

# HISPANIC HERITAGE MONTH



*Unidos*

This year's theme encourages us to ensure that **all voices are represented** and welcomed to help us **build stronger communities** and a **stronger nation**.

On behalf of the **Latinx Affinity Group** and **NT Spanish classes** in partnership with the **MCL Department**, the **Art Department**, the **Library**, **New Trier News**, and **Student Council**, we invite you to participate in our first monthly observance for the 22-23 school year.

**Hispanic Heritage Month** is recognized from September 15 to October 15, and commemorates the histories, cultures, and contributions of American citizens of Spain, Mexico, the Caribbean, Central, and South America.

**Yes, I am the first Latino poet laureate in the United States. But I'm also here for everyone. My voice is made by everyone's voices.**  
**Juan Felipe Herrera**





Roberto Chavez, *El Tamalito del Hoyo*, 1959, oil on masonite, Smithsonian American Art Museum

Chavez painted this picture from memory. The artist recalled, “Tamalito, whose real name I never knew, was one of the *vatos* from ‘El Hoyo,’ the neighborhood directly west and north of where I hung out. In high school I realized that my contemporaries and our environment were what I most wanted to depict in my pictures and stories.” This portrait also serves as an homage to the Mexican American residents and communities of Los Angeles.

**We're the unknown Americans, the ones no one even wants to know, because they've been told they're supposed to be scared of us and because maybe if they did take the time to get to know us, they might realize that we're not that bad, maybe even that we're a lot like them.**

**And who would they hate then?**

**Cristina Henriquez, *The Book of Unknown Americans***





*See*

What do you notice?

*Think*

Why is this image powerful?

*Wonder*

What questions do you have?

*Learn*



**Widen the path of opportunities and  
continue to leave a powerful and positive  
legacy in this world.**

**Luis Fonsi**





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*The linoleum print "Trabajadora Esencial" is part of Christie Tirado's "America's Essential Workers" series. (Christie Tirado)*

An artist and art teacher, Tirado is based in the "nation's fruit basket," where 50% of the population identifies as Latino or Hispanic and agricultural jobs account for more than a quarter of the region's economy. Her linoleum block relief prints honor the people who harvest the produce many of us buy without much thought as to its origins.

Her series *America's Essential Workers* (recently on view at Davidson Galleries) illustrates the arduous field work many Latinos withstand. Tirado, 30, says she dedicated the series to farmworkers "to appreciate and celebrate what they do for our valley, for our nation's economy and what they contribute to our community as well."

**Every moment is an organizing opportunity,  
every person a potential activist, every  
minute a chance to change the world.  
Dolores Huerta**



