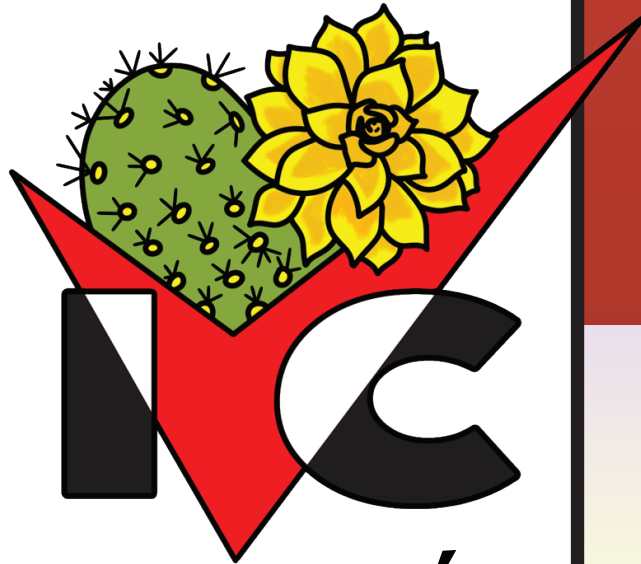


21



EL CORAZÓN
— THE HEART —

EL CORAZÓN

— A JOURNAL PUBLICATION FOR IMPERIAL VALLEY COLLEGE STUDENTS —



Purpose: To provide students at Imperial Valley College with opportunities to share their work with a wide audience. It will allow students to submit entries in a variety of categories and to be recognized for excellence.

There has been no such campus-wide opportunity for honoring and publishing student academic work. A project of the Spencer Library faculty and staff, EL CORAZÓN will allow students to present their work, and have selected submissions published and displayed on the library webpage and in the library.

CATEGORIES PRESENTED



PAINTING



ENGLISH ESSAYS



DRAWING



PHOTOGRAPHY



POETRY

EL CORAZÓN 1

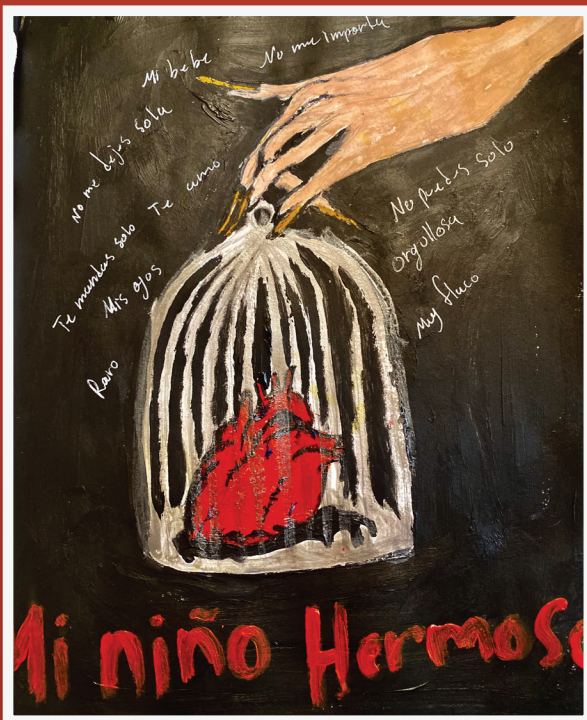


ELEPHANT CHALLENGE

By Norma Lozano Montoya



Norma Lozano Montoya is from Tecate, Mexico. She started painting two years ago with Unwindanddesignstudio. She loved it, and she can't stop painting. Right now she is taking a drawing class, and would like to continue with art classes.



MI NIÑO

By Rubén Flores



SPLATTER PAINT 1

By Ivan Brambila

EL CORAZÓN 2

BLACK GODDESS

By Annaka Penner-Smith

“Black girl,
Refuse to yield your time
To those incapable of recognizing
You are divine.
Remember, black girl,
That you are a
Goddess draped in human flesh,
Choosing the skin that best compliments
Your divinity.
Your visage is a waking dream.
Blessed be they who see you,
Black girl.
You wear the night sky
Wrapped around your bones
In an embrace so tight
You become one with the sky,
Your smile a crescent moon,
Eyes burning like the sun is within you.
No one can rob you of your power.
Wear your darkness with pride.
It is a statement,
Bearing testament to your holiness.
Pause every moment you are graced with your reflection
And let the herald angels sing
A song of praise, echoing within the temple you inhabit.
Black girl, do not fashion your hair
For the comfort of others;
Do not compromise your appearance
For those without the fear of the goddess within you.
Your hair is your halo.
You are closer to the heavens than they could ever dream.
Your curls are symbols of your divinity.
Black girl,
Black goddess,
Refuse to yield your time
To those who
Are incapable of recognizing that you are divine.”

