

# CLLAS Notes

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CLLAS

CENTER FOR  
LATINO/A & LATIN  
AMERICAN STUDIES



## DIRECTOR'S LETTER

The beginning of every new academic year is exciting at CLLAS as we plan out different research and creative engagements for the year. It is always inspiring to see the variety of excellent research and other activities in which

CLLAS affiliated faculty and graduate students are participating, helping enhance the work we support across disciplinary boundaries at CLLAS.

This year we began celebrating Latinx Heritage Month in October by organizing a teach-in for students with filmmaker Peter Bratt, the award-winning director of the 2017 documentary *Dolores* and the feature film *La Mission*. Bratt interacted with students with an easy enthusiasm, sharing his experiences and tips about being an independent filmmaker and telling stories that matter. We screened the film *Dolores* at an evening session to a mixed audience of students, faculty, staff, and community members where Bratt answered questions about making film and about the life of Dolores Huerta, who led the fight for farm worker justice alongside César Chávez.

In November, CLLAS held mixers for graduate students as well as faculty and staff, events that provided opportunity for community building, cross-fertilization of ideas, and professional development. We are broadening our community at UO by including, in addition to faculty and graduate students, colleagues who work in staff positions across campus serving the undergraduate population. CLLAS is invested in working together and supporting the Dreamers Working group, the Latinx Strategies group, and others who are committed to serve all students, and in particular the Latinx and Latin American undergraduate and graduate populations.

In this current issue of *CLLAS Notes* you can read about CLLAS-funded research being carried out throughout campus—counseling psychology professor Krista Chronister and her team have been engaged in culturally adapting an existing vocational development intervention program for immigrant Latina survivors of partner violence and work; ethnic studies professor Ernesto Martínez, as the first recipient of the CLLAS Latinx studies seed grant, has seen his research emerge in the form of a children's book and a short film adapted from his children's book; Tinker grantee and graduate student Sofia Vicente-Vidal has been exploring the ways in which the tourist economy has affected Mayan workers around

DIRECTOR'S LETTER, continued on p. 2

Film director Peter Bratt and CLLAS director Gabriela Martínez chat with students after the teach-in / photo by Feather Crawford.



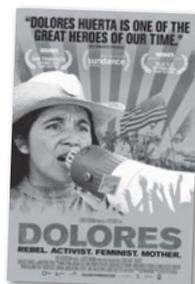
## The director of *Dolores* scores a big hit with students

Peter Bratt screens his documentary about legendary farm labor leader Dolores Huerta, and talks to students about the art of filmmaking

Peter Bratt was a political science major when he fulfilled a curriculum requirement by electing a filmmaking class during his senior year of college. Bratt quickly found out he'd taken on more than he intended when every week he had to write a critical paper from a Marxist, feminist perspective. But instead of feeling overwhelmed, he got excited. As so often happens in college classwork, Bratt had accidentally found a calling away from the path he had chosen. The following year found him enrolled in NYU Film School.

Bratt told this and other stories at a teach-in for students held in mid-October and organized by CLLAS. Of the 45 people who attended his talk at the EMU Crater Lake room, many were undergraduates in CLLAS director Gabriela Martínez's documentary film class, which she teaches through the School of Journalism and Communication. Martínez, an associate professor in SOJC, has known Bratt since the 1990s, when she was a young filmmaker in the Bay Area.

Bratt, son of a mother who was part of the American Indian Movement's takeover of Alcatraz Island in 1969, likes to tell stories that may not otherwise get told, stories that



effect change, he said. He came to the teach-in to share his experiences of what it means to be a filmmaker, especially an independent filmmaker. One of the first things you find yourself noticing in film school, he told the students, is whose stories get told, and whose get left out.

*Dolores*, the documentary he showed to an evening audience of about 150 people, spotlighted the story of Dolores Huerta, described in the film's promotional copy as "among the most important, yet least known, activists in American history." An equal partner in co-founding the first farm workers unions with César Chávez, Dolores led the fight for racial and labor justice alongside Chávez. Although she became one of the most defiant feminists of the twentieth century, her enormous contributions went largely unrecognized. Bratt's film has helped to right that wrong. *Dolores* premiered at the Sundance Film Festival in 2017 and went on to win Best Documentary Feature awards at both the Seattle International Film Festival and the San Francisco International Film Festival.

Bratt talked to the students about the many challenges faced in independent filmmaking. You're constantly striving to raise money to tell the story, he told them, and there's no guarantee you will get distribution, but something drives you to tell the stories you

PETER BRATT TEACH-IN, cont. on p. 3

**DIRECTOR'S LETTER**, *continued from page 1*

the World Heritage site of Chichen Itza; Tinker grantee Maria Pomés Lorencés interviewed professionals and indigenous community members in Bolivia while investigating changes brought on by autonomy; and doctoral student Olga Sanchez Saltveit has been exploring Latinx theatre through her CLLAS-supported research. CLLAS is proud for the outstanding work of all these grantees!