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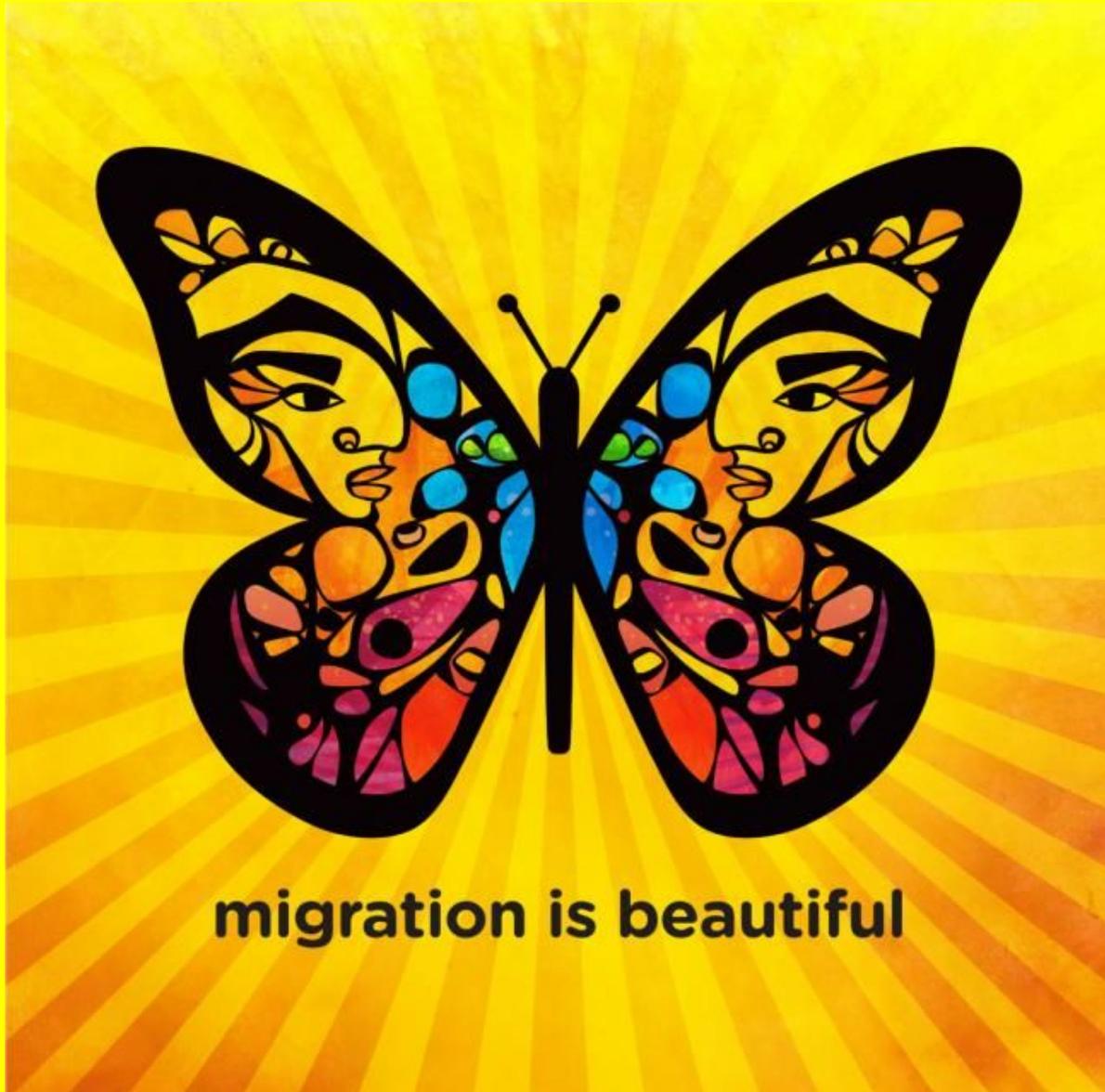
**Carmen Lomas Garza, *Camas para Sueños*, 1985, gouache on paper, Smithsonian American Art Museum**

Lomas Garza's folk-styled works document the lives of Mexican Americans and often portray memories of her own family in South Texas. In *Camas para Sueños* (Beds for Dreams) the artist and her sister sit on their roof dreaming of becoming artists, while their mother below maintains a traditional home. Lomas Garza's deceptively straightforward images offer uncommon glimpses of American daily life as it unfolds in many Chicano communities.

**You are not lucky to be here.  
The world needs your perspective.  
They are lucky to have you.**

**Antonio Tijerino**





Favianna Rodriguez, born Oakland, California 1978, ***Migration Is Beautiful***, 2018, digital image, Museum purchase through the Julia D. Strong Endowment, 2020.38.3

Many of Rodriguez's shared online works, such as *Migration Is Beautiful*, have become widely used and recognized in contemporary immigration advocacy. The monarch butterfly is a symbol of fluid migratory patterns that span the Americas across political borders. By combining this symbol with a positive and declarative statement, Rodriguez connects migration to the ebb and flow of the universe.