Annaka Penner-Smith is from El Centro, and is a 21-year-old artist, writer, poet, and self-published author of two books.

Her major is Early Childhood Education, and in the future, she would like to teach children, and encourage the next generation of artists and writers!

She pulls inspiration from her own childhood/life/past experiences, and incorporates them into her works."



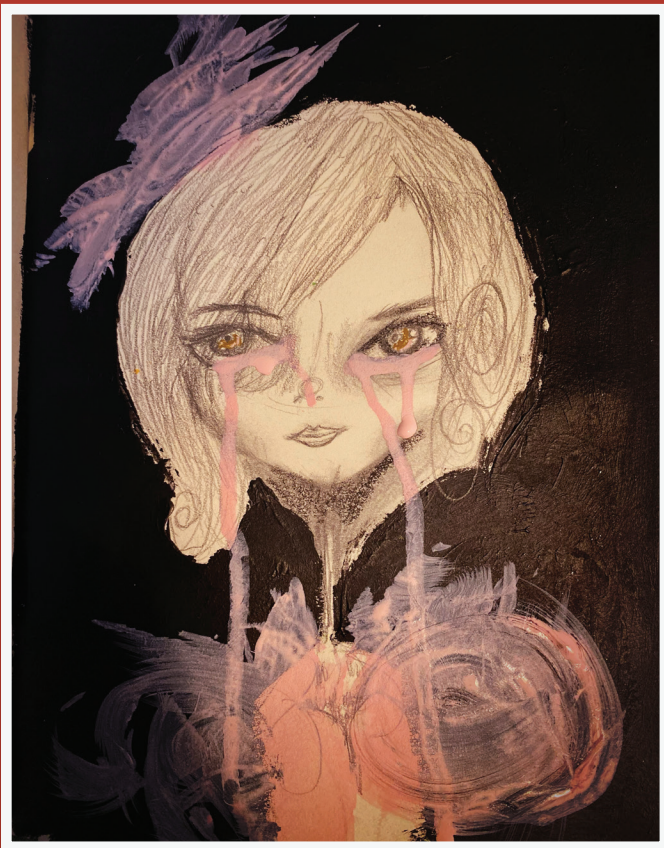
LA MADONA ENAMORADA

By Rubén Flores



A WOMAN'S BEST FRIEND

By Emily Gomez



DREAMER

By Rubén Flores



Emily is from Calexico, majoring in music business, and her hobbies are music and photography. “A Woman's Best Friend” was taken on her Minolta SRT-201 film camera, shot with Fujifilm 400. Her best friend purchased this film camera for her from a thrift store and it was her first time ever shooting it. She had also just gotten a new dog (the one in the photo) so she was super excited to take some photos of him and she loved the way it came out

CONNECTING PLEASE WAIT

By Keashara Smith

“Hey! Hey! Can you hear me?”

“Are you still there?”

Reconnecting in 1...2...3

“Hey! Hey! Your audio for me is unclear!”

“I can barely see you through your webcam!” “What exactly is going on here?!”

“I’m going to give the reconnect button one more slam..” Reconnecting in 1...2...3

“Connection unstable?”

“Hey..hey..are you okay?”

“What do you mean you’re going to snip your wifi cable?!” “No! No! Wait! Please stay!”

This user has disconnected.

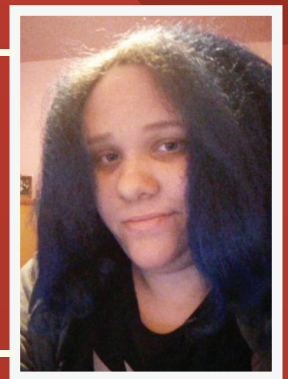
This account is now deleted.

This page appears to be missing.

No longer reconnecting...

Born on October 28th 1999 and raised in Imperial. Currently trying to major in Studio Arts. Has a passion for storytelling and character design.

Inspiration for work: Two things in particular. Number one being the not so subtle references to trying to call someone via zoom or any other type of app that lets you contact people online. And two, is trying to capture the feeling of constantly trying to make a relationship work (whether it be family, romantic, or friend wise) only to have said relationship not work out and eventually ending the relationship all together with no intent or way of trying to make it work again.