Coming up winter term, we will begin our Research Series presentations focused first on graduate research, followed by faculty/collaborative research. We will organize and sponsor a Town-Hall event with 2018-19 Wayne Morse Chair Mae Ngai, who will talk about "Citizenship and Denaturalization in the Era of U.S. Nationalism."

This is a time in U.S. history that has brought a great deal of fear and trepidation to our Latinx and Latin American students and faculty. The challenges being faced by Dreamers and their families, and even by long-time Green Card holders and naturalized citizens of Latin American origins are troubling to all of us in the CLLAS community. Thus, we continue to work toward being a source of information and knowledge by drawing on the expertise of affiliated faculty at the UO, and bringing in speakers who can address current issues regarding Latin American countries as well as Latinx populations in the United States.

I hope many of you will be

attending our upcoming events during winter and spring. Please, also consider applying for our faculty or graduate research grants. We want to support your work on Latinx and Latin American Studies. And, stay tuned regarding our next two-year theme for 2019-2021, which will be announced in winter.

I also want to extend a big welcome to long-time CLLAS board member Carlos Aguirre as interim director of CLLAS during winter and spring terms while I am away on sabbatical leave. A renowned social historian and professor of history and Latin American Studies, Dr. Aguirre is a prolific writer and editor who has been involved with CLLAS since its earliest beginnings almost 10 years ago. I recall sitting at coffee with Prof. Aguirre, founding director Lynn Stephen, and a half dozen other UO professors as we discussed the development of a new research center focused on Latino/a and Latin American Studies. And here we are, continuing to build our strong presence not only on the UO campus, but also throughout the state as we continue to promote our mission. I leave CLLAS in trusted hands.

Wishing you all a wonderful holiday season, a restful winter break, and all the best for the New Year!

*Gabriela Martínez, CLLAS Director; Associate Professor, School of Journalism and Communication*

**CLLAS Event Calendar**

Most events take place on the UO campus. For more listings, go to: [cllas.uoregon.edu](http://cllas.uoregon.edu)

**Winter Quarter 2019**

- **1/17 CLLAS Town Hall with Mae Ngai.** 4-5:30 pm, Browsing Room, Knight Library.
- **1/22 CLLAS Graduate Grant Writing workshop.** 12-1:30 pm. Jane Grant Room, 330 Hendricks Hall.
- **1/23 CLLAS Graduate Research Series.** 1:30-3 pm. Browsing Room, Knight Library.
- **1/31 CLLAS Research Series:** Faculty Ed Wolf and Derrick Hindery. 3:30-5 pm. Diamond Lake Room, EMU.
- **Roundtable: Latinx Studies in the Pacific.** Date, time, location TBD.

- **2/7 Professional Development: NEH / government grant writing.** 12-1:30 pm, Jane Grant Room, 330 Hendricks.
- **3/1 Deadline for Graduate Student Research Grant Proposals.** Noon.
- **3/7 CLLAS Research Series:** Latinx Seed Grant, Ernesto Martinez. 3:30-5 pm. Diamond Lake Room, EMU.
- **3/5 CLLAS Faculty Grant Info Session.**

**Spring Quarter 2019**

- **4/6 Faculty grants deadline.**
- **4/10 Dana Frank.** Time & location TBD.
- **4/11 CLLAS Research Series:** Faculty Phil Scher and Cheryl Hartup, 3-5:30 pm, Ford Lecture Hall, JSMA.
- **4/23 CLLAS Graduate Research Series.** 1:30-4:30 pm. Browsing Room, Knight Library.

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CLLAS NOTES WINTER 2019 VOLUME 10 ISSUE 1

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OUR MISSION

The Center for Latino/a and Latin American Studies serves as a hub for interdisciplinary and collaborative research and creative work focusing on the study of Latin America and U.S. Latino/a populations. CLLAS uses a hemispheric framework placing the state of Oregon in conversation with the Americas. CLLAS cultivates intellectual community, student outreach, and the production of knowledge through its integration of research, student experiential learning, and community engagement. CLLAS offers robust programming connecting the university with questions affecting Latino/a and Latin American populations in Oregon and the Americas at large. The center serves as an integral part of the UO's strategy to recruit, retain, and foster relationships within a diverse and energized group of students, faculty, staff, and community members.

**DIRECTOR** Gabriela Martínez, School of Journalism and Communication

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UNIVERSITY OF OREGON

**Stephanie Wood receives NEH grant**

Stephanie Wood, a research associate in the College of Education, was awarded \$179,247 from the National Endowment for the Humanities to run a summer institute: “Discovering Native Histories along the Lewis and Clark Trail.” The institute will take place June 30 through July 21, 2019, on locations between Billings, MT, and Bismarck, ND, with 25 (K-12) schoolteachers meeting with various tribes all along the way.

