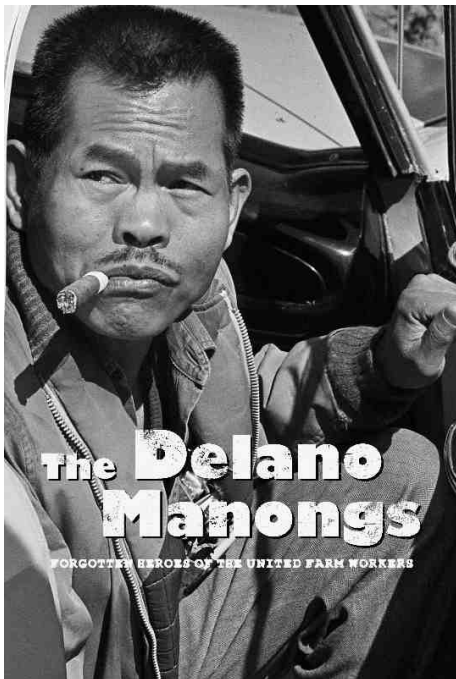


Object 3: *Delano Manongs* (2014)

The final object of this exhibit is a trailer from the 2014 documentary *Delano Manongs: Forgotten Heroes of the United Farm Workers*. Directed by Marissa Aroy, the documentary highlights the work of Larry Itliong and other Filipinos in organizing as a union and initiating the Delano grape strikes. A mix of photographs, videos, and interviews, *Delano Manongs* is at its core a project of political place-making. Many Filipinos have noted with anguish at the lack of diversity in the historiography of the UFW—the documentary functions as a remedy to the dearth of representation of the Mexican-Filipino relationship. Mobility here resonates as a bifurcated process—it reaches back to the 1960s to introduce historical narratives in the contemporary moment.



Check out our class page at:

<http://scalar.usc.edu/works/race-and-migration-in-the-united-states-/index>

HUELGA AND WELGA: IMAGINING MEXICAN/FILIPINO SOLIDARITY IN THE UNITED FARM WORKERS OF AMERICA

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HIST/ERM 129:

**Latina/o Mobility in 20th Century
California**

Digital Exhibit

#CALatino



Exhibit Overview

Over the course of our class's inquiry into California history, I have noticed a recurring theme in the various narratives we discuss: the relational experiences of Latina/os and Asians. The interpretation of the two communities as existing in tandem merits more critical analysis; uniformity is hardly the correct label for historical depictions of Asians and Latina/os. My exhibit looks at how the two groups are portrayed in one of the most widely-known events in American minority-group historiography: the United Farm Workers' Delano grape strikes of the late 1960s.

In curating this project, I hope to nuance popular imaginings of the UFW and the strikes as a wholly Mexican endeavor. Much like the revisionist underpinnings of Matt Garcia's 2012 book *From the Jaws of Victory*: my exhibit strives to resituate our understandings of the UFW with an eye to the prevalence of Asian/Latino solidarity. Altogether, I envision my project as one of place-making for these two groups, and bring to a broader audience the realities of their collaborations as an addition to the growing recognition of relational histories.

With regard to the theme of mobility, my project looks at these media representations as an example of mobility in the historical imagination. Mobility here is defined as the circulation of the Mexican/Filipino relationship in popular understandings of the United Farm Workers. The presence, or lack thereof, of these two ethnic groups as dynamic, fully-fleshed entities is crucial to my investigation of a mobility dependent on varied media representations.

Object 1: Huelga en General

The first object consists of a song entitled *Huelga en General* (General Strike). Written by Luis Valdez after a stint in Cuba, it was one of the more popular protest songs during the Delano Grape Strikes. While the song is composed entirely in Spanish, it is important as a signifier of Mexican/Filipino solidarity in its recognition of Filipino involvement in the movement. In the third stanza, the song recounts how "on the 8th day of September the Filipinos walked out from the fields in Delano and to unite in the struggle the Mexicans walked-out two weeks later And together we're succeeding with the march of history to liberate farm workers." As a cultural production, the song articulates the necessity of remembering the collaboration in an easily accessible form. This representation is not complete—the song is in Spanish and therefore geared towards the Mexican activists in the United Farm Workers. Still, it is important as an interlocutor in how the strikes are remembered—not solely as a Mexican phenomenon, but as one with an understanding of solidarity in the minds of its adherents.



Object 2: Photos of United Farm Workers

The next object consists of two photographs of the United Farm Workers during the Delano strikes. Found in the Walter P. Reuther Library Digital Archive, the top photo shows AFL-CIO and AWOC members marching in support of farm workers during the Delano strike, while the second depicts a meeting of UFW leaders. Central to their significance is their representation of Filipino organizers. Quite literally, the portrayal of figures like Larry Itliong (top photo, first from the left) and Philip Vera Cruz (bottom photo, top row, second from the left) complicates understandings of the strikes based solely on their Chicano characteristics. Moreover, Filipinos are shown as active not only in public marches, but also as part of the organizing team for the strikes. Altogether, these images do the work of recirculating renderings of the UFW to include representations of Filipinos working in tandem with Mexicans.