Keashara Smith

TO RECONNECT

By Brandee Galloway

To reconnect it means to come together

I look forward to the day that you and I are together again Whether it’s in my dreams or up above the clouds One day I will be able to hear your voice

One day I will be able to hear your laugh

I will always see you in everything that I do

I see you in the waves of the ocean

In the rays of the sunshine on a sunny day

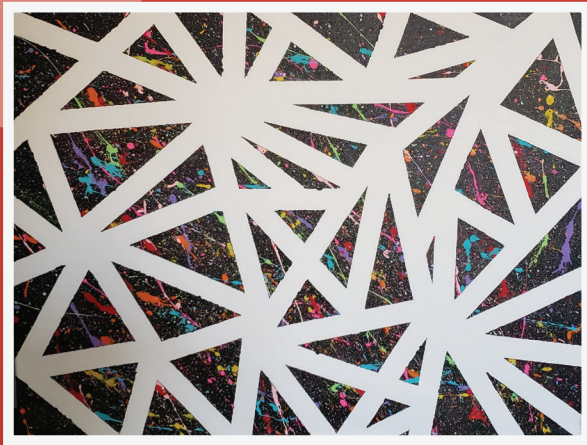
In every sunflower that grows here in the valley To reconnect it means to connect back together We will always connect in more ways than one Until we meet again

I will always see you in everything that I do

I’ll see you in the waves of the ocean

In the rays of the sunshine on a sunny day

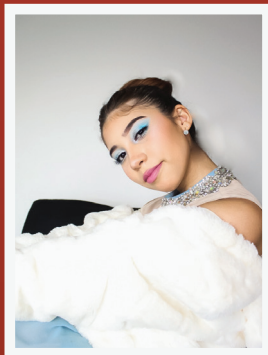
In every sunflower that grows in the valley



SPLATTER PAINT 3

By Ivan Brambila

Ivan Brambila is attending IVC and majoring in Art because he wants to study art and learn more about it.



LOVE IS FOR SHARING

By Aranza Zamudio

Aranza Zamudio, is 20 years old, and her major is Art History for Transfer. She was born in Brawley, CA but raised in Mexicali, BC. She loves any kind of art, but her favorite activities are dancing and photography. The pictures she submitted to El Corazón are from one photo-shoot she did in Mexicali with a model agency. The theme was Valentine's Day. She wanted her pictures to show unity, not just love but also support, and she thought they could be a good representation for El Corazón.

THE SEARCH FOR STOLEN ART

By Perla De La Cruz

Perla is from the smallest town in the valley: Niland. She plans on majoring in Nursing. She is currently taking a CNA class in Palm Springs which she will "graduate" from in June.

I chose the topic about the Monuments Men and Women and their work because when I watched the movie that was based on their true story, it stuck with me. I thought readers would care about it because it's not a story you hear very often. They hear about the murder, the hatred, the battles, but scholars or movie directors hardly ever share the story of how these men and women were the backbone of cultural history. These men who entered the war to join Robert's Commission were mostly older scholars. They had to go through basic military training to be accepted in the war. The women who were involved would work from office calculating analytics and pinpointing locations. I hope my readers will grasp onto the fact that these men and women have chiseled away a 'dark age' in history. Life would be completely different today if we didn't have the *Mona Lisa* or *The Last Supper* in a museum and instead torched and forever forgotten in a salt mine.

In the movie, "*The Monuments Men*", Frank Stokes, the leader of one of the groups from Roberts Commission (also known as Monuments Men), is having a conversation with Colonel Wegner. Wegner is a German who is accused of running a Jewish concentration camp. Frank Stokes asks the colonel if the rumor is true, and he denies it. Frank then lights a smoke and tells Colonel Wegner it's "My first cigarette." (*The Monuments Men*). Afterwards he tells him when he returns home he'll see his picture on the paper with his name and how his crimes got him hanged. Only then, he will think about his first cigarette and Colonels "stupid look" on his face and never think of him again. I think the cigarette has a deeper symbolic meaning. The cigarette stands for power. At this point in the film, Frank Stokes and his men have one-upped Hitler and the Nazis who were ordered to destroyed and steal art and the war is almost over. Colonel Wegner thinks he is in a higher position to Frank Stokes and tries to talk down to him. He is instantly brought down and looks weak and terrified at the end of the conversation. This connects to my thesis because throughout history of WWII, every Nazi, every colonel, lieutenant, etc. has thought they were powerful and unstoppable until a force fought against them. For Hitler, the historical oppression he caused was about power, and in the end he lost it all.

Why would anyone risk their lives to save materialistic art pieces? During WW2, Hitler ordered his men to rob Jewish homes and destroy their memories. He also demanded they steal paintings, statues, sculptures, etc. from famous or local museums for his own personal museum, Führermuseum. Hundreds of men and women joined the cause and have risked their lives for these collections and to this day are returning each item back to its home. These men and women joined the war to rescue, restore, and return the stolen art from museums and Jewish homes for the preservation of Jewish culture in Germany and the history of art in Europe.