**Fund for Faculty Excellence Awards**

Three CLLAS faculty affiliates are among the 15 UO faculty members selected for the prestigious Fund for Faculty Excellence Awards for 2018-19. The scholars are Christopher Chávez, associate professor (SOJC); Ernesto Martínez, associate professor, ethnic studies; and Rocío Zambrana, associate professor, philosophy, and a member of the CLLAS Executive Board. The Fund for Faculty Excellence Awards, established in 2006, aims to increase “the academic quality and reputation of the University of Oregon by highlighting and supporting world-class research and teaching.” The awards provide faculty members with a \$20,000 salary supplement or \$30,000 for research support.

**Gerardo Sandoval named Dean’s Fellow for Diversity by College of Design**

During summer, the College of Design appointed Gerardo Sandoval as the first-ever Dean’s Fellow for Diversity. Sandoval is an associate professor in the Department of Planning, Public Policy and Management as well as a member of the CLLAS Executive Board.

Sandoval is in his eighth year at UO and researches public engagement and participation in policymaking and planning.

**Erin Beck wins book award**

Erin Beck’s *How Development Projects Persist: Everyday Negotiations with Guatemalan NGOs*, was selected as co-winner of the Book Award of the Sociology of Development section of the American Sociological Association. Beck, associate professor of political science is a member of the CLLAS Executive Board.

**Ricardo Valencia now teaching at Cal State**

Former CLLAS graduate research grantee and executive board member Ricardo J. Valencia in fall 2018 joined the Cal State, Fullerton faculty in the Department of Communications as an assistant professor. Valencia has recently published an article about public relations and political opposition against President Ronald Reagan in the United States for his foreign policy towards El Salvador. Valencia completed his PhD in media studies (SOJC) at UO earlier in 2018.

**Ed Wolf awarded research grants**

Juan Eduardo Wolf, assistant professor, ethnomusicology, School of Music and Dance, received two research grants over the last year: from the Global Oregon Faculty Collaboration Fund to complete an article on Victor Jara’s album *Canto por Travesura* with Dr. Daniel Party from the Pontificia Universidad Catolica de Chile, and from CLLAS, a Faculty Collaboration grant with Derrick Hindery, associate professor of international studies, to study the relationship between music and the

environment among the Gwarayu peoples in Bolivia.

**Mark Carey earns mountaineering fame**

Mark Carey, a historian in the UO’s Clark Honors College and director of the Environmental Studies Program, received the King Albert Mountain Award during ceremonies Sept. 8 in Pontresina, Switzerland. The honor goes to “persons or institutions that have distinguished themselves in some way in the mountain world.” Carey has conducted 20 years of research in a region of South America strongly affected by glaciers.

**Latino Roots update**

On campus, the Latino Roots exhibit was displayed at several events, including SAIL, the CLLAS Town Hall, the CLLAS Symposium, and the Higher Ed. Statewide Dreamer Summit. In the community, highlights include both short- and long-term displays at River Road/El Camino del Río Elementary School, the Pisgah Heritage Festival, Noche Cultural, Fiesta Cultura, and Monarchas baseball games.

**Tamara LeRoy takes new job with SASS**

Long-time Latino Roots coordinator Tamara LeRoy was hired as Trafficking Intervention Coordinator for Sexual Assault Support Services of Lane County (SASS), a nonprofit organization. Tamara will be developing this new, grant-funded position by coordinating direct services between community partners and other advocates providing services to survivors of human trafficking. ■

**BRATT TEACH-IN, cont. from page 1**

want to tell. Bratt had it lucky funding the filming of *Dolores*, which was 4½ years in the making. The funding was right there, a “luxury.” Grammy-winning musician Carlos Santana, who had admired Bratt’s fiction film *La Mission*, requested that Peter be the one to make *Dolores*, and he funded and coproduced it with Peter.

Bratt described Carlos Santana as “an ideal collaborator.” Like Peter, Santana grew up in the Mission District of San Francisco and had known Dolores Huerta well because he

used to play music at UFW gatherings when first starting out. Santana admired Dolores and wanted to see her story get told while she was still alive and active. Bratt was given extensive access to Dolores. She was already in her late eighties during the filming. Bratt said, and she was still a firebrand activist out convincing people to get involved in local politics.

While presenting a realistic picture of the challenges in making films, Bratt also provided enthusiastic encouragement to the students. He reminded his audience that the world loves movies, and pointed out that documentaries are now a lucrative business. Netflix, he told them, has become a huge maker of new content, and young people are coming in droves because they want to tell stories. Bratt encouraged these young filmmakers to watch a ton of movies, read screenplays, and master structure.

Organized by CLLAS, this event is a prime example of multiple UO units coming together to sponsor an outstanding speaker. The event drew support from the



Bratt’s teach-in was videotaped by Keasey Freed (l) and Georgia Harter, of production company Mother, LLC. The video will soon be available on the CLLAS YouTube channel.

