed, and installed— alongside graphics, text, and images drawn from the magazine, the collection invites analysis of the photographers' aesthetic strategies as well as the interdisciplinary format in which they are situated. As viewers travel through the major components of both archive and movement—moments of mass demonstration; sensitive portraits of individuals and communities; and an ever-present, watchful police state—they find themselves at a crossroads of multiple histories, including those of art in Los Angeles; photography in the American West; and the energy, activism, and ground-breaking visual language of the Chicano Movement. The immersive environment of the exhibition includes a central, interactive touch screen that encourages visitors to explore the archive in greater depth, emphasizing the artistic and social achievements represented in the archive through its major themes.

"It has been an honor to play a role in this exhibition, designed to give contemporary audiences access to the incredible artistic, cultural, and political force that was *La Raza* magazine." says **Amy Scott**, the Autry's Chief Curator and Marilyn B. and Calvin B. Gross Curator of Visual Arts. "My hope and expectation is that *LA RAZA* sparks serious discussions both inside and outside the gallery about the conjoined legacies of photography and activism."

LA RAZA is produced in collaboration with UCLA's Chicano Studies Research Center, directed by **Chon Noriega**, and is co-curated by Scott and **Luis C. Garza**, a *La Raza* photographer and independent curator.

"*LA RAZA* is an argument for the role of photography and aesthetics in defining the Chicano Movement's visual identity while articulating its key demands," says Garza. "This exhibition stresses the pivotal role of the photographer as artist and activist and the camera as a tool for empowerment, creating a rich and layered experience that we think will touch and speak to audiences from different backgrounds."

Introduction: The Photographers and the Newspaper

After being introduced to the diversity and vibrancy of the archive via a slide show, visitors will meet the *La Raza* photographers through portraits of them in action and select editions of both the newspaper and magazine formats. This introductory section establishes the dual role of *La Raza* photographers as artists and activists, as well as the magazine's sophisticated communication strategy, which blended photographic imagery with other media, including graphic art, poetry, satire, and journalism.

Action, Agency, & Movement

The photographers of *El Movimiento* captured a distinct tension between the agency of the activists and the rigidity of the state and its law enforcement. With images of marchers filling the uncontrolled environment of the street—juxtaposed with images of oft-combat-ready police presence designed to contain them—viewers explore how *La Raza* photographers countered mainstream media narratives and representations of Chicanos as criminals and gangsters.

Through thematic and time-bound groups of images, this section investigates the role of photography in articulating revolutionary ideas and documenting the Chicano presence across the city. These include iconic events such as the **massive school walkouts** and demonstrations of 1968, the thirty-thousand strong **Chicano Moratorium** of August 29, 1970, and the thousand mile ***La Marcha de la Reconquista***. Shown alongside some of the many other gatherings that unfolded across the city, this section speaks to the energy and agency of the movement and the use of protest to visually reclaim public space.

Portraits of a Community

The *La Raza* photographers worked to create a direct correlation between the Chicano Movement and the community at large by capturing the presence and participation of elders, parents, children, and extended family, as well as couples, friends, classmates, colleagues, church officials, and other community leaders. These photographs reflect a community in which thick networks of social ties form a critical undergirding for political action. The images also convey the multigenerational appeal of the movement, which challenged primarily Anglo assumptions about the postwar "nuclear" family. They offer instead a more broadly defined,

extended network of familial and peer relationships based on inclusivity, mutual aid, and solidarity.

The Other and the State

Comprised of images that deliberately complicate the idea of vision and surveillance as a tool of state control, this section includes portraits of police—in riot gear or undercover, in small groups or large military-style formations—which are rife throughout the archive. These pictures suggest the power of the camera to not only thwart but also to reverse the gaze of police surveillance. As *La Raza* photographers aimed their lenses at the Los Angeles Police Department, they demanded accountability for police actions. The photographers capture the suspicion and contempt with which police and activists often regarded one another.

The Body

La Raza photographers documented police belligerence and brutality, cataloguing the bodily damage and physical toll of LAPD aggression. The images brought the forceful tactics to the attention of a wide audience and issued a powerful call for equal treatment, creating a shield against further violence. Images of bruised and battered men and women document a racist system; they attest to the systemic, abusive behavior towards Chicanos while evoking a broader or collective Chicano “body” as the target of physical and social violence. The images reverse the longstanding logic of police photography by replacing the perpetrator with the victim, further speaking to the power of photography to provide visual evidence for the Movement’s claims.

