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CALIFORNIAN

*California History Center
& Foundation*

A Center at De Anza College
for the Study and Preservation
of State and Regional History



Roots & Offshoots

The Blossoming of
Silicon Valley's Art Community

In conjunction with the CHC's new Audrey Edna Butcher Civil Liberties Education Initiative, the center will become a permanent home of the exhibition:

WHEREVER THERE'S A FIGHT

A HISTORY OF CIVIL LIBERTIES IN CALIFORNIA



Wherever There's A Fight: A History of Civil Liberties in California tells the hidden stories of unsung heroes and heroines throughout California who stood up for their rights in the face of social hostility, physical violence, economic hardship, and political stonewalling. Based on the 2009 Heyday Books publication by Elaine Elinson and Stan Yogi, the exhibition spans the period from the Gold Rush to the post-9/11 era, bringing to light episodes from the evolution of civil liberties and civil rights in California and their connection to our democracy. Stories of personal struggle demonstrate the ongoing fight for all of our rights, and provide a framework for discussion of today's events.



LEFT: Roy Takeno reading paper in front of office at the Manzanar War Relocation Center. Photo by Ansel Adams, 1943. CENTER: Mural by Anton Refregier. RIGHT: Biddy Mason courtesy of Security Pacific Collection, Los Angeles Public Library. (from Exhibit Envoy)

FROM CAL HUMANITIES SEARCHING FOR DEMOCRACY PROGRAM

ON DISPLAY AT CHC OCTOBER 2014 THROUGH FEBRUARY 2015

Fall Calendar

Wherever There's a Fight, exhibit, through Winter Quarter 2015, CHC

SEPTEMBER

- 2 California History Center opens
- 22 First day of Fall Quarter 2014

OCTOBER

- 6 San José's Political Clout, lecture, 4 pm, CHC
- 11 San José's Political Clout, field trip
- 14 *The Delano Manongs*, documentary film with talk by filmmaker Marissa Aroy, 10:30 am-12:20 pm, Hinson Conf. Rms. A & B
- 16 *The Delano Manongs*, documentary film with talk by Johnny Itliong, 1:30-3:20 pm, Hinson Conf. Rms. A & B
- 17 San José's Political Clout, field trip
Taste of History, 3-6 pm, CHC
- 20 San José's Political Clout, lecture, 4 pm, CHC
- 27 Intricacies of Urban Planning, lecture, 6:30 pm, CHC

NOVEMBER

- 1 Intricacies of Urban Planning, field trip
- 3 Intricacies of Urban Planning, lecture, 6:30 pm, CHC
- 6 Agricultural Eden, lecture, 6:30 pm, CHC
- 8 Agricultural Eden, field trip
- 10 Veterans' Day holiday
- 13 Agricultural Eden, lecture, 6:30 pm, CHC
- 15 Agricultural Eden, field trip
Intricacies of Urban Planning, field trip
- 27 - 30 Thanksgiving holiday



DECEMBER

- 9 Fall Open House, 3:30, CHC
- 12 Fall Quarter ends – last day of final exams
- 19 California History Center closes for winter break

JANUARY

- 5 California History Center reopens for winter quarter



California History Center & Foundation

A Center for the Study of State and Regional History
De Anza College

21250 Stevens Creek Blvd., Cupertino, CA 95014 (408) 864-8712
Fax: (408) 864-5486 Web: www.DeAnza.edu/CalifHistory

Trianon Building Hours:
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Director's Report



Tom Izu

Exploring local history through the fight for civil liberties

This fall, I return to full-time status in my position as the executive director of the California History Center. I am indebted to the college for allowing me to take leave of my position as project director for the Asian American and Native American Pacific Islander Serving Institutions grant program to be able to devote my undivided attention to the CHC. I am, of course, doubly indebted to the Audrey Edna Butcher Civil Liberties Initiative for making this move financially possible, and to the CHCF Board for supporting this transition.

I now face the exciting prospect of highlighting, within the CHC's ongoing mission of promoting the study of local and regional history, the value of civil liberties in particular. This represents a fantastic opportunity for CHC. One of the immediate challenges I now face, however, is to express how these two topics might fit together in a way that promotes a deeper appreciation of both. This is a tall order for someone who didn't totally appreciate either of these areas of study early in his own education.

If one places the teaching of civil liberties in the realm of civics and civic education, I have to say that I do not remember fondly the "civics" lessons of my early schooling. While I admit to being somewhat of a precocious cynic, I did have a dim but growing awareness of the tremendous social and political changes of the 1960s and early 70s swirling about me. This led me to feel that usually cheerful bromides about voting and branches of government were deeply lacking and even irrelevant. National politics seemed deeply corrupt and local politics strangely mundane; I didn't understand how documents such as the U.S. Constitution had much to do with reality in general.

Regarding the study of local or state history: this subject was almost non-existent in my childhood education except for the time we were forced to make models of generic California Missions out of sugar cubes (I mainly remember how some of my classmates became sick after trying to eat the cubes along with the glue, on a dare). We did have a few field trips and visiting guest speakers meant to inform us of our city's lore, but this just ended up turning what I later understood to be the field of local history into what seemed to be a maudlin theaterpiece of reminiscences about a past disconnected from the present.

So, why should I now be excited about the prospect of merging these two areas, and why do I feel that this is one of the best things that could have happened to our center? Simply put, I believe it represents a direct and powerful way of making civic education come alive and of engaging people in the movement toward a society that is fairer for all.

Just as these stories can help explain in an immediate and accessible way how certain communities came to be, or why a city is the way it is, they can also uncover for people what civil liberties are made of, and where they come from. They can show that they do not drop from the sky, but are conceived through a continuous historical and social process. For example, when one can tell stories of how some people here in California fought to be able to vote, to have equal access to education, and to marry whom they choose, it shows how these liberties are not automatically recognized or implemented and historically have required dissent, engagement, and social action to be realized. This means the stories and lived experiences upon which a healthy local history center thrives can make what seem to be abstract concepts accessible, understandable and relevant.

A starting point for this exploration is the return to the history center of the exhibit, "Wherever There's A Fight: A History of Civil Liberties in California," on display through fall and winter (*see page 2 for more details*). Besides viewing our current exhibit, please see this issue of Californian for other examples of civil liberties work as expressed through the cultural arts – Jan Rindfleisch, formerly director of De Anza's Euphrat Museum of Art, explores the history of the art scene in Silicon Valley, digging underneath to uncover personal stories of how arts activists created a vibrant culture here in the Valley.

Our state's poet laureate, Juan Felipe Herrera, offers us a special treat, a poem he wrote, in part for CHC, after a recent visit here. Herrera is well known for his role in connecting people and inspiring them by reaching them through a very personal style of storytelling that illuminates and touches what is universal in all of us.

Cover art and design: Ruth Tunstall Grant, rasteroids design, and Samson Wong.

One of the most powerful aspects of local history work is the gathering of stories of regular people about real communities.

Roots & Offshoots

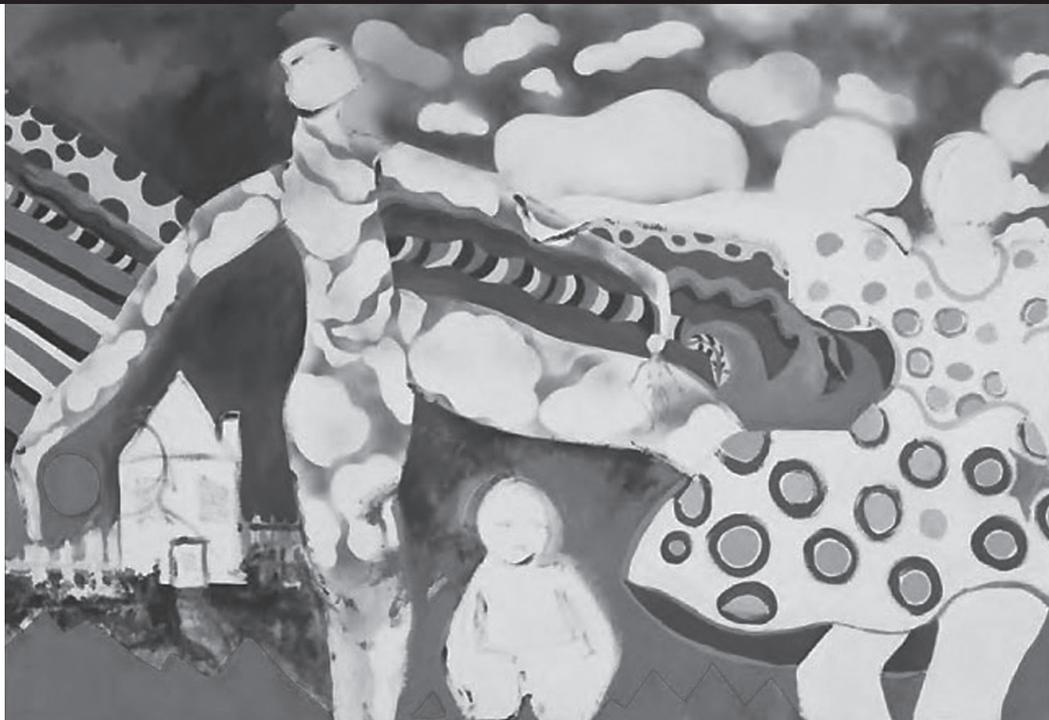
The Blossoming of Silicon Valley's Arts Community