School of Journalism and Communication, Division of Equity and Inclusion, College of Arts and Sciences, Center for the Study of Women in Society, Department of Cinema Studies, Multicultural Center, Department of Folklore, Department of Romance Languages, Department of Women’s, Gender and Sexuality Studies, Department of Ethnic Studies, Clark Honors College, and the Latin American Studies program. ■

—reported by Alice Evans / photos by Feather Crawford



Young filmmakers listen to the pro.

## The Carnival Shines a Spotlight on Latinx Theatre!

by Olga Sánchez Saltveit, Doctoral candidate, Department of Theatre Arts

The Latinx Theatre Commons' 2018 Carnival of New Latinx Work showcased theatre makers, including playwrights, directors, and dramaturges from all over the U.S., as well as over 30 Chicago-based actors in a groundbreaking gathering at DePaul University from July 19-21, 2018. Six plays, selected from 130 submissions, were presented in a series of innovative readings that reflected the diversity and excellence of Latinx theatre-making. The unique approach accompanied each reading with a presentation from a team of Latinx scenic, lighting, costume, and sound designers who introduced their aesthetic approaches while allowing audiences to better envision how each play might look and sound. The Carnival welcomed audiences from all over the country, including decision-makers at major theatres with the influence to engage these Latinx artists and in doing so, introduce them to a broader field of the American theatre.

This commitment to highlighting the work of Latinx theatre-makers reflects the mission of the Latinx Theatre Commons, described on its website as "a national movement that uses a commons-based approach to transform the narrative of the American theatre, to amplify the visibility of Latinx performance making, and to champion equity through advocacy, art making, convening, and scholarship." This is essential because for too long Latinx culture and history has been misrepresented in the mainstream. In the hands of artists who have no direct understanding of Latinx cultural experiences, plays are easily misinterpreted, recreating harmful stereotypes, and misleading public opinion.

Questions of representation currently loom large in the American theatre, as the field acknowledges that many marginalized communities have been subjected to centuries of misrepresentation by a dominant culture that

creates narratives which invariably justify and uphold the status quo of oppression. It has become imperative that works expressing minority experiences be placed in the care of artists who understand the truth behind those stories. The Carnival strives to reclaim the authentic Latinx voice on stage by showcasing professional Latinx theatre makers, and further, to stake a claim on flagship stages of the American theatre, where the work can be served by greater resources and reach audiences with influence in the public sphere.

The 2018 LTC Carnival served as an incubator for the new plays. The creative teams engaged in workshops which took the form of visioning sessions, rehearsals, rewrites, and more rehearsals during the week leading up to the public readings, which featured the following scripts:

*My Father's Keeper*, by Guadalis del Carmen, about a gay man from the Dominican Republic who hides his true sexual orientation from his wife and children. His death reveals his truth, as well as his struggles being a dark-skinned Latino in the U.S., an experience shared by his son. *Richard & Jane & Dick & Sally*, by Noah Diaz, embodies the classic children's schoolbooks, except now the children are all grown up and facing mortality. *Killing of a Gentleman Defender*, by Carlos Murillo, is a self-reflective work about a playwright asked to work with "at-risk" youth to create a performance for the benefit of a large theatre company. He struggles between the demands of the prestigious assignment and his desire to honor the trauma of these youth's experiences with gun violence. *Shoe*, by Marisela Treviño Orta, is the story of a dutiful daughter trapped in rural Texas by her mother's hypochondria. When her younger sister gets pregnant, life threatens to keep this woman trapped forever. *Milton, MI*, by Paz Pardo, takes



Olga Sánchez Saltveit (left) with playwright Guadalis del Carmen and actor Nydia Castillo, of Aguijón Theatre, at the Carnival of New Latinx Theatre Work in July 2018.

place in the world of a small liberal arts college, where the arrival of a young writer pushes older poets to reflect on their careers and their marriage. *Our Dear Dead Drug Lord*, by Alexis Scheer, imagines a high school club of girls who venerate Pablo Escobar in their tree house. This last play was hilariously chilling.

The Carnival's theme, *Conexión*, was manifest in the activities that surrounded the play readings and presentations. All attendees received "passports" encouraging them to meet new people and exchange stories and contact information. Additionally, there were field trips to local Latinx-identified theatre companies including Teatro Vista, Urban Theatre, Aguijón Theatre, and Teatro Vista, organized by Chicago's Association for Latinx Theatre Artists (ALTA). Carnival illuminated Latinx theatre-making for the field at large and strengthened the network of Latinx theatre makers. Many thanks to the research support provided by CLLAS, which allowed me to attend this joyful, historic event! ■

—Olga Sánchez Saltveit is a graduate student member of the CLLAS Executive Board. and a PhD candidate in the Department of Theatre Arts. She received a 2018 CLLAS Graduate Student Research Grant in support of her research.