The article "True Story Behind 'The Monuments Men' and Nazi Art Looting" by David D'Arcy is about the true factual information on the Monuments Men and the art that was stolen. D'Arcy goes on to talk about Robert Edsel who wrote books and a documentary about these men and their honorable work. The action takes place during WW2 between 1933 and 1945 and after the Nazis surrendered. The location of the Monuments Men work was Germany. The men were distributed through Europe: Italy, Belgium, the Netherlands, France and Germany. The details important to the setting are that about 5 million objects were returned to their countries and owners" This was happening between 1933 to 1945. The biggest and most famous art recovery was about 12,000 art pieces found in one apartment belonging to the son of an art dealer. The article continues and gets into detail about the amount of military these men had. Some had been in previous wars, for others WW2 was their first war, and other Monuments Men only joined for the recovery of art and just barely passed basic training. Edsel states he began his research about Robert's Commission, later nicknaming these men and women "The Monuments Men", when he pointed most of his attention to World War 2. After some research with a team, he created a video photography called "Rescuing DaVinci" about art that was destroyed and stolen in Italy. After self publishing, he was told no one cared as much as he did and his work would go unnoticed. He went on to write a book that later was developed into a movie directed by George Clooney. He went on to create the Monuments Men Foundation which recognizes every man and woman who was involved in the original Robert's Commission. There is also a hotline for anyone who has any kind of information on art pieces or for families to claim their ancestors artifacts.

Courage is the characteristic of strength in the face of pain or grief. Someone who has courage willfully confronts their fears or pain for others. They tend to do for others what they wouldn't do for themselves. To have courage is not just to overcome a task you fear, to have courage is not just to show a brave face or about being strong. Courage is a force that willingly drives you into danger for a purpose higher than yourself. In the film, *The Monuments Men*, seven men have joined WW2 in order to search, protect, and return art. These men have the most basic amount of military training and courageously entered a war. They did it for a selfless reason, that is what characterizes these men as courageous. In the film, Claire Simone, Rose Valland in reality, is a French spy. She put her life at risk daily for the purpose of the preservation of art. She would write down the name of the stolen art piece and the location of where it would later be stored. Her role was vital in *The Monuments Men*. She risked her life so that cultural heritage would not become extinct. She wasn't only looking out for her country, but also for the rest of Europe. In a specific scene, Donald Jefferies was shot dead in his chest region while protecting Michelangelo's Bruges Madonna. I truly believe the men in the film and in real life show true and honest traits of courage for their selfless and brave acts. I do wish more women would have been portrayed in life, as in real life many women were involved with the logistics of the commission.

George Leslie Stout was an extraordinary historian and soldier. He was very considerate of cultures from other heritages. A struggle George Stout had within himself is that he had a passion for art and the preservation of art. His external conflict is that he joined the second world war to protect art and its preservation to the best of his ability. He and a few others risked their lives daily to protect cultural heritages. Georges must have considered the possibility of having lost his life as well as his friends/comrades. He must have considered the possibility of not having found the majority of stolen art, or found it already destroyed before dealing with the stolen artifacts. The climax of his story would be when he was leading his group of the Monuments Men near the frontlines where they rescued about 5 million pieces of artwork stolen by Hitler and his henchmen. George Stout behaved the way he did because he was one of the leaders and co-founder of American Defense Harvard Group, also known as the Monument Men, historically later referred to as Roberts Commission. He was interested in creating this group because when he first volunteered for the first World War, he noticed how no one really cared about the cultural art/architecture that was beginning to be destroyed and afterwards studied art in college going on to form Roberts Commission and join WW2. Stout's strengths were braveness, selflessness, and honor. He portrayed these strengths when he risked his life almost daily to protect. history, which others pegged as unimportant or ridiculous.

Many people hear Jan Van Eyck, Michelangelo, or Da Vinci, and think about how amazing these artists were in their prime and their beautiful work which is appreciated worldwide. Generations born after WW2 may have not even ever learned these names if it weren't for the men and women in Roberts Commission which saved one of their most famous pieces. During the war, Hitler wanted to open his own museum called the Fuhrermeuseum. He ordered his men to steal famous paintings, statues, architecture, etc for it. He also ordered for anything which represents Jews to be during his rule, he dies or loses, all the art should be

Figure 2. George Stokes, portrayed by George Clooney, during a mission report with state senates. *The Monuments Men*, 2014. Directed by George Clooney



destroyed. If for any reason torched, no survivors. Reading leaves you wondering, "why?" Why would these men and women risk their life for materialistic "stuff"? Was joining such a cruel war worth it?

Figure 1. George Stout (center) during a removal of Michelangelo's "Bruges Madonna" in a salt mine at At Aussee. Steve Kocalyak (fat left) was a key assistant to Stout during complex move.