by Jan Rindfleisch

The story of the development of the arts in Silicon Valley has not been told. Its art history is filled with people who were often marginalized, people who stood up to the status quo, people with the guts and love to persevere and build a community that nourished all, at a time when that was not easy to do. It's time to tell the story.

How did we get from the largely monochromatic, exclusive, and repressive landscape of the 1970s to where we are now? In this article, I will introduce various elders and others who have contributed creatively to the blossoming of Silicon Valley, place them in a broader context of community building, and set the stage for individual profiles still being collected. We need context for current discussion, and for our historical documentation that is so easily lost—websites included. My intent is to raise questions and ideas about how the arts, community, and democracy can flourish in Silicon Valley. I suggest that academics, community leaders, artists, activists, and students can take action to enrich and document the arts forum across cultures, academic and professional disciplines, and economic sectors. This examination should consider new types of arts roots, startups, and offshoots. All can be incorporated into our Silicon Valley identity, already known for its innovative problem-solving culture.

Despite the levels of complexity in our local art history, the tale remains instructive and relevant. For some of the people involved, the story of what they were up against and how they worked to change it is their legacy; for many more, it is what they continue to do. Common among all of them is a grounded connection to fundamental human concerns, plus an ability to relate to diverse communities. Let's begin to meet some of these fascinating people and see where a good heart can take us.



The death of Consuelo Santos-Killins in 2012 was a wake-up call for me and other arts activists to start telling the story of arts community building in Silicon Valley. During her long lifetime, she was a key figure in the effort. She brought an overarching vision integrating art, socioeconomic issues, and politics, with an understanding of basic human needs, important for leaders and activists of any age. The vivacious redhead served on the San José Fine Arts Commission, the Santa Clara County Arts Council, and the California Arts Council, among other arts organizations. She argued for substantive arts programs in the schools and community, and more diverse participation in arts governing boards.

Compassionate and generous toward all in need, Santos-Killins—once a nurse—did not limit her activism to the arts,

ON THE COVER: *Protect the Child*, Ruth Tunstall Grant, c. 2004. Acrylic and spray paint on canvas, 5'x8'. From the series entitled, *Breaking the Chain of Abuse*. An enlarged reproduction became a section of the Japantown Mural Project (2012–2013), a community project by rasteroids design and the City of San José Public Art Program to celebrate an historic San José neighborhood. Art by 50 local artists, more than 60 large panels of color, covered chain-link fencing surrounding barren land, once San Jose's maintenance yard, and 100 years ago, one of San Jose's first Chinatown settlements known as "Heinlerville."

ABOUT THE AUTHOR: Jan Rindfleisch, art educator, researcher, author, former museum executive director, activist. Rindfleisch is writing about arts community development in Silicon Valley in collaboration with others. This essay, which crosses cultures and disciplines, is an excerpt from a manuscript in progress. It will be on the website www.janrindfleisch.com with extensive footnotes.

For more information about historical San José area arts development, including the Silicon Valley Arts Council, and an overview of San José arts activity in the 1970s and early '80s, see "The First San José Biennial" essay, Jan Rindfleisch, for The First San José Biennial, 1986, San José Museum of Art.

The assumption is that quality exists only in highly visible cultural institutions—the truth is an abundance of artistic quality exists in Santa Clara Valley... As in San José, significant progress in the arts will occur when people speak up in order to change attitudes toward art—people who believe in the area they live in.

—Santos-Killins

but the arts remained foremost for her. *San Jose Mercury News* columnist Scott Herhold remembers, “You could talk to Santos-Killins about, say, the need for corporate directors to ask more questions, and before your talk was over, she would have convinced you utterly of the need for ceramics and music and painting in the schools.”

Making an Arts Community

Building an arts environment requires energy, courage, and determination, but Santos-Killins wasn’t the only one. Silicon Valley blossomed in the last quarter of the 20th century with the formation of arts offshoots, spin-offs, and startups that tapped into the area’s increasing ferment of ideas and involved myriad supporters across all walks of life. Through my own long and varied involvement in the arts as an educator, presenter (producer, director), author, community activist, and fellow artist, I witnessed the growth of this community. I worked with an unusual cast of characters and discovered some seldom-discussed basics of a sustainable, stimulating arts/cultural system.

What follows is a personal narrative with perspectives drawn from my experiences with the art world and with Silicon Valley artists and arts institutions that stood apart from, challenged, or broadened, the mainstream perspective. Along the way, I hope to provoke timely and substantive questions and draw answers that elucidate what it means to build a vibrant arts community, such as the importance of small organizations in the cultural mix and of experimenting with open and flexible organizational structures.

The Early Cultural Landscape

The road toward arts development in the South San Francisco Bay Area was paved by the San Jose Art League, formed in 1938 by a group of San José artists, mostly San José State University (SJSU) teachers and students, to stimulate public interest in art. In Depression-era Santa Clara Valley, the agricultural economy still functioned because of the blossoming of trees, the stone fruit that followed, and the diverse labor pool available.

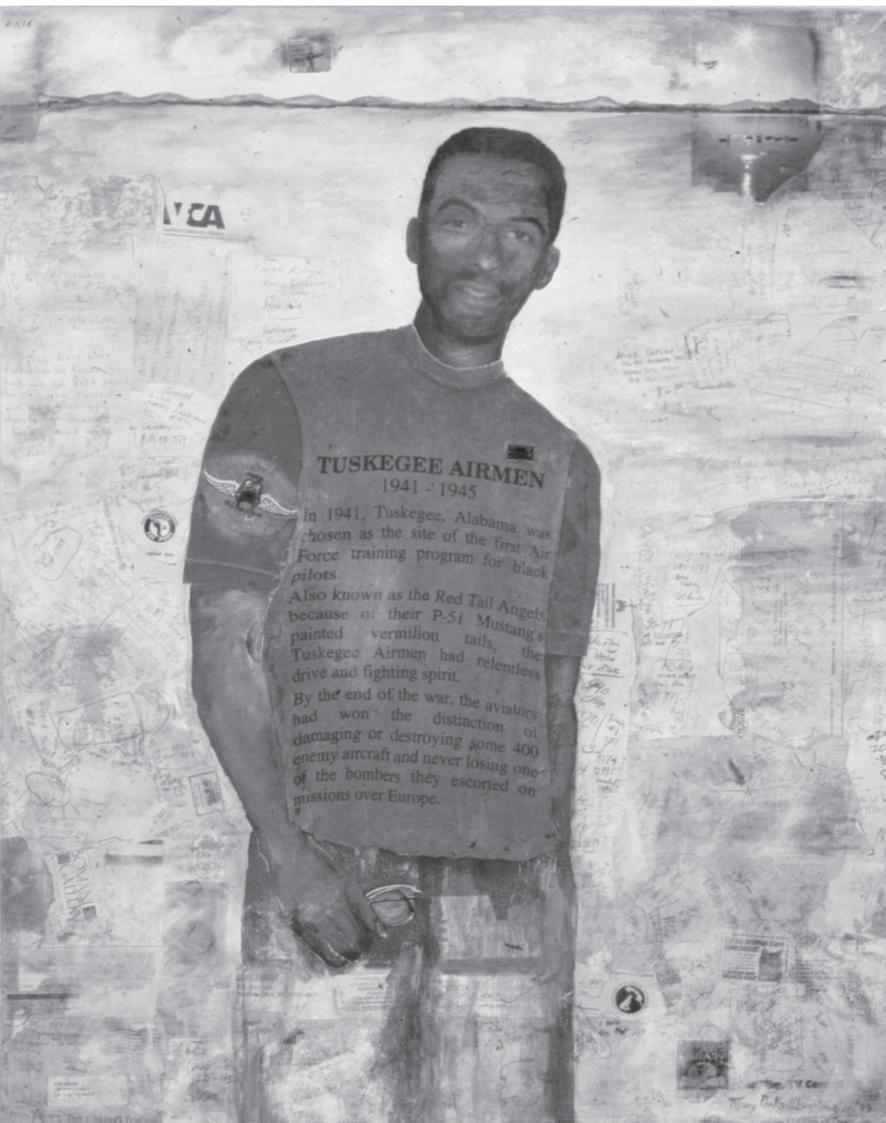
Post-WWII movements for civil rights in the 1950s and ’60s laid the groundwork for change, opening doors in academia, community, and workplace, but change took longer to resonate in Santa Clara Valley, today better known as Silicon Valley. Conservatism accompanied Cold War fears and a local economy that increasingly stemmed from defense (Lockheed, FMC, Varian, later Fairchild Semiconductor, Intel).