### Tricks to Inherit Recovers Mexican-Californian History with Laughs

Late spring 2018, the Department of Theatre Arts presented *Tricks to Inherit*, the world premiere of the translation/adaptation of *Astucias por heredar un sobrino a un tío* by Fermín de Reygadas. Written in Mexico City in 1789, *Astucias* was banned by the Viceregal censor who felt that the script held shocking and "irremediable" flaws. The most egregious of these was "the insolence with which the maid [Lucia] treats her master Lucas, loading him with expletives and the most insulting jokes..." The script was spirited north to Alta California and, according to the handwritten notes in its margins, performed by troops of Catalan Volunteers who settled the Villa de Branciforte near the Santa Cruz Mission. Known as "the first drama staged in California," the text



*Tricks to Inherit* at the Robinson Theatre, May 2018.

would have remained buried in the archives of historian Hubert Bancroft were it not for its recovery by Pedro García-Caro, director of Latin American Studies. García-Caro transcribed and annotated

the script, adding critical historical essays into a volume recently published by Arte Público Press. Along the way, he shared the script with Olga Sánchez Saltveit, at the time a theatre arts doctoral student, who took on the task of translating it into English verse. Inspired by García-Caro's idea to include the Brancifortean history into the show, Sánchez Saltveit adapted the script, weaving in colonial Spanish social stratification and overturning the master-servant dynamic. The work of the talented theatre arts cast, crew, and designers resulted in "comedic brilliance," according to Gordon Sayre, English, which also illuminated a hidden corner of Latin American history...

—reported by Olga Sánchez Saltveit



**Left:** Vendors in Pisté's town center. **Center:** Local sale of blusas bordadas (embroidered blouses). **Right:** Tourists in the main entrance to Chichén Itzá archaeological zone.

## Indigenous Maya Labor in a Site of World Heritage

by Sofia Vicente-Vidal, Tinker Grantee; Master's candidate, Department of Anthropology

With the support of the Tinker Field Research Grant, I was able to return to Pisté, Yucatán, Mexico to expand on initial research exploring the ways in which the tourist economy has created or increased social and economic class divisions among the Maya men and women that work in and around the archaeological zone of Chichén Itzá. Additionally, my research explores how Maya identity is conceptualized by each group of workers to find how cross-class conceptualizations of “Mayaness” are similar or different, and how the tourist economy and nationalist discourses influence those ideas of indigenous identity.

While initially wondering about workers within the zone (government employees, artisan and food vendors, tour guides), I expanded my scope of inquiry to include workers who regularly traveled to Pisté from other towns within the municipality and local Pistéños that work selling handcrafts in the town center. Official government workers of the National Institute of Anthropology and History (INAH) arguably benefit the most from the site; their work as custodians of the monuments is unionized, includes a sizable salary and benefits, and they enjoy freer access to the site.

Other Pistéños make a living working several jobs in the tourist industry both in and out of the site grounds. By conducting life-history interviews, I was able to ask Pistéños about their experiences growing up in the town, how it has changed around increased bureaucratic institutions surrounding Chichén Itzá, changes in the economy and viable modes of livelihood, and differential access to the site itself.

Don Agustín is a recently credentialed tour guide during the day and works as a troubadour entertaining hotel guests in the evening. Recounting his life history in Pisté, one is

able to imagine the ways in which the social landscape has been reconfigured by the construction of Chichén Itzá as a site of UNESCO World Heritage as well as one of the “New 7 Wonders” of the world.

When asked about changing access to the site, Don Agustín related that, before receiving his official tour guide credential, he made a bit of side money as an unofficial tour guide, taking groups inside the zone and recounting histories of the ballcourt, the Sacred Cenote, and the Temple of the Warriors. In the middle of one of his tours, he was interrupted by a government custodian:

Since I was very young, I walked into Chichén, I climbed, I went up and down. I know this edifice from its foot to the top. So, who else can inform people better than someone who knows it? I entered with some friends that were visiting Mexico. And of course, the person that officially represents tourism came over to tell me that I cannot give out information. “You don’t have a credential, you don’t have permission, you don’t have anything. You can’t give people explanations.” One of the people in my group, a lawyer, interrupted the official to tell him that I was the only, and the best, to tell the story of my own buildings and my own land.

Don Agustín eventually saved to enroll in and complete the tour guide training course and receive his credential. His story, however, indicates how economic structures around industries within and around the zone have increasingly reduced locals’ access to the site and regulated work within the zone.

In preparation for my master’s paper, I’ll elaborate on issues of access, spatial recon-

figuration, differential modes of livelihood at the cross-sections of class and gender, the way younger generations of Pistéños imagine their futures, and the larger political economy of Tinúm. Although Tinúm Municipality is the home of a world-renowned heritage site, the benefits of its global notoriety hardly reach the Maya people of the other towns of the municipality. ■

—Sofia Vicente-Vidal earned a BA in anthropology from the University of Colorado, Boulder in 2014. Her research focuses on nationalist discourse of Maya identity in Mexico in connection with local Maya communities home to tourist economies.

### CLLAS Gift Fund

We get by with a little help from our friends! Gifts of any amount help us support critical research on Latin America and U.S. Latino populations.