In the ending scene of *The Monuments Men*, George Stout was giving his report on their mission. During his report he mentioned the men he lost, the art that was lost, the items they found. By analyzing the look on their faces, they look as if they would rather be anywhere else. They seem uninterested like they could care less. When the secretary speaks to ask Stout a question, his tone sounded snarky or condescending and then truly questioning. He was asked by one of the secretaries of state, "you think it was worth it?" "You think thirty years from now, anyone going to remember that these men died, for a piece of art?"

During their commission these women and men are able to recover Da Vinci's *Mona Lisa* and *The Last Supper*, Michelangelo's *Madonna of Bruges*, and Edouard Manet's *In the Conservatory*. These four art pieces are the most famous art paintings that the average person knows about. These are just a few paintings, not including the jewelry, architecture, sculptures, tapestries, books, plates, furniture that this group of people found and returned. Imagine the world today without these art pieces. There are still items that are lost to this day! Thanks to the men and women in the monuments commission, children, teenagers, adults, and elders could go to museums and galleries and see these collections. We get the chance to physically see the history in the art with every stroke of paint, or bronze fade, and sculpt. We get to learn of these artists and their work in classrooms or online. We get to learn the history, their stories, their struggles, their work. These artists go down in history because of their art thanks to the *Monuments Men*.

The men and women of Robert's Commission risked their lives for history. They risked their lives because they were art enthusiasts or study art. They knew the importance the architect, the bridges, the sculptures, the paintings, etc would have on society and our growth of culture. So in the end I say yes, their mission was worth it. Without art, humans would develop even slower, especially in a life without the beautiful *Mona Lisa*

The seven men you see on the movie poster are the main men involved in the foundation *Monuments Men*. These men were involved in the locating and re-disruption of stolen art from Hitler and his henchmen. These men with only basic military training went into war zones, bomb infested zones for the purpose of saving cultural heritages. In the background of the poster, you can see three military planes and a few military issued cars. In the movie these vehicles are everywhere, some with Nazi symbols, stars, stripes, etc. The letters on the movie title are broken and run down. You can tell there are three men that are prospectively closer and there are four men at a farther distance in the frame. This symbolizes their importance in the movie. Each man played an equally important role in the real war, but Hollywood exaggerated their role.

You can see smoke in the background behind the men which is foreshadowing an awful event later in the movie. My attention was instantly stolen by the planes in the distance with smoke in the sky. I noticed there are markings on the wings of the planes. The "n" could be a symbol for Nazis or just a branding of the planes. I also noticed the big white blocked "L4" in the plane closest to the men. It gives me the idea that that might have played a significance in the movie. The creator of this poster wants the watcher to get only a fraction of the vibe to set the tone for the movie. The creator had each man with a different expression which casually gives an idea of the feel or mood of the characters. The creator definitely used a pathos approach. The expressions on the characters' faces rubbed a feeling of seriousness and determination. The only thing missing from this poster is Rose Valland. Her role in real life as well as the movie is super important. I wished she would have been included in this poster, but it is a perfect unexpected surprise when first watching. It is an almost perfect movie poster. The facial expressions of each man, the smoke in the background around the planes, the detailed characteristics of the vehicles. Even the matching uniforms give the idea of a mission oriented military movie.

The author's thesis is that although George Clooney directed a movie with a beautiful meaning and heart, he has directed better movies. The author is trying to say that although the movie has gone a different route by trying to "make a moral or philosophical case" with millions of people already dead, the visuals are awful (Seitz). I summarize his idea that the film is not Hollywood enough for him. After reading the article, I do not see things the same way as the author. I think he wanted to see more romance, drama, and action in the movie.

Figure 3. The Monuments Men 2014 Movie Poster



He did not care about history. Seitz claims the film would have been better if there was "a bit of cinematic flair" (Roger Ebert). The intended audience for this review are movie fanatics. People who watch movies and want reviews about whether or not a movie has enough juicy drama to keep their attention throughout the entire film. I did detect some bias in this review when he compared The Monuments Men to The Train. He acknowledged my previous claim about him only acting in a drama filled film when he states its "going for something different" (Seitz). The author concludes his argument by pointing out that there are certain points in the film where an action is intriguing. He gives two examples of a haunting and charming moment. He characterized it as forgetful. He does not provide any conclusive evidence to support his review. It seems mostly opinionated. I may be biased, as I enjoyed the movie and have been holding a magnifying glass under the real "Monuments Men" and women. I took a look at the reviews of the movie review, and there are quite a lot others who agree to disagree with Seitz, and believe the movie was a good movie. There was a greater focus on the history rather than the overrated drama Hollywood must add to every true story for views.

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“Making art, good art, is always a struggle. It can make you happy when you pull it off. There’s no better feeling. It’s beautiful. But it’s always about hard work and inspiration and sweat and good ideas.”

-Damien Hirst

“Art to me is a humanitarian act and I believe that there is a responsibility that art should somehow be able to effect mankind, to make the world a better place.”