There were valiant attempts to open up the valley to new ideas. When post-WWII migration to California brought urban sprawl, the Art League sought to improve San José’s downtown image and bring culture to the city center. Pioneers like art professor John De Vincenzi and artist Mary Parks Washington guided the Art League in the 1960s and ’70s, went on to influence further art developments like the San José Museum of Art and their Black on Black Film Festival, and provided counsel during tumultuous times. The community branched out to found new museums, such as the Triton Museum in Santa Clara. De Vincenzi and Washington racked up decades of teaching, honors, and community service in the arts via multiple tacks, from the San José Fine Arts Commission to the San José Chapter of Links, Inc.

The de Saisset Museum at Santa Clara University featured a permanent California history exhibition, including Native American art and art from Mission Santa Clara, plus changing contemporary art exhibitions. The de Saisset, in keeping with the university’s culture of service, had a social justice component from the start, reaching out to diverse communities, including hiring women directors, when that was not the norm.

Despite these efforts, a sustained cultural blossoming has been difficult. Maintenance of routine practices with exclusionary results checked the momentum built on the groundwork of the 1960s. The newborn San José Museum of Art (SJMA) sought instant status and funding in the 1970s by emphasizing art history exhibitions, a common tactic using conventional groupings—artists abroad, Impressionism, Post-Modernism—rather than the diverse talents available here and elsewhere. Simultaneously, the San José State University (SJSU) art department, a white-male bastion closely aligned with the SJMA, banked on their 1960s legacy “School of San José,” with its elegant objects, industrial techniques, and materials. Not surprisingly, for Stanford Museum of Art’s 1974 *Ten West Coast Artists*, all ten artists selected were male. Even as late as 1986, when the SJSU galleries featured the *School of San José* exhibition for *The First San José Biennial*, of 23 participating artists, there were only one African American and one female represented.

To make matters worse, in the 1970s and long afterward, people of means in the South Bay often went north for culture, even as our lingering orchards gave way to tract homes and de facto segregated communities. Considered a frill and scantily funded, the arts—in education and the community—encountered rough times, and many artists left the South Bay for San



Mary Parks Washington, *Erik*, 1999. Mixed media, c 38"x30". Image courtesy Mary Emma Harris, Black Mountain College. A memorial tribute to her son, a screenwriter. Washington—artist, arts advocate, educator, historian—created “histcollages,” embedding historic documents into her art. Her research shows artistry in the local African American community going back to the 1800s; a story of a janitor, a leading suffragist, and art stars from different centuries, three women of different racial/ethnic backgrounds; and the contemporary politics of art placement, substance, and importance in the Dr. Martin Luther King, Jr. Library and city spaces.

Francisco. For example, as a result of the enactment of Proposition 13 in 1978, funding for our fledgling Euphrat Museum of Art (then called Euphrat Gallery), founded in 1971 at De Anza College in Cupertino, was essentially cut to zero. Large arts organizations, often seen as the backbone of an arts community, had their own survival problems as they tried to cultivate individual donors and basic support from local government and the business community, but the loss of funding from tax revenue was particularly devastating to public arts education, social services, and community cultural programs.

The 1970s: Pervasive Exclusion

The politics of inclusion in the arts was and continues to be contentious. Today, various kinds of discourse are taken for granted—how the arts might be used to advocate for human

rights, social justice, and peaceful conflict resolution, and promote cultural understanding and recognition; examinations of the function and place of art in the schools and our lives, or the relationship of art with government; the interaction of the arts with other academic disciplines. We had to fight to have those ideas taken seriously.

When I was a student in the 1970s, exclusion was pervasive—of women, people of color, people with disabilities, people considered “different” for whatever reason. There were essentially no women in art history survey texts used in universities. My first art history text was the 1973 version of H.W. Janson’s *History of Art: A Survey of the Major Visual Arts from the Dawn of History to the Present Day*, then the prevailing college text in the United States. It was a man’s art history; no women were included, not even Impressionist Berthe

Morisot or the legendary Georgia O’Keeffe. Much of the non-Western world was passed over or lumped into a section on “primitive art” and a nine-page postscript, “The Meeting of East and West.” Contemporary non-European art scarcely merited a mention, with the exception of a dismissively judgmental paragraph about Expressionism in Mexico.

It was a long road from the woman as nude model or male fantasy object to a fully realized woman as professional artist, academic, and/or cultural leader. SJSU art department alumnae remember “fanny pinching in the elevator back in the ’70s. Wine and cigarettes were the bill of fare for critiques.” There were some discussions, but the art world clearly needed a jolt and an overhaul. At SJSU, visiting professor Judith Bettelheim did shake things up. In my early years as the director of the Euphrat Museum of Art, she contributed to the Museum’s first major publication (1981) with an essay about Leila McDonald and “women’s hobby art,” citing barrier-breaking art historian Lucy Lippard. In her magazine *Visual Dialog*, satiric printmaker/educator Roberta Loach of Los Altos published statistics quantifying the appalling discrimination against female artists. Not only did that resonate with my scientific training in basing theory upon measurable information, it made the case to others who need to see the numbers.

Even though in the 1970s more women, people of color, and those with diverse gifts and backgrounds were hired in teaching and administration, the institutionalized culture then prevalent in academia, galleries, and museums did not truly value diversity of issues and ideas. Working within these

organizations, one often paid a heavy price personally, politically, and economically for advocating openness and inclusion. Tokenism—hiring a single female or nonwhite person, or programming exhibitions encapsulating artists by gender or ethnicity to demonstrate the institution’s commitment to diversity—reigned. The general climate in many university arts programs undercut initiatives for change. Art that had any sort of socially relevant content (different from the status quo) was disparaged as “political art,” as opposed to “real art.”

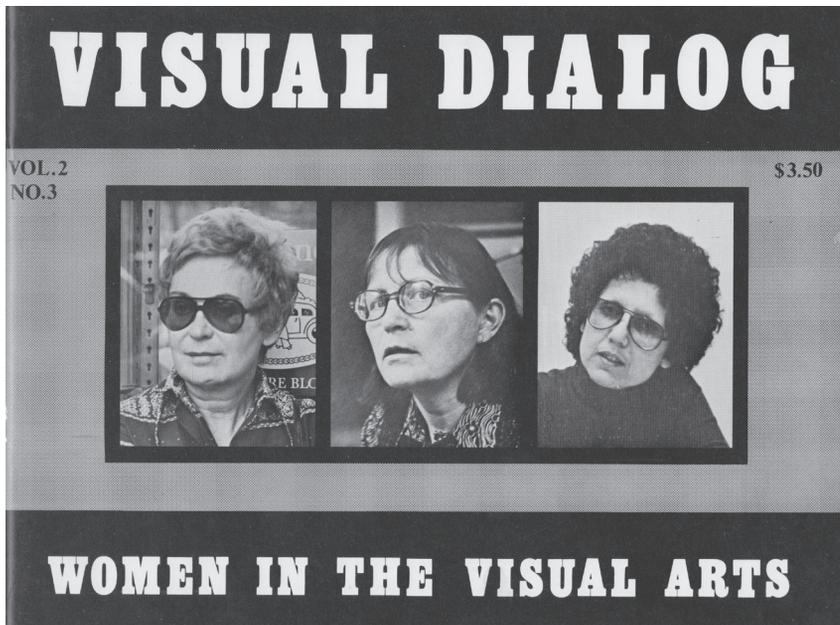
Breaking New Ground: Creative Strategies

The blossoming of Silicon Valley into a home for vibrant cultural startups was the result of three key growth factors: 1) The desire and courage to widen the vista and dialogue of new ideas and values begun by pioneering activists; 2) Formation of flexible, open structures that combine vision with a grounded understanding of real-world struggles that kept in touch with our basic humanity; and 3) Involvement of dedicated individuals, who provided counsel, advocacy, and investment of time and money. The combination of these attitudes and actions energized the breaking of new ground in addressing the issue of exclusion in the arts.