For more information about giving to support CLLAS, please contact Eli Meyer, Director of Operations, at 541-346-5286. Or, go to the “Give Now” button on our website:

[cllas.uoregon.edu](http://cllas.uoregon.edu)

## Indigeneity and Mobilization in Lowland Bolivia

*Identity, self-determination and political demands*

by Maria Pomés Lorencés  
Tinker Grantee; Master's candidate,  
Department of International Studies

In 2005, after continued unrest and social mobilizations, the Bolivian people elected their first indigenous president: Evo Morales. Since then, indigeneity has become an integral part of how the Bolivian state defines itself and explains its policies and objectives. Bolivia passed its new Constitution in 2009, with the stated goals of building a plurinational, communitarian state that recognized indigenous people's cultural and economic rights, their right to self-determination and their capacity to control and achieve legal autonomy in their territories.

The Monkoxt nation of Lomerío, in lowland Bolivia, were the first indigenous group to pursue the creation of their own autonomous government, following their customs, governing their territory, constituted as an autonomous region. Their experience negotiating with the state and the bureaucratic hurdles encountered have been paradigmatic of the contradictions the Bolivian state has faced in the process of administrative decentralization.

I traveled to Bolivia to learn more about indigenous autonomy and to understand how the Monkoxt have organized as a group to pressure the state and work towards building their own government. I also wanted to understand how they defined their collective identity, which connections existed between their collective identity and self-determination rights, and which policies beyond self-determination they wanted to see implemented.

I spent eight weeks in Bolivia, both in the regional capital of Santa Cruz de la Sierra and in Lomerío, particularly in the community of San Lorenzo de Lomerío.

The first four weeks I participated in a research project, "Dialogue Between Knowledge Systems," run by Dr. Wendy Townsend. My main role was enabling the interaction, as a translator, between indigenous Bolivians from Lomerío and three native American women who participated in the research project with the goal of conducting research and engaging in cultural exchange.

This experience enabled me to build a relationship with the communities and connections with several community members, both with people involved in political projects and achieving autonomy and with people who



Collecting wood for firing clay pots / photo by Rhiana Jones.

had never participated in what they considered political activities.

I participated in important community celebrations and in weekly events. I attended, for example, a few games of a local soccer tournament and talked to many people about their culture and autonomy while commenting on the game and drinking *chicha*. I helped women pick up wood from the forest to fire their clay pots, and talked to them about their artisanry and daily lives. I organized a workshop to help women work with a sewing machine they didn't know how to use. It was an exciting experience for all of us, and it allowed me to connect with women in the community in a more relaxed, direct way.

I also talked to the general cacique and the gender cacique of the main indigenous organization of the territory, CICOL. I discussed the questions I had planned on asking before my trip, and got suggestions and guidance over who to interview.

Through these conversations and through the informal talks I was having with other community members, I refined my questions and focused on asking about personal history and experiences, the perceptions of gender equality and transformation of gender roles, and the perceptions about what autonomy meant and what it should become. I asked open questions and allowed the interviewee to guide the conversation.

I conducted 11 long interviews (six men and five women, of different ages), around an hour long each. They were all individual interviews, except for one with a woman in San Lorenzo's artisanry center that started as an individual interview, but two other women joined the conversation. Because it made the interview more lively and interactive, I adapted the questions and continued with the interview.

The people interviewed were all people that trusted me and got to know me, and showed they wanted to share information with

me. I also attended a meeting of the CICOL "directors." CICOL, as the main indigenous organization of the territory, has been in charge of organizing for the titling of communal lands and pursuing political autonomy from the central government. Attending the meeting gave me a chance to observe the inner workings and power dynamics in the organization, and I was also able to hear the members of the organization discuss autonomy.

In Santa Cruz de la Sierra, the regional capital, I discussed my experience and findings with several experts who have worked with the Monkoxt people in different capacities. I talked to Miguel González, who works for the Bolivian nonprofit CEJIS and has been the main consultant working with the Monkoxt to achieve autonomy, and with José Martínez, a sociologist who works in the University of Santa Cruz and has collaborated with lowland indigenous communities for decades. I also met with Miguel Aragón, a lawyer who has worked for and with indigenous organizations and who directly participated in the collective titling of Monkoxt land and territory. I met with Bienvenido Zacu, indigenous leader of the Guarayo nation, who served as a congressman and gave me an inside perspective of how the central government views autonomy. Finally, I met with Elisa Saldías, a sociologist who has worked analyzing the gender dynamics in several indigenous communities, among them the Monkoxt nation of Lomerío.

Through my experiences of participant observation and the interviews I conducted I observed that autonomy, although a new concept, is connected by most interviewees to an old concept: freedom, understood by the interviewees as the capacity to decide over one's own life, that has always been practiced by their ancestors and that they are simply "legalizing" and making official. Although the concept of autonomy is widely known, the interviewees didn't connect it to self-determination, an idea many people didn't know how to define. Moreover, autonomy is equated to the conservation of their culture and traditional way of life, a rural way of life they consider threatened, and referred to as almost a paradise lost.