-Jeff Koons

Fig. 1. "The Two Fridas (1939): Duality and Surrealism in Kahlo's Famous Portrait", Singulart Magazine, 23/07/2019, Accessed 19/01/2022



FRIDA KAHLO

By Bertha Gonzalez

Bertha Gonzalez was born in Mexicali but she has lived in the Imperial Valley for most of her life. She is majoring in Psychology at IVC. She says she thoroughly enjoys reading and owns many books.

Her inspiration for her essay came from a discussion in her English class. Other students had been discussing Frida Kahlo and she became interested after learning of her art. Bertha was interested in art when she was younger and she liked doing research on Kahlo's work and who she was.

Frida Kahlo: The Artist. The Feminist. The Revolutionary. The Unibrow

Frida Kahlo was known for different reasons at the time she was alive. She made herself known through the art she created and continued to gain people's interest through the events that occurred in her life. Some knew of the health problems she had dealt with in her life, such as polio and injuries from a bus incident. As time went on, people knew of her part in politics and her views on feminism. Although, there are many people in the present who don't know much about Frida. The article, "It's Impossible to Label Frida Kahlo. That's Her Power", states, "There's Frida the feminist, Frida the communist, Frida the Mexican, Frida the folk hero, Frida the controversial Barbie Doll, and on and on." Most people recognize the Mexican painter first by her unibrow and last by her artwork. Her life work is being forgotten due to people focusing on superficial aspects of her being.

How are people forgetting about Frida's legacy if a lot of people know who she is? Although a lot of people know of Frida Kahlo, they only know that she was a painter and had a unibrow. They know this because of items that have been sold that use her face. This doesn't take into account everything that she did when she was alive or accurately describe her legacy. Frida Kahlo was a feminist and political figure who expressed her tragedies and love through art and yet, not many people know of the legacy she left behind.

In the article, "How the commercialization of Frida Kahlo has weaponized her legacy against her" by Sarah Krichel, argues Frida's legacy is diminishing due to her commercialization. Frida Kahlo was a Mexican artist who endured many tribulations, including illness and heartbreak. Those who truly know about her, know--

her, know about her politics, art, and feminism. There are many people, though, who only know Frida for her physical features and for being a general artist. Because of this, people are commercializing Frida, and that's causing fewer and fewer people to know about her. They are being less educated about her and her legacy is being forgotten. The commercialization of Frida has been happening in the present, within five years. Within this time, people have been going on vacation and attaining shirts with Frida's face or posting pictures with a Snapchat filter of Frida without actually knowing about her and what she stood for. People are doing this all over the Western Hemisphere. People, who live in Mexico, have sold items that represent Frida, and people who have gone to Mexico have bought those items. Some people all over the Western Hemisphere may have traveled to Mexico on vacation and this is where they would be selling the items because it is where Frida lived. People are commercializing Frida to gain money. They are using her physical image to make items to sell and others are buying those items to seem cool. Frida made a huge impact when she was alive and left a legacy behind her. It is important to note that there is more to Frida besides her eyebrows. The commercialization of Frida was able to happen because of the fetishization with her. People started to focus on her looks rather than her actions. People began to see the fascination with Frida and figured they'd be able to make money if they used the face that so many seemed to be interested in. Although it is great for people to know Frida and for her to gain popularity, it is better done in a way that could actually educate others about her life.

Surrealism was an artistic movement that incorporated the human experience, deep thoughts, dreams, and unexpectedness. Surrealism is not something common; it's unreal. Surrealism in an artist's work includes illogical, dreamlike images. Artists often depict the human experience in a bizarre and fantastical way. With paintings, the human experience may be depicted in unreal ways. At first glance, the painting may seem like nonsense but there's a deeper meaning within. A way to look at it would be like listening to a song and watching the music video. The video may not seem like it goes with the song but when you pay more attention to both, you can see the meaning behind it. Frida Kahlo's paintings often depicted surrealism and unless you looked at both the painting and her life, someone may not have known the meaning behind her paintings because of their bizarre picture. In one of the film's most surrealistic scenes, Frida Kahlo gains her inspiration for the painting *The Two Fridas*. The painting is depicted in a bizarre and fantastical way. It combines the physical traits of the artwork with Frida's personal experiences and feelings. Surrealism is a difficult concept to understand. Many artists use it as a different way to express their human experiences and feelings.