As a college instructor in studio art and art history, I was one of the change-seekers who rewrote studio and art history courses and books (late 1970s, early ’80s), adding women and people of color, as well as unusual media and ideas. Some women altered their first names; others, including artist/activist/educator Ruth Tunstall Grant and me, occasionally used only our first initials to sidestep prejudice (for example, to get our work into an exhibition). But most exciting of all, we started to connect with others around the Bay.

For me, as a motivated educator/presenter/activist, that meant learning from acclaimed visionary artists/activists, including Ruth Asawa, who developed whole-person art programs in San Francisco public schools starting in 1968 and her renowned Ruth Asawa San Francisco School of the Arts in 1982; Patricia Rodriguez, founder of Las Mujeres Muralistas (women muralists), who created brightly colored murals in Balmy Alley and elsewhere in San Francisco’s Mission District from 1970 to 1979; Carlos Villa, who directly challenged the entire academic/cultural establishment from within, organizing diverse, thought-provoking programs at San Francisco Art Institute; and then-novice artist Mildred Howard, Berkeley, who curated a *Heartfelt Hearts* exhibition in 1977 that included her own mixed-media textile constructions, *Chocolate Hearts*. Years later, Howard would be featured in top galleries, museums, and art history survey texts.

Visual Dialog, Vol. 2, No. 3, 1977, the second of two issues on “Women in the Arts.” Roberta Loach published, edited, and wrote for *Visual Dialog*, 1975-1980, a scholarly California journal of the visual arts.





Pioneer artists Patricia Rodriguez and Marjorie Eaton with Rodriguez's heart sculpture in the exhibition *Staying Visible, The Importance of Archives* in 1981. Rodriguez, from San Francisco, described prevalent art world responses in the '70s: "[they] turned up their noses," "they didn't know how to accept my art," "it was difficult because I was not in step." She chose to do hearts instead of the usual abstract "yellow canvas with a white dot." Her art was cultural, emotional, as was Eaton's, and both had a passion for evocative murals. Eaton could have told Rodriguez about how it was painting with emotive artists Diego Rivera and Frida Kahlo in the 1930s, because she lived it. Eaton loved people. For many decades, Eaton nurtured a diverse avant-garde arts colony in the Palo Alto foothills on the historic ranch site of legendary Juana Briones and shared her legacy of caring. Contemporary academic research on Briones and Eaton is illuminating their times and their lasting meaning for California cultural development.

Photo: Helen Fleming.

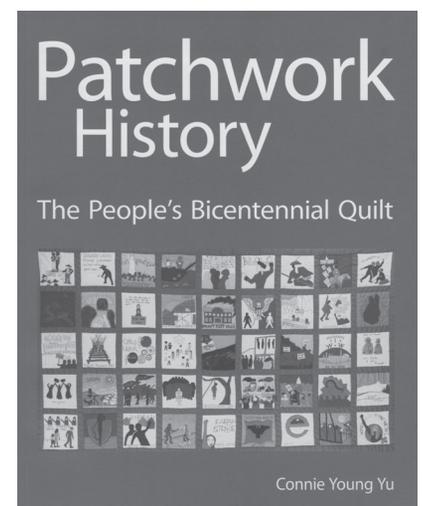
Building New Forms

We began to build new forms of arts startups from scratch in the cities of the Peninsula and South Bay, gathering together a unique blend of people from the arts and academia, along with forward-thinking government and business leaders. Without the decades-long dedication of a broad base of partners and leaders, all the good that was accomplished would have taken much longer and been far more difficult than anyone could have possibly imagined. Our new hybrids included old-timers, newcomers, people finding their way in satellite cities, special-needs populations, supportive nonprofits, people from other parts of the world. Building community with a group of insightful, innovative dynamos proved to be the real energizer.

Two such dynamos were cartoonist Gen Pilgrim Guracar and historian Connie Young Yu, an amazing duo on the Peninsula who moved past barriers as early as the 1970s. They reached across cultures and disciplines, and brought together people from different walks of life. Using pen and paper, needle and thread, they combined living art and democracy. Guracar organized the dozens of women creating *The People's Bicentennial Quilt* (1974), and Yu wrote the book *The People's*

Bicentennial Quilt: A Patchwork History (1976) that tells the story behind each square. At the Euphrat, we wrote about this early collaborative public art as part of our exhibition and publication *The Power of Cloth: Political Quilts, 1845-1986*.

"We made this quilt," wrote organizer Gen Guracar, "in answer to those who would commercialize our Bicentennial celebration ... leaving us without a spiritual link to those who struggled so hard for the rights that we have now." In her foreword, Connie Young Yu writes: "We wanted to portray the people as making history: the nameless, countless members of movements and struggles that have affected the soul and character of America. We felt there was much in American history that could unite us and inspire us in a cynical time...We



Patchwork History, The People's Bicentennial Quilt, Connie Young Yu. 1976 version printed by UP PRESS, East Palo Alto, CA. Republished by the Saratoga Historical Foundation in 2010.

hope to inspire other community groups to celebrate American culture and history in a true revolutionary spirit.”

In the same time frame, Deanna Bartels (now Tisone), Betty Estersohn and Joan Valdes used video—then “cutting-edge” technology—to explore and document breadth in San Francisco Bay Area art making, even art and open space. The three Peninsula artists taped early social activists/environmentalists Frank and Josephine Duveneck, who purchased and used their land, Hidden Villa in Los Altos Hills, in order to protect an entire watershed, advance social justice, and promote environmental education. The trio’s Marjorie Eaton video opened a world of hidden Silicon Valley cultural histories from Ohlone Indian and local pioneer struggles in post-Mission days to a modern family-like community of artists. It inspired me to collaborate with them on an exhibition, publication, and further programming. The NEA-funded First Generation videos included visual art stars like Ruth Asawa, dancers Jasmine and Xavier Nash in the early ’70s in the Fillmore, and clay artist Bea Wax in Palo Alto. First Generation was one of Tisone’s many collaborative, interdisciplinary art projects over the last decades. Today we are working on making more of this history accessible and available online.

Shoots and Offshoots

In the late 1970s in San José, a group of aspiring curators with a strong SJSU contingent began a series of attempts to create viable spaces where emerging artists could show their work. Art professor Tony May and I first wielded hammers for art in an old building on Santa Clara Street in downtown San José. May was, and continues to be, a key catalyst. We put our energies into Works Gallery (1977), an offshoot of Wordworks, which in mid-1980 reopened as the San Jose Institute of Contemporary Art (SJICA). Works Gallery, SJICA, and others could be termed alternative art spaces, art lingo for increased non-traditional exhibition opportunities for emerging artists. Because artists, poets, and other creative people need multiple venues to flourish, the creation of these alternative organizations sparked cultural growth in Silicon Valley and put the area on the arts map.

The core groups I speak of here, however, might be called “alternative-alternative” organizations. These smaller organizations (and offshoots from large organizations that manage to grow independently from their parent group) often begin with altruistic goals and a commitment to community-building, and are free to exhibit more flexibility. Pioneers in this arena, like artist Ruth Tunstall Grant, led the way and over-

came obstacles. Tunstall Grant gave SJMA and Silicon Valley new dimensions by drawing in community diversity, giving opportunities to creative people of color, and starting studio art programs in city schools and the county youth shelter. The alternative-alternative groups have often served as reality checks, providing grounding for the large institutions. These shoots and offshoots find new doors to open, notice diversity of ideas in their own backyard, meet needs of diverse artists and the student in all of us, and understand the social dynamics and issues of their communities.