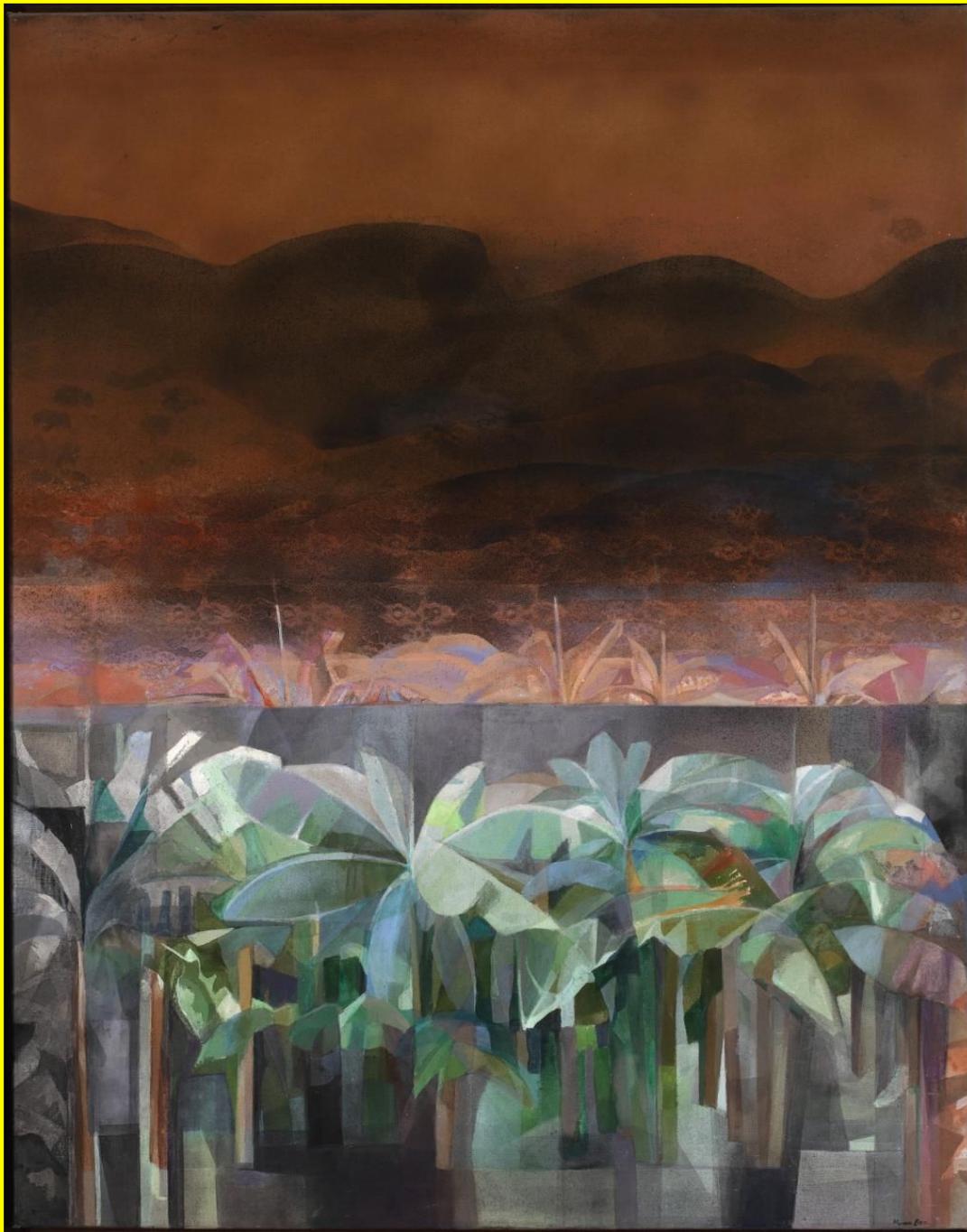
***Este mundo no va a cambiar a menos que  
estemos dispuestos a cambiar nosotros  
mismos***

**(The world won't change unless we're  
willing to change ourselves)**

**Rigoberta Menchu**



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**Myrna Báez**, *Platanal*, 1974, acrylic on canvas, Smithsonian American Art Museum

Báez focused her gaze on a lush field of plantain trees, a crop long wedded to concepts of Puerto Rican identity and sovereignty. She depicted the crop's large leaves as they reflect the tropical sun and delighted in her manipulation of paint on unprimed canvas. Báez's belief in Puerto Rican independence manifests in her impulse to look, depict, and therefore possess the island's landscape on her own terms.