Signs of the Times

This section chronicles the ways in which *La Raza* photographers consistently documented the ways in which signage—protest signs, posters, banners, flags, graphic artwork, murals, and graffiti—functioned as a vital messaging system, broadcasting Chicana/o demands across the city and out into the world. Signs of protest also helped define activists, both distinguishing them from and tying them to American culture as represented in the government buildings, movie theaters, restaurants, car dealerships, strip malls, and storefronts seen across the archive. The majority of signs were homemade and straightforward in their appearance and language, but others bore elaborate designs and complex messages, which changed over time as the movement unfolded.

Interactive Touchscreen Table

Incredibly, the 200 photographs on the walls represent only the tip of the iceberg. Through the Autry’s interactive touchscreen table, visitors can explore over 12,000 images from the full *La Raza* archive across a variety of categories—allowing each user to choose a unique path through the *La Raza* experience.

Public Programming

Events and public programs will be held in concert with the exhibition, including a seminar with several photographers of *La Raza* on Sunday, October 15. Please check back at

TheAutry.org/LARAZA for details.

Part of Pacific Standard Time: LA/LA

[Pacific Standard Time: LA/LA](#) is a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles taking place from September 2017 through January 2018. Led by the Getty, Pacific Standard Time: LA/LA is a collaboration of arts institutions across Southern California. Through a series of thematically linked exhibitions and programs, Pacific Standard Time: LA/LA highlights different aspects of Latin American and Latino art from the ancient world to the present day. With topics such as luxury arts in the pre-Columbian Americas, 20th century Afro-Brazilian art, alternative spaces in Mexico City, and boundary-crossing practices of Latino artists, exhibitions range from monographic studies of individual artists to broad surveys that cut across numerous countries.

Supported by more than \$16 million in grants from the Getty Foundation, Pacific Standard Time: LA/LA involves more than 70 cultural institutions from Los Angeles to Palm Springs, and from San Diego to Santa Barbara. Pacific Standard Time is an initiative of the Getty. The presenting sponsor is Bank of America.



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LA RAZA is presented in conjunction with:

Harry Gamboa Jr.: Chicano Male Unbonded

The Autry's *Harry Gamboa Jr.: Chicano Male Unbonded* will also open on September 16, 2017. The exhibition will be the first comprehensive mounting of photographer, essayist, and performance artist **Harry Gamboa Jr.**'s ongoing series and includes more than 90 images—including recent work and photographs on view for the first time. Through the photographs, Gamboa calls into question the relationship between the stereotypes of Mexican American men and the reality of a diverse community of artists, writers, academics, performers, and other creative thinkers who identify as Chicano. Each portrait possesses a distinct narrative, one that interweaves the subject's creative life with his connection to his community and the artist.

Gamboa entered the Los Angeles art scene in the early 1970s as a founding member of the multi-media arts collective Asco, which created work in response to the socioeconomic and political injustices facing the Chicano community. From these early days as a leader of the

Chicano art movement and activist, Gamboa has sought to correct the historic asymmetry of power and visibility that Chicanos and Mexican Americans have long experienced. Sharp, witty, and full of attitude and resilience, the striking photographs reflect the artist-as-activist ethos of the Chicano art movement and present a community of men “unbound” from cliché. Conceived of in 1991, the *Chicano Male Unbonded* series continues today with Gamboa photographing his subjects at night situated within various aspects of Los Angeles’s distinctive urban geography. For additional photographs and details, visit TheAutry.org/ChicanoMaleUnbonded.

About the Autry Museum of the American West

The Autry is a museum dedicated to exploring and sharing the stories, experiences, and perceptions of the diverse peoples of the American West, connecting the past to the present to inspire our shared future. The museum presents a wide range of exhibitions and public programs—including lectures, film, theatre, festivals, family events, and music—and performs scholarship, research, and educational outreach. The Autry’s collection of more than 500,000 pieces of art and artifacts includes the Southwest Museum of the American Indian Collection, one of the largest and most significant of Native American materials in the United States.

Museum admission is \$14 for adults, \$10 for students and seniors 60+, \$6 for children ages 3-12, and free for Autry members, veterans, and children age 2 and under. Admission is free on the second Tuesday of every month.

Hours

Museum and Autry Store:

Tuesday–Friday, 10:00 a.m.–4:00 p.m.

Saturday and Sunday, 10:00 a.m.–5:00 p.m.

Crossroads West Cafe:

Tuesday–Friday, 10:00 a.m.–4:00 p.m.

Saturday and Sunday, 9:00 a.m.–5:00 p.m.

The museum, store, and cafe are closed on Mondays. Visit TheAutry.org for more information.

****Please note that the museum, store, and cafe will close at 2:00 p.m. on Saturday, October 7.***