Opening the Door

During the late 1960s and continuing into the ’70s and early ’80s, various small organizations—hybrids of business, education, and volunteer models, supported at times with government funding—opened doors to other cultures. I grew to know and value their work, and collaborated extensively with some of these innovators. In 1968, two visionaries, artist/educator Cozetta Gray Guinn and her physicist husband Isaac “Ike” Guinn, established Nbari Art, a museum-quality gallery in Los Altos, highlighting the work of students at Stanford and UC Berkeley. Their gracious and welcoming shop featured imported African art and African American art, and offered us an invaluable cultural resource for four decades.

In the early 1970s in an abandoned downtown San José storefront near First and San Carlos Streets, artist Mary Jane Solis and activist Adrian Vargas (founder/director of San Jose’s Teatro de la Gente, 1967–1977) co-founded El Centro Cultural de la Gente, the South Bay’s first Chicano/Latino cultural center. El Centro’s exhibitions, art programs, and luminaries had an impressive roster, including: Lorna Dee Cervantes and her Mango Press, artist José Antonio Burciaga, Las Mujeres Muralistas, and Luis Valdez, the father of Chicano theater. Solis curated art exhibitions, managed arts programs, called attention to social justice related art, and spoke out for multicultural arts—for “a place to come together and feed the spirit.”

In 1973, renowned painter Paul Pei-Jen Hau (Hau Bei Ren) and Mary Hau opened their Chinese Fine Arts Gallery in downtown Los Altos. Their personal invitation to understand Chinese culture countered lingering anti-Chinese sentiment, and in 1979, with Paul Pei-Jen Hau as its guiding spirit, artists, and friends founded the American Society for the Advancement of Chinese Arts.

Artist Terese May remarkably opened the stubborn art world door to the culture of domesticity, through her quilts



Paul Pei-Jen Hau (born in 1917) and Mary Hau in 2009, celebrating at the reception for *Looking Back, Looking Ahead*.

and paintings. Periodically, she assisted the San José Museum of Quilts & Textiles, the first museum in the U.S. to focus exclusively on quilts and textiles as an art form. Started in Los Altos in 1977, the museum was essentially a collaborative, volunteer organization for a decade before hiring its first paid director.

In 1981 in Palo Alto, Trudy Myrrh Reagan started YLEM: Artists Using Science and Technology. With our similar backgrounds in science and art, Reagan and I exchanged ideas and collaborated on exhibitions. In 1984 at SJSU, quiet-but-determined art professor Marcia Chamberlain took the initial lead of CADRE Laboratory for New Media, an interdisciplinary academic and research program dedicated to the experimental use of information technology and art. We strategized frequently, and she invited me to write the essay for the *CADRE '84* catalog.

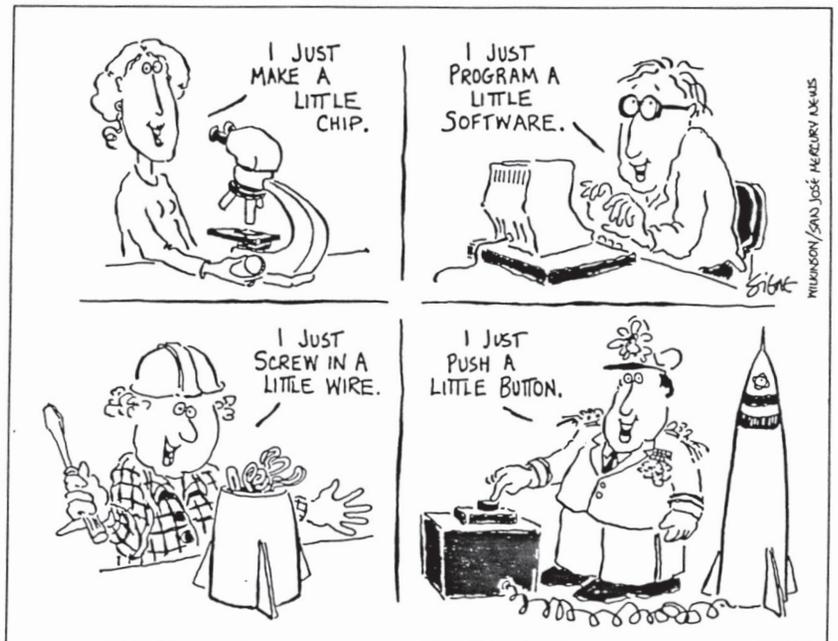
Expanding the Boundaries

While doors were opened, the struggle to change minds continued. Quilts, fiber arts, and “computer art” were saddled with countering prejudices about “women’s work” or “right/left brain” thinking, and had little acceptance in the academic and institutional art world. In fact, the two worlds rarely communicated.

In 1979, when I became director/curator at the Euphrat Museum of Art at De Anza College, I brainstormed with activists and potential staff and board members how we could build community, foster civic engagement, and go beyond disciplines and narrow definitions to explore new ideas. For us,

the open-door policies of the community college system and the logic of partnerships were great avenues for experimentation. We realized the urgent need for new systems to open up opportunities, give visibility to contemporary artists and ideas from diverse sources, and promote thought and discussion. With this in mind, we initiated a unique campus/community partnership.

Working with incredible innovators, beginning with artists/activists Jo Hanson (*Art from Street Trash*) and Carlos Villa (performance art with dramatic installations of feathered capes) and poet George Barlow, we expanded the boundaries of what could be considered art and what merited attention or discourse, and began a stellar poetry series that would include Dennis Brutus and Quincy Troupe. Early exhibition examples were *The Workplace/The Refuge* (Janet Burdick and Scott Miller recreating their San José studio in the Euphrat) and *Men and Children* (views from six Bay Area male artists with diverse backgrounds) in 1980; an exhibition to celebrate the 1981 International Year of Disabled Persons, developed with De Anza’s Physically Limited Program; followed by our seminal *Staying Visible, The Importance of Archives*, which directly



Signe Wilkinson, 6/23/82, *San Jose Mercury News*, reprinted in *Illustration, Design*. Commercial art was not recognized by the art world in the early '80s. To broaden the institutional mindset and see larger contexts to struggles, we worked with people in related fields such as Wilkinson. A cartoonist extraordinaire who got her start sitting in on *San Jose Mercury News* editorial sessions, Wilkinson went on to Philadelphia and became the first woman to win a Pulitzer in cartooning. Feisty and funny, she could open anyone’s mind.

addressed visibility issues. *CROSSOVER*, the first of many art and technology exhibitions, came in 1982, and *Commercial Illustrators*, 1981, and *Illustration/Design*, 1983, introduced processes and artwork from Bay Area commercial artists, another discipline not recognized at that time by the art world. And that was just the beginning. We responded to suggestions from the community. A student asked me why there never seemed to be any religious art in modern art galleries. So in 1982, we investigated the subject in *Art, Religion, Spirituality*.

There were noticeable structural parallels between the growth of the alternative arts scene and that of Silicon Valley tech culture, although tech culture has had its own problems with insularity. From Hewlett Packard in its early days to Google, many companies saw the wisdom of loosening reins and regulations, and were more open to new values, different cultures, and varied schedules and ways of working. Dress codes relaxed from the stiff suits of previous eras. Size played a role in cultural development. Large companies gave rise to spin-offs, and startups were staffed by even smaller teams. Via these spin-offs and startups, innovative individuals could make direct connections with education, youth, music, and gamers, as well as counterculture, geek and activist cultures, and the global community. Steve Jobs started Apple Computer in Cupertino in 1976, just down the street from the Euphrat. Apple supported and participated in many early Euphrat Museum exhibitions, and the Euphrat created art exhibitions in numerous Apple buildings. We connected with Apple on many levels.

The Late 1980s/1990s: New Ventures, Ethnic Dimensions, Community Building

At Stanford, Cecilia and José Antonio Burciaga did something different. From 1985–1994, the couple lived at Casa Zapata as Resident Fellows—she as a top university administrator, he as resident artist—both working closely with student and community needs. José (a.k.a. Tony, Toño) created murals at Casa Zapata, and used comedy to attack racism and narrow, divisive thinking, and published poetry and writings, e.g. *Weedee Peepo* (1988). (“...Tony remembers his parents preparing for their citizenship tests and saying to each other: ‘Have you learned el Weedee Peepo?’ That was how the Burciagas pronounced the words that perhaps more than anything else make American, Americans: ‘We the People,’ the first three words of the preamble to the Constitution.” Jose Cardenás, *Arizona Republic*, 2005.)