**We must use our lives to make the world a better place to live, not just to acquire things. That is what we are put on the earth for.**

**Dolores Huerta**





Jesse Treviño, *Mis Hermanos*, 1976, acrylic on canvas, Smithsonian American Art Museum

*Mis Hermanos* was inspired by a snapshot of a weekend family get-together where siblings gather for a photo, their eyes perhaps focused on multiple cameras. Treviño was attracted to such commonplace yet personally meaningful subjects after returning as a wounded Vietnam veteran to his hometown of San Antonio, Texas. Treviño's photorealist paintings monumentalize everyday people and places not traditionally viewed as icons of the United States.

**There is so much fear and hate. We must  
negate it with active, courageous love.  
Alexandria Ocasio-Cortez**



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Nicole Marroquin's "Untitled" poster from 2018 depicts the mastheads of Chicago Latinx bilingual Spanish-English newspapers from 1927–1985 that served or reported on Latinx communities of Chicago, and are now out of print and unarchived. Image courtesy of DePaul Art Museum

Other works document political organizing and community power, such as Nicole Marroquin's silkscreen prints, which record Latinx contributions to social justice issues in Chicago. One recounts the details of the 1968 Harrison High School student uprising, when Mexican, Mexican American, and Puerto Rican students walked out in solidarity with Black classmates to protest discrimination. Another compiles mastheads of more than two dozen local Spanish-English newspapers that operated between 1927 and 1985.

**Preservation of one's own culture  
does not require contempt or  
disrespect for other cultures.  
Cesar Chavez**





Frida Kahlo 1939, The Two Fridas

The painting features twin figures that are undoubtedly recognized as Kahlo herself. They are holding hands and adorned in vastly different attire that represent two starkly different cultural directions of the Mexican people during the early 20th century—one representing the modest, white dress that was common of the women of Europe and the United States while the other figure is dressed in a colorful dress that is clearly indicative of the traditional Mexican garments usually worn by ladies in her native country.

**To engender empathy and create a  
world using only words is the closest  
thing we have to magic.  
Lin Manuel-Miranda**





**Jorge Mayet**

*Entre Dos Aguas, 2008*

Electrical wire, paper, acrylics, fabric.

33 x 100 x 20 cm

As a Cuban exile living in Mallorca, Jorge Mayet's photographic memory has allowed him to conceive startlingly realistic landscapes and natural forms based on visions of his distant home country. Lifelike trees stand in for the artist's feelings of nostalgia and yearning for his geographic and spiritual homeland. Nourished by memories and experiences, his work seeks to retain the essence of the Cuban landscape in its romantic and mystical guises. In Mayet's allegorical language, nature and artifice are combined in an enigmatic atmosphere, his ephemeral sculptures having grown out of a unique sense of civilisation's folkloric cultures. Compelled by the socio-political raptures that disrupt the relations between populations and their habitual environments, the artist creates rootless tree forms that never seem to touch the ground as if in constant transition.

**As you discover what strength you can draw  
from your community in this world from  
which it stands apart, look outward as well  
as inward. Build bridges instead of walls.  
Sonia Sotomayor**



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**"The History Lesson,"** a 2017 painting by Aliza Nisenbaum, depicting Carmen and José, second-generation American citizens in Queens. Framing the painting are images from a 1950s-era Mexican coloring book. Aliza Nisenbaum, "The History Lesson," 2017, oil on linen, image courtesy the artist and Mary Mary, Glasgow

# Belonging Through a Culture of DigNiTy

## Monthly Observances

September

Hispanic Heritage Month

October

LGBTQ History Month



November

Native American Heritage Month

January

Muslim American Heritage Month



February

Black History Month



March

Disability Awareness & Women's History Month

lead a poetry or short stories discussion

April

Arab American Heritage Month

Call for Student Proposals

Submit an individual proposal or collaborate with your advisers, class, student organization, club, or team!



May

AAPI Heritage Month & Jewish American Heritage Month