I also asked community members about the perception of women's status and role in society and their rights. The middle-aged women interviewed believe that a long road has been traveled since their mothers'—and especially grandmothers'—time. However, younger women talked about the weight of the house on their shoulders and different standards for men and women, and perceive the efforts of cultural conservation as a possible attack to the advances made in their social position and rights. ■

—Maria Pomés Lorencés is a 2018-19 Tinker grantee and a graduate student in the Department of International Studies.

## Immigrant Latina Survivors of Partner Violence and Work

### *Culturally adapting an existing vocational development intervention*

by Yolanda Valenzuela, PhD candidate, and Krista Chronister, Professor, Counseling Psychology Program, College of Education

*Yo, de la manera en que me afectaba el trabajo, por ejemplo, este... En uno de mis trabajos, este... mi esposo llegó a trabajar ahí en un turno en la tarde... en ese poquito tiempo que él estaba pues me afectaba mucho porque nada más me miraba y me controlaba con la pura mirada, como no hagas nada, no hables.*

In the quote above, Maria shares how her husband stalked her at work and imposed such fear that she eventually quit her job. Intimate Partner Violence (IPV) is a serious public health and human rights issue. Scholars have documented the enduring and devastating impact of such violence on women and their children. The vast majority of research, however, does not include or focus on culturally and linguistically diverse women or the impact of IPV on women's work. Focus on IPV survivors' work and financial resources is critical because these two factors are what allow women to access help. The purpose of our research study, therefore, was to take an existing vocational development intervention that Krista Chronister designed originally for English-speaking IPV survivors and culturally adapt it to meet the work and rehabilitation needs of Spanish-speaking Latina immigrant IPV survivors.

Krista Chronister created the Advancing Career Counseling and Employment Support for Survivors intervention (ACCESS; Chronister, 2013) 15 years ago and has spent her career examining how well ACCESS supports IPV survivors' vocational development and rehabilitation. Yolanda Valenzuela came to the University of Oregon to pursue a doctoral degree in counseling psychology and this adaptation study is her dissertation scholarship.

We spent nearly six years translating and making initial cultural adaptations to ACCESS based on the small, but growing body of research with Latina immigrant IPV survivors. Our initial adaptations were made using the Heuristic model for cultural adaptations (Barrera & Castro, 2006) and included translating and back-translating all ACCESS materials; replacing more Western-based IPV psychoeducational materials with published materials created for immigrant survivors; offering more intervention meeting times; and using word-of-mouth recruitment more intentionally. From December 2017 through March 2018, we offered the five-week ACCESS intervention to 15 Latina immigrant IPV survivors living in Lane County. After each intervention meeting, we used focus group interview methods to gather information about participants' experiences of that session. We audio recorded all focus groups with participants' consent. We used a constructivist-interpretivist research paradigm to ask women questions about how ACCESS content fit their life experiences and work needs; what they appreciated most about the session and what they liked least; and what inter-



vention pieces were least helpful. We analyzed the focus group data using conventional qualitative content analytic methods. Our study findings showed that (a) women participants experienced many of the same barriers that scholars have documented previously as affecting Latina immigrant survivors' work and help-seeking, and (b) that our preliminary adaptations to ACCESS were culturally relevant for the unique and intersecting vocational needs of Latina immigrant IPV survivors. The barriers that most affected their work experiences, choices and persistence toward their goals included their lack of English skills and the lack of resources available in Spanish; employers' and social service providers' xenophobia and racism; and their documentation status. Participants also shared that aspects of *familismo*, traditional gender role expectations, and their role as mothers impacted their decisions about when to work and what type of work to pursue. With regard to the cultural adaptations, participants shared that ACCESS was very relevant to their work and vocational development needs, and helped them to remember what they used to dream about for themselves and their children. Our findings revealed that we need to make two primary changes to ACCESS for the next phase of cultural adaptation and effectiveness testing: (a) change some of the language in the intervention materials to be less academic and more descriptive, and (b) capitalize more on word-of-mouth recruitment and distribute study information to more Latinx community resources.

We are grateful to the women who participated in this study and to CLLAS and Centro Latino Americano for being critical collaborative partners in this community-based research effort. The results from this study advance our development of ACCESS and its effectiveness with supporting Latina immigrant IPV survivors to pursue the work they need and want and that allows them to contribute fully to their families and communities.

*...yo digo que este grupo, donde venimos, es como cargarte de la batería, prepararte allá afuera, porque muchas veces no es nada más tu casa, a veces hay abuso de afuera.* ■

—**Krista Chronister** has spent the past 15 years studying the impact of IPV on women's work and career development as well as developing vocational counseling services that address survivors' mental health and work needs simultaneously.