Frida Kahlo was a troubled soul. She had endured so much in her forty-seven years of life that both contributed to the heaviness in her heart and served to inspire passion. Frida dealt with a lot of inner struggles. She had a hard time believing her paintings and drawings were good. In turn, she found it hard to believe that others would like her art. In particular, she sought the approval of Diego Rivera. Furthermore, She had some conflicts outside of herself. Frida's entire life was filled with tragedies. She had to deal with health issues, including the polio she had when she was a child and the bus incident when she was a teen that left her with multiple injuries that would affect her the rest of her life. Additionally, she had problems having a baby, a result of the bus incident. She also had a great conflict in her marriage to Diego Rivera. Rivera's infidelity caused many problems including a strained relationship with her sister because of their affair. Although these struggles caused great pain, they were the inspirations for many of her works. Kahlo, as a person, was very complicated. She had many positive qualities. Not only did she have great talent, but the actions she took throughout her life showed the type of person she was. She was a socialist and took an active part in her country's politics. She often reflected these views in her paintings. Frida was also a feminist. Her paintings often depicted real struggles of women. She defied gender stereotypes, which at the time she was alive, was a difficult thing to do. Even with the many great things about Frida, she did have some negative qualities. Among those is her infidelity to her husband. She had done it because her husband had been unfaithful to her in the first place but she did decide to do it as well. She had trouble understanding that Rivera would never be monogamous but she loved him deeply. The events that occurred throughout her life as well as her reactions and feelings towards those events, helped shape who she was. It helped to form a complicated artist whose legacy would be left behind for many to admire.

Frida Kahlo struggled significantly throughout her life, which caused an inner struggle to find who she really was. When she was a teenager, Frida suffered major injuries from a bus incident which left her with a permanent limp. This incident forever altered who she was. She also had trouble identifying what she was in terms of sexuality. She engaged in sexual encounters with both men and women. Furthermore, Frida struggled with clothing styles. She wore dresses and suits. When she wore dresses, there were two different styles of dresses that she'd wear, a European style dress and a traditional Mexican dress. She had a difficult time identifying the type of person she was, and she was able to express it through her painting, *The Two Fridas*.

In the movie *Frida*, Frida was shown completing her painting, *The Two Fridas*. As she seems to be suffering internally from many negative emotions, an old lady sings in the background. Frida drinks and cries as the lady sings a song in Spanish. The lyrics at the end, when translated, state, "If I have already given you life, llorona/What else do you want?/Do you want more?" As the song ends, Frida is shown completing *The Two Fridas*. Frida drowns in emotion as she thinks about how she struggled with her identity and how she's given herself to many people. The song helps the audience understand her thoughts and what led her to create the painting. As shown, Frida struggled immensely to find who she was. She had differing feelings about herself which were made more difficult by others in her life. She was more complex than people in the present may know. The scene in the movie allows people in the present to understand the complicated person Frida Kahlo was and what difficulties she had to endure. People in the present may not know of the conflicts Frida dealt with and how that affected her art. Analyzing this one scene allows for a person to learn more about Frida than getting a shirt with her face on it.

The movie poster for *Frida* includes many elements that appeal to people. In the center of the poster, there are two Fridas presented. One of the Fridas is wearing a shirt and skirt with flowers in her hair whereas the other Frida is wearing a suit and nice shoes. The two Fridas are holding hands which shows the connection between the two Fridas. Frida Kahlo was known to show both sides throughout her life. Frida was unapologetic about who she was. If she wanted to wear a dress, she'd wear a dress. If she wanted to wear a suit, she'd wear a suit. For example, when Frida and her family took a family portrait, Frida wore a suit despite her mother's protests. The movie poster wanted to demonstrate both sides of her, the feminine and masculine side. As soon as I saw the movie poster, I recognized the Frida in the suit from her painting *Self Portrait with Cropped Hair*. The movie showed the painting and I had seen the painting when researching her. At the bottom of the poster, the words "Prepare to be Seduced" are written. Frida was enticing. People were attracted to her because of her personality and way of being. The people who made the movie poster wanted the audience to prepare themselves for an intriguing woman who they were most likely going to love. The people who designed this poster didn't want to take attention away from Frida. They didn't add too many extra things that would deviate from the audience focusing on Frida. They wanted people to see her, both sides of her.

Roger Ebert, the movie critic, liked the film, *Frida*. He recounts certain scenes that caught his attention such as when Frida Kahlo had her bus incident and when Diego Rivera painted the mural for the Rockefeller Center. He praised Alfred Molina for his role as Diego Rivera as he showed a talented artist who was entitled. He praised the director, Julie Taymor, for her other films including *Frida*. He liked how she showed magical realism to depict what was happening in Frida Kahlo's mind. He also liked how bizarre their life was displayed and how she showed when Frida would get in the "zone" when she was painting. He explained how biopics about artists are difficult to make. He did think that the writers had some difficulties with the movie because they presented one event after another without much time in between. Even so, he thought it made sense because it might've been how Frida interpreted her life.