In 1989, artists/activists Betty Kano of Berkeley and Flo



José Antonio Burciaga taught us how to *Drink Cultura*. *Drink Cultura* was first published in 1979 by Lorna Dee Cervantes’s Mango Press in San José. Detail of T-shirt accompanying the publication.

Oy Wong of Sunnyvale founded the Asian American Women Artists Association (AAWAA) in the Bay Area to “promote the visibility of Asian American women artists” who lacked recognition in their own traditional culture and were again overlooked when national museums sought Asian art stars. Also in 1989, Maribel Alvarez, Rick Sajor, and Eva Terrazas envisioned arts programming as a vehicle for civic dialogue and social equity and founded *Movimiento de Arte y Cultura Latino Americana* (MACLA) in downtown San José. Alvarez recalls, “When we got involved, the way to ignite the sort of movement included in our name...was a literary movement.” We both worked with another powerful arts couple, poets Juan Felipe Herrera and Margarita Luna Robles. They organized poetry readings downtown, in East San José, and at the Euphrat Museum in the 1980s, lifting us all in spirit, bringing poems by, from and for the people, without shrinking from telling hard truths in poems like Robles’s *Suicide in the Barrio*.

I marveled at the ongoing vibrancy of Ruth Tunstall Grant, who in the 1990s founded *Genesis/A Sanctuary for the Arts* in San José creating exhibitions, presentations, performing arts, and artist studios, bringing together different cultures and simultaneously establishing a visible presence for the black community. Somehow, in the same decade, she developed the art program for foster youth at the Santa Clara County Children’s Shelter, after directing and building the outstanding children’s art school at SJMA in the 1980s.

After she worked in San José, artist Jean La Marr introduced us to *Urban Indian Girls*, which became part of

Euphrat's 1984 *FACES* exhibition; a decade later La Marr collaborated with the local Muwekma Ohlone Tribe to create *The Ohlone Journey* mural in Berkeley. Given the Native American Diaspora, my early knowledge of local Indian art often came through transient artists who connected both with far-flung traditional communities and part-time academic assignments around Northern California. As artist Consuelo Jimenez Underwood, Cupertino, put in an artist statement: "With beauty, grace, and traditional form, my work expresses the quiet rage that has permeated indigenous peoples of the Americas for over five hundred years." Underwood would develop and head the textiles/fiber program at SJSU for over twenty years.

The above are just part of the story. There has long been arts activity beyond nonprofits. In her 2005 book *There's Nothing Informal about It: Participatory Arts Within the Cultural Ecology of Silicon Valley*, published by *Cultural Initiatives Silicon Valley*, Maribel Alvarez chronicled amateur, folk, commercial, and avocational arts.

In the new millennium, Silicon Valley's cultural ecology was changing rapidly with immigration: the white population became a minority, displaced by a massive population of emigrants from India, Taiwan, Vietnam, and Mexico. At the same time, new systemic disparities in formal education and income levels would increasingly present both opportunities and challenges in social, economic, technological, and government realms. At a forward-looking event in 1995 at the Euphrat, the Arts Council under new director Bruce Davis

applauded the "arts as an intervention for social ills," connecting arts with government, schools, youth, veterans, social services, and prisons. Presenters included a county supervisor, a judge, and arts/community leaders from Menlo Park and East Palo Alto to Gilroy. "We had to run two sessions!" Davis recalled.

Counsel, Advocacy, Support

What kept innovators going even in the face of personal attacks, political maneuverings, and endless barriers put in their paths by resistant administrators, colleagues and institutions? This brings me back to Consuelo Santos-Killins. Ruth Tunstall Grant and I both sought seasoned perspectives from Santos-Killins. She possessed insight and understood the unique value of new ventures. As she battled cancer for five years, Santos-Killins continued her wide-ranging activism, firing off letters to top policymakers. Grant and I, like many other arts advocates, faced incredible struggles. Grant: "One gets beat up. You think you know the answers; but after a while, you are not sure anymore." Even on our worst days and hers, Santos-Killins could be counted on. Good advice and support were gifts she brought to so many who struggled to build the arts and art education systems we have today.

Advocacy was another gift of Santos-Killins. Advocacy, little heralded or discussed, is a well-worn term with levels of meaning. The advocacy I laud and refer to here includes speaking up for people, ideas, and/or organizations in a public letter or at a public meeting.

None of the blossoming could have happened without supporters, from a key trustee to a bold city councilmember or a few visionary county and state policymakers like Santos-Killins, to donors, board members, students, volunteers, brainstormers, barnstormers, activists, collectors, companies, and educators in other disciplines with fresh perspectives.

The New Millennium: Business, Democracy, Change

Today, our traditional cultural, educational, and media institutions, so important to our democracy, are challenged by new technologies and a changing economy that demand new business models. Daily newspapers search for successful ways to develop and monetize their online product. Educational and cultural institutions participate in online and other technological changes, adapting through private funding and unusual collaborations. As we sort out what is gained or lost, we have examples of new "alternative-alternative" organizations forging



Jean La Marr, *Urban Indian Girls*, 1981. Etching, 16"x18".

Abraham Menor, *The Art Of War*, 2009. Digital print. B-boys (breakdancers) presenting their skills at San José's largest b-boy/b-girl event. Menor has worked with *Silicon Valley De-Bug* and photographed a hidden Silicon Valley for years.



the trail, such as Silicon Valley De-Bug, with whom I worked often. This media, community-organizing, and entrepreneurial collective coordinated by Raj Jayadev has an expanded reading of art, information, and democracy as its basis.

An open door in the arts plays an ongoing role in democracy; this is even more important today as we see exclusion continue in many ways. In *News in a New America* (2005), Sally Lehrman of Santa Clara University describes the “invisibility” of people and ideas in journalism and new media, emphasizing how access to information about each other is essential for our democracy. It is this same communication that is at the core of the arts. However, many people do not think of arts organizations and institutions as being essential for our democracy. “Invisibility” of people and ideas in the arts precludes exchange of information about each other. Jeanne Wakatsuki Houston reminded us of that recently in *The Manzanar Lesson: Telling our stories strengthens democracy* in which she urges people to tell their stories, experiences, and perspectives because “democracy depends on it.”

In 2004, Euphrat Museum spotlighted Titus Kaphar’s *Visual Quotations* series, drawn from classical paintings illustrating one version of the founding of our country. Kaphar only painted the African American(s); the rest of the scene is white, leaving a disjointed figure(s). Kaphar wanted viewers to consider the individual represented, to see “a people of dignity and strength, whose survival is nothing less than miraculous,” bringing the visibility issue to light.

Have things changed in Silicon Valley’s contemporary arts environment? Yes and no. We can see a lasting breakthrough in MACLA, which has an inclusive community vision

that has brought dimension to South First Street in San José. Technology-oriented ZER01 and its Garage, and the San José Museum of Quilts and Textiles have become crucial anchors for the SoFA District arts community. *Silicon Valley De-Bug* boldly plows new ground.

More Work to be Done

Some 50-plus years from the March on Washington for jobs and justice, so much community-building work remains. Does discussion about an “open arts community” really exist in our local academic world and cultural institutions? Much of Silicon Valley academia has dropped the ball in terms of providing a center for cohesive, open discussion, let alone a base for support, in part because funding cuts have exacerbated academic departments’ territorial tendency to focus on their own bread-and-butter programs. Thus art departments tend to be insular, with other fields—women’s, gender, and cultural studies, humanities, or other social and physical sciences—filling in where needed. Our local cultural institutions suffer from similar problems and financial vulnerability.

Moreover, even institutions grown in opposition to exclusion can, by defining themselves narrowly or through unconscious prejudicial behaviors, continue exclusion by class, educational level, discipline, or background. It is so easy to separate ourselves. In terms of visibility and participation, clearly more work needs to be done—with arts at the table—across all sectors, including with at-risk youth populations, low-income neighborhoods, threatened environments, out-of-whack justice systems, and out-of-balance boardrooms focused only on a myopic bottom line.

It remains difficult to develop or discuss the region's integrated art history within its ongoing context. Recognition provided through random, selective awards and obituaries typically fails to provide a coherent, integrated appreciation or understanding. One local artist labels the drag on any art scene as "selfishness, contentment, lack of desire to do the hard work."