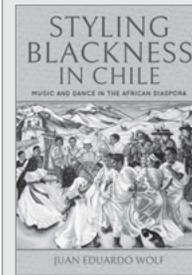
—**Yolanda Valenzuela's** clinical work and research focus on helping Latinx immigrant populations heal from trauma and achieve empowerment through culturally and linguistically responsive services.

## Recent Books in Latino/a & Latin American Studies



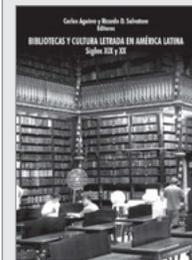
**Written by Ernesto Javier Martínez; illustrated by Maya Christina González. *When We Love Someone We Sing To Them/Cuando Amamos Cantamos* (Reflection Press, 2018).**

A children's book where we learn about the Mexican tradition of serenading—of singing to family and loved ones—through the perspective of a small boy who one day asks his father if there is a song for boy who loves a boy. Due out soon is *La Serenata*, a related film written by Ernesto Javier Martínez and directed by Adelina Anthony.



**Written by Juan Eduardo Wolf. *Styling Blackness in Chile: Music and Dance in the African Diaspora* (Indiana University Press, due 2019).**

“Wolf explores the multiple ways that Black individuals in Arica have performed music and dance to frame their Blackness in relationship to other groups of performers—a process he calls styling.” —from the publisher



**Coedited by Carlos Aguirre. *Bibliotecas y cultura letrada en América Latina. Siglos XIX y XX* (Lima: Pontificia Universidad Católica, 2018).**

“The essays in this volume shed light on the history of various types of libraries in Latin America and, in particular, their role in social and cultural conflicts, processes of nation-state formation, efforts towards bringing education and literacy to different types of populations, and the accumulation of cultural and symbolic capital.”—from the publisher

## Book chapters and recent journal articles by affiliated faculty

For descriptions of recent journal articles written by CLLAS-affiliated faculty and graduate students, in keeping with the CLLAS mission, go to: [cllas.uoregon.edu/research/journal-articles-2/](http://cllas.uoregon.edu/research/journal-articles-2/)



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# Clas Notes

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To book the Latino Roots traveling exhibit, provide feedback, or brainstorm ideas about how you or your organization can utilize the project, please contact Latino Roots Project Coordinator at [clas@uoregon.edu](mailto:clas@uoregon.edu).

## GREETINGS from the INTERIM DIRECTOR

*Dear friends and colleagues:*

It is a great pleasure to send you this brief message as interim director for CLLAS. I will be serving in this position during winter and spring 2019 while our director, Gabriela Martínez, is on sabbatical leave.

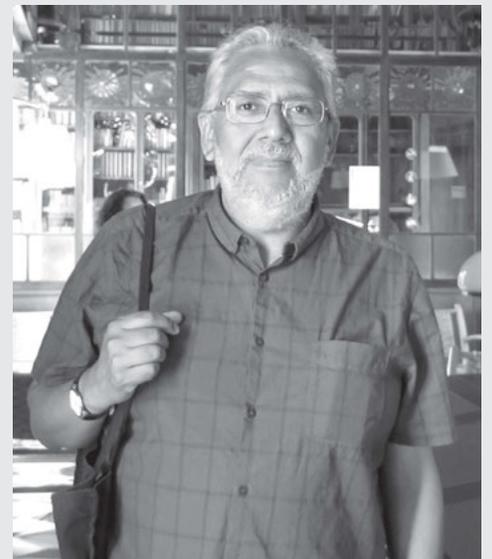
I take on this important responsibility at a time that is both exciting and challenging. CLLAS has consolidated as one of the most dynamic research centers at the UO and in the Pacific Northwest. The quality and quantity of its faculty, initiatives, and activities continues to grow steadily. The energy and vision of founding director Lynn Stephen and current director Gabriela Martínez, along with the commitment of our affiliated faculty and staff, ought to be commended for that. It is my hope that I can help CLLAS fulfill its mission and continue to serve our community during my brief tenure as interim director.

But these are also challenging times for us. We live in a climate that is increasingly clouded by xenophobic and

anti-immigrant rhetoric and actions. News about open and even violent expressions of hostility and racism against immigrants and other groups are reaching us with alarming frequency. Our communities, both on and off campus, and in particular our students, are being impacted by those developments. Under those circumstances, CLLAS's mission becomes even more important and urgent than ever. We need make every effort to effectively respond to those challenges and contribute to forging a more welcoming and inclusive community.

CLLAS is a collective endeavor and thus I appeal to all of you—affiliated faculty, administrators, staff, students, and friends—to redouble your support and commitment. As we get ready to reach the 10-year milestone of our Center, let's make sure that the energy and creativity you have demonstrated over the years continue to inspire us.

Thank you all for the opportunity to



serve in this important position. If you have questions, concerns, or ideas about CLLAS, please feel free to get in touch with me at [caguirre@uoregon.edu](mailto:caguirre@uoregon.edu).

Sincerely,

*Carlos Aguirre, Professor  
Department of History*