I have suggested that we take action to extend and document the arts forum across cultures, disciplines, and sectors and include the role of arts roots, startups, and offshoots. In order to do this, we need a local archive or a locus of discussion, yet no central historical record is available online. Advancing previous cross-disciplinary and cross-sector initiatives without a clear place to start an examination of past efforts is especially challenging.

We need ongoing attention to build on the contributions of our diverse forerunners. Too often websites are not archived and disappear. Cultural Initiatives Silicon Valley, Nbari Art, and Arts Council Silicon Valley (ACSV) sites no longer exist. Major institutions like ACSV (now Silicon Valley Creates, 2013) and SJMA have not given web attention and context to pioneers and change agents like Ruth Tunstall Grant.

One option could be a multi-year, interdisciplinary campus and/or community project, with an annual published essay related to the meaning or practice of "the spectrum of the arts in Silicon Valley." Such a project would open doors, collaborate across disciplines and sectors, and connect side history with mainstream history. An accessible, ongoing web presence would be an essential element, combined with the involvement of students doing related research, documentation, and projects (including drama or other arts forms) on individuals, organizations, and/or concepts.

Gathering and Flourishing

Juan Felipe Herrera, our California Poet Laureate, performed his poetry on April 4, 2012 at the Dr. Martin Luther King, Jr. Library, accompanied by jazz musicians. "Good words. Good hearts," he said. His poem, *Let Us Gather in a Flourishing Way*, speaks to us all. "Let us gather in a flourishing way... Let us gather in a flourishing way," he intoned with the drums. Ruth Tunstall Grant nodded when I mentioned the glowing experience to her. "Flourishing. One has no idea what will grow. But it needs to be face-to-face, not Facebook," she said.

Let us, then, learn from the various elders and all those who have worked "in a flourishing way." Face-to-face conversations and stories are the start of an ongoing gathering of

the thoughts and experiences of some of our artists/activists who have contributed creatively to the blossoming of Silicon Valley. I have introduced some of them, presented a context of Silicon Valley community building, raised questions, and suggested actions for research, documentation, and discussion. But this essay is just the beginning. I invite you, the reader, to offer your perspective and to fill in the blanks in an appendix, available later on www.janrindfleisch.com, so we can recognize and give context to more key artists, organizations, and others who opened up new doors. Knowledge of the past will inform our dialogue as we move forward. Let us build upon their experiences to create a truly vibrant arts community in Silicon Valley.

FOR FURTHER READING

www.janrindfleisch.com/History.html#SanJoseArtHistoryTo1985

Artist/educator Roberta Loach, Los Altos, published the quarterly magazine *Visual Dialog*, from 1975 to 1980, with essays, interviews, reviews and columns, expanding women's role in connecting Silicon Valley arts with Bay Area and national arts and arts activism.

In 1979 and 1987, artist/professor Marcia Chamberlain published the *Irregular Gazette*, "a once in a while publication of the SJSU Art Department," an opportunity to think about and understand women's contributions, cultural diversity, and entrepreneurship. 1987 articles brought forward emerging artists, the art and humanism of Dorothy Liebes, and the future for CADRE Laboratory, fiber, and foundry programs.

The ambitious *Creativity, Change, Commitment: A Celebration of 100 Years of the Department of Art*, 2013, Natalie and James Thompson Art Gallery, refocuses on the SJSU art department's past to "tie to larger cultural and social movements" of today, but creates a sense of a more diverse and diversity-welcoming past academic cultural climate than existed.

www.janrindfleisch.com/About.html#ImportanceOfArchives

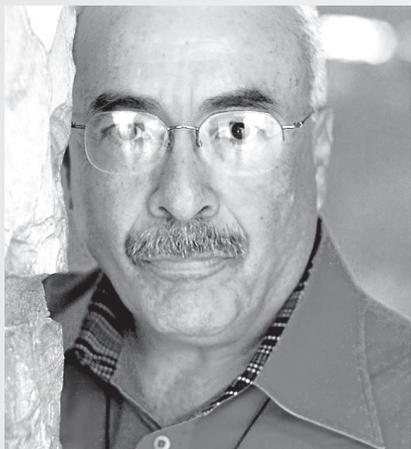
For understanding the making of art history and the times, including local activism, see *Staying Visible, The Importance of Archives*, Jan Rindfleisch, 1981, exhibition publication, Euphrat Museum of Art. Foreword by Paul Karlstrom, West Coast Area Director, Archives of American Art, Smithsonian Institution. Commentaries included Michael Bell, Registrar/Cataloguer, Oakland Museum of California. Eleven articles involved researchers from various institutions concentrating on individual artists, all women, with a focus on putting material into archives. Karlstrom, Bell, and others brought project insight, guidance, and support, particularly important in our early critical days of discovery.

This essay would not have been possible without discussions and insight from Nancy Hom, Ruth Tunstall Grant, Judy Goddess, Laurel Bossen, Lucy Cain Sargeant, and Tom Izu, with additional assistance from Consuelo Jimenez Underwood, Mary Parks Washington, Gen Pilgrim Guracar and Connie Young Yu, Ann Sherman, Bruce Davis, John Kreidler, Michael Bell, Thomas Rindfleisch, Janet Burdick, Samson Wong, and many artists and activists mentioned in this essay, and unmentioned, with whom I spoke.

I am the Rice & Beans Kid

Juan Felipe Herrera

California Poet Laureate



*for all the students at Fremont High,
and the Puente & the California History
Center Students at De Anza Community
College, George Robles, my brother-in-
law & Virginia Marquez, EOPS*

I am the farmworker kid, knower of poor boy highways
& pioneering winds a trailer kid, meditator of new moons &
mist over grasses

Spanish Only speaking kid, *campesino* style Spanish falling
barns & roosters, dawn trails, green, an always ambling
to another neighborhood kid, expanding the nation
I am a no phone, no car, but an Army truck in the family kid,
from another time, another world, a black & white TV kid,
a snowy screen, a black film, popping & blasting,
a rice & beans kid, *de olla*, from the kettle or mashed
with a wooden spoon, a tender one, a wise one, beans picked
with care for troublesome pebbles & washed three times
I am that boy

a one-room & two room kid, where the planet burns & sizzles at night
I am a *parches* on your pants kid, squares & trapezoids, one
pasted over the other, a kind & mysterious geometry
given to me by my mother, a *cabeza de cabra*, goat head, roasted in the oven
for lunch & dinner kid, the eyeball never changes it stays in its waters,
iridescent in its brave turquoise, I am that kid, a salsa fired
in the stone *molcajete* kid, with ancient hands & stories
from the 19th Century, of *pulquerías* & Juarez & Villa & that feverish
revolución peeled trek from Tepito to El Paso, Texas, 1918 –
Here I am

the flat top kid, razored head, sharp haired, barber shop boy
from the Styling College on pawn shop row next to the triple features
of the Aztec & Casino cinemas I am the Greyhound depot
as your entertainment center kid, where the universe rolls out of
sailor duffle bags & watermelon glow jukebox Jimmy Clanton 45's –
I am that kid

NOTES:

bésale la mano a tu tío: kiss
your uncle's hand

ven acá para persignarte: come
here so I can give you the
sign of the cross

the roast chiles on your stove kid, *chile huero*, *chile jalapeño*
with the taste of a skinless life, a husk of ecstasy, a goddess
in your hand, I am the take a bath in a tin bucket in the front yard kid,
where the ocean is public & your nude body receives the gifts
of voice & red dust & tambourine church hollers, meet the roll
your corn tortilla with two hands in one smooth swoop kid, learn
the motion of the stars with butter & salt, I am that kid,
a flour *tortilla de harina* kid, a *chile piquín* kid, a praying mother kid,
mamá who rocks on her knees across *el zócalo* central plaza
of Tenochtitlan to make a promise, to bleed in exchange for benedictions
for her son, for his future fortunes, for a star on his forehead
meet the translate the Alien Registration Card for your mother kid, or
at the Welfare office kid, the kid who speaks in three languages –
English, Spanish & migration after migration into the unknown realms
there you will find me, I am the *pan dulce* kid –

conchas as ragged storms, *bolillos* as scuffed shoes, *polvorones* as
the sacred whispers from Cristo Rey mountain, *empanadas*
where you fold me into sleep under an amber light & dream in strawberry,
pineapple & sweet potato, listen to me howl at the boxing match between
El Ratón Macías & Davy Moore at the center of the Tijuana bullring
where the beast dangles *banderillas* from ribs & spine & drools rubies,
I am that kid I am the *yerba buena con leche* kid, of milk and spearmint
to cure my childhood my adolescence to sweeten my spirit, I am my mother's
& father's and *tio's* & *tia's* story-listening kid, this is why I will
write & sing & dance forever, meet the *adivinanza* kid who
reads riddles in clouds & alley stones & tiny sparrows & feeds
hummingbirds with a A or B or C of bread,
this is where poems are born

I am a *pantalones de mesclilla* kid, starched pants cowboy
to ride my father's tractors & his Army truck geared
for New Mexico caravans & romance, a *bésale la mano*
a tu tío kid &
a *ven acá para persignarte* kid, this is where respect is born &
longevity & fearlessness blossom I am that brown kid that boy
waving behind the window screen that kid step-
ping downtown kid
to study Jerry Lewis & *How to Make a Monster* at the Cabrillo
theatre to bid farewell to the one he loved

at the end of the month when the welfare check runs out,
I am the *caldo de hueso* kid, the shank bone soup kid, head to
la carnicería butcher on Logan Street
pick up a free white hard bag of red stringed neck bones
for the soup of your life, a soup like no other, after you take in
the severed knots of *guisado* you are bound for glory

a window shopping kid
stare at Bermuda pants & terry cloth robes at Walker Scott
maybe Ocean Beach with Marcia, María or Linda or
Mercy, or no one
just you & the upside down blue white edges & rings of surf
sand algae driftwood & pirate's knives taking you down
to meet their life face to face with eyes slimed open

I am that kid
a folksong kid a black steel string
20 dollar acoustic Stella guitar kid singing *This train ain't got*
no gamblers kid
on the last sofa & the white curtained frame on 11th street
the kid with a Yashika shooting Stop signs & rain blurred
self portraits in front of a mirror you can't see how I do it
but I am that kid sometimes I turn sideways
sometimes straight ahead I am the kid with a star on
his forehead –
the one dissolving into you

4-29-14

At the Center

Spring quarter brought friends, old and new, to the Center

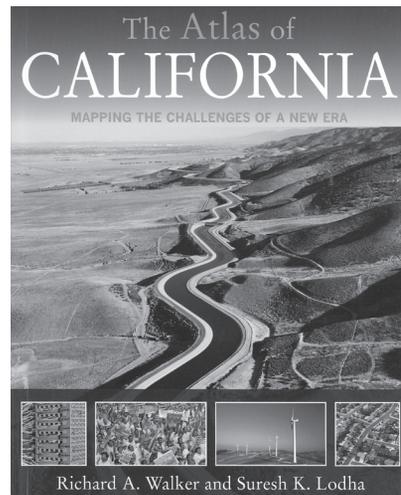


ESL's Listening and Speaking program closes out the year with a history center party and performances, June 13.



Cross Cultural Partners met June 9, 2014 for their end-of-year celebration.

California's Poet Laureate, Juan Felipe Herrera, was accompanied by musician Francis Wong, for an April 24 presentation at the California History Center.



Richard Walker, emeritus professor, University of California, Berkeley, spoke to the De Anza community on April 23 about his new publication *The Atlas of California*, written with Suresh K. Lodha.

CHC welcomes two new members to its Board of Trustees, Ron Muriera who joined this past year and Cecilie A. Vaughters-Johnson, who will begin her tenure this year. Each brings a wealth of skills and experiences that will greatly benefit CHC and help guide the center through a promising period of transition and development.

Next issue we will feature interviews with our newest members as well as some reflections by our veteran board members.



Bachrodt Academy of San Jose visits on May 22, fascinated by the De Anza College student poster exhibit.

At the Center

In Memoriam

Margaret Wozniak

January 12, 1923 - July 24, 2014
CHCF board member 1990–1994

With her special interest in the Stockmeir Library and Archives, Margaret Wozniak's tenure helped see us through years of challenge and transition. Former executive director Kathleen Peregrin described Margaret Wozniak in this way: "She had a great sense of humor, didn't take herself, or her name, too seriously, and was a warm accepting woman." The photograph appeared previously in *Californian* (March 1990).



MEMBERSHIP *New and renewing members*

Supporter

Gertrude Frank

Institutional

Allen County (Indiana) Public Library

Santa Clara County Library

Foothill-De Anza Community College District Employee Payroll Deduction

The following employees of the college district have generously given through the colleges' payroll deduction plan:

Diana Argabrite

Richard Hansen

Kristen Skager

Karen Chow

David Howard-Pitney

Rowena Tomaneng

Tracy Chung-Tabangcura

Hieu Nguyen

Pauline Yeckley

Marc Coronado

Diane Pierce

Purba Fernandez

George Robles



Support the preservation of local history by becoming a member of the California History Center Foundation

Membership categories: \$30 Individual; \$40 Family; \$50 Supporter; \$100 Sponsor; \$500 Patron; \$1,000 Colleague.

Mail your check to CHC Foundation, 21250 Stevens Creek Blvd., Cupertino, CA 95014. Call (408) 864-8986 for more information, or visit us on the web at www.DeAnza.edu/CalifHistory

You are cordially invited to step back in time with the California History Center Foundation Board of Trustees and the De Anza Commission for

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Water and wine history in Silicon Valley since 1914

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Purchase tickets by October 12 — space is limited!
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All proceeds support student & campus projects to preserve, record & share our local history.

 DeAnza College
21250 Stevens Creek Blvd, Cupertino CA 95014
www.deanza.edu

FALL CLASSES

California History Center State and Regional History Academic Program

The following courses will be offered Fall quarter 2014 through the California History Center.

Please see the History class listing section of the Fall Schedule of Classes for additional information

www.DeAnza.fhda.edu/schedule or call the center at (408) 864-8986. Some classes may have started by the time you receive this issue. We apologize for the magazine's delay. We hope you received the flyer listing CHC class offerings.

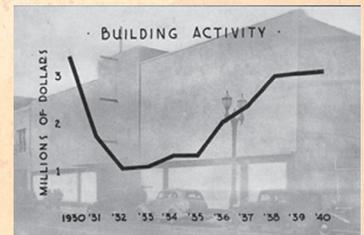


Intricacies of Urban Planning: Culturally Significant Landmarks of Downtown San José

Course: HIST-053X-95, 2 units

Instructor: Crystal Hupp ■ crhupp@gmail.com

The downtown area of the City of San José has been under continual redevelopment for well over a decade. Revitalization efforts have created a wide variety of discussions and debates about the historical, cultural and social significance of nearly all of San José's downtown buildings. This course will examine the political, social and cultural debates surrounding a cross section of significant landmarks in downtown San José. This course is designed to foster a deeper understanding of San José's past, the intricacies of long-term planning and the social and cultural communities that have developed and grown with the landmarks themselves.



San José's Political Clout: A Historical Survey

Course: HIST-51x-95, 2 units

Instructor: Mary Jo Ignoffo ■ mjignoffo@deanza.edu

The city of San Jose has played a role in regional, state, and national politics. This class will explore political trends over time, and how local decisions have had an impact on the larger political stage. We will examine the motivations of political entities competing for influence during particular historical periods. We will analyze the tactics and viewpoints of the pivotal personalities who definitively influenced events and outcomes of specific political and diplomatic initiatives during various political movements.

LECTURES: Mondays, 10/6 and 10/20
4:00-7:50pm CHC

FIELD STUDIES: Saturday, 10/11 and
Friday, 10/17

LECTURES: Mondays, 10/27, 11/3 6:30-10:20pm CHC

FIELD STUDIES: Saturdays, 11/1, 11/15

Agricultural Eden: Evolution of the West Valley

Course: HIST-107X- 95, 2 units

Instructor: Chatham Forbes ■ chforbes@msn.com

The western districts of the Santa Clara Valley evolved from Amerind villages to Hispanic pasture lands, then to American wheat farms. These gave way to vineyards. Prune and other fruit orchards then took over, and a cannery industry developed. Mercury mining and the railroad enriched the area. Yet this economy has vanished completely. Students will study this evolution in classroom and field.

LECTURES: Thursdays, 11/6, 11/13,
6:30-10:20pm CHC

FIELD STUDIES: Saturdays, 11/8, 11/15