In his review, Ebert explains how the best biopics bring a connection to the art and bring the audience to empathize with the artist. *Frida* highlighted the events that led to some of Frida Kahlo's most well-known paintings. The audience was able to see the connection between the events in Frida's life and her paintings. They were able to see the emotions Frida felt while creating the paintings. The depictions of her life events and her compelling nature allowed the audience to empathize with Frida. We were able to fall in love with her. When she was happy, we were happy. When she was sad, we were sad. *Frida* was a compelling film that allowed audiences to dive into Frida Kahlo's life and experience her joy, her tragedies, and her passion. People were allowed to learn about and appreciate Frida Kahlo through the movie which is much more than a mug with Frida's unibrow could do.

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"I've been absolutely terrified every moment of my life – and I've never let it keep me from doing a single thing I wanted to do."

-Georgia O'Keeffe

"He who works with his hands is a laborer. He who works with his hands and his head is a craftsman. He who works with his hands and his head and his heart is an artist."

– St Francis of Assisi

"Art is my life and my life is art."

– Yoko Ono



Christian Martin Núñez Zamarripa is from Mexicali, Baja California in Mexico. His major is biology, and he wants to become a biochemist in the near future. There are other things that he enjoys doing as well. He writes music and books. He is currently working on a time travel story that he thinks will come out really well.



Fig. 1 Anderson aggressively shaves one of the sheriffs while asking him about the missing activist. 1988, "Mississippi Burning" Movieclips. Accessed 19 Jan. 2022.

“MISSISSIPPI BURNING”

By Christian M. Nunez

Mississippi Killings: A Racist Town Unwilling to Change

After the disappearance of three young male activists in Mississippi, 1964 an FBI investigation uncovered the influence of the Ku Klux Klan that was the source of the racism that got three young innocent men. This investigation inspired the movie “Mississippi Burning” that was filmed in 1988. The movie is about two FBI agents that visit fictional Jessup County, Mississippi to uncover the influences of the KKK as the whole town is under its control. One of the agents, a harsh veteran agent named Anderson visits the local barber shop where he chats with the mayor and one sheriff of the town. Anderson opens the conversations being passive aggressive with his words, pushing on them that he doesn't hold the same values as them regarding racism. They clarify that they are a peaceful town and regard the investigation as meaningless because they believe the activists are just fine somewhere in Chicago, laughing about the disaster they caused. As they talk there's a radio description of a game of baseball. The mayor asks Anderson if he likes the sport to which he responds, “yes, yes I do” and later adds "It's the only time when a black man can wave a stick at a white man and not start a riot". With that he references they are obviously oppressing the black community of the town by responding with an unjustified response to whatever they can argue is a violent act or aggression from a black. It's to be assumed by what they say they would value the word of a white rather than of a black regardless of the situation. Anderson is trying to express he's onto them and knows their racist mindset. He can tell their wrongly placed ideals are what to blame for the disappearance of the three young activists and probably even their deaths.

How can someone hate someone so much only based on how they look? The cruelty of the KKK and the dissociation of these people with reality lead them to this wrong conclusion that you can determine someone's

--- worth and values just by the color of their skin. Members of the KKK fail to realize the cruelty of the actions they're doing to another human being. Humans tend to account for their cruelty with a nonsensical view on justice, hence why they don't see their cruelty as wrongly placed. People of the KKK don't see the injustice they're imposing on another human. Because of their unfadable anger towards change, these were the horrors people of color had to endure when living in Mississippi in the 1960's.

The film "Mississippi Burning" is loosely based in the murders in Mississippi in 1964. It's a good movie that shows us how truly dire the racism situation was back in the 60's. However it's not perfect since it falls down to be another movie of the white man saving the day when it clearly was a big opportunity to show a strong black role model. There's an article from 1989 showcasing this and other low points in the movie. This article, "FILM VIEW: 'Mississippi Burning': Generating Heat or Light?; Taking Risks to Illuminate a Painful Time in America" by Vincent Canby is a criticism of the movie and the many flaws it has, since it is a movie that tries to portray racism as bad but still falls flat showing you why it's bad in the first place. Having yet again another white man hero saving the black community who in the movie had only disastrous intent when in reality the film would be so much better if it showed a black hero being the face of it all instead of being a good white man versus a bad white man.

Delusional refers to a dissociation from reality that makes you trust idiosyncratic beliefs or impressions that are contradicted by reality or rational argument. Delusional ideas are such that are easily to be determined as wrong and the only real backbone to keep these beliefs is stubbornness or in special cases a type of mental illness like paranoia. The core idea of racism is the superiority of a race above all others or even a suggestion of a race hierarchy. It is delusional to think that where we come from and the way we look affects our potential or capabilities. Delusional is not referring to doubt or empty thoughts, that don't hold meaning. It goes as far to the point of people making racism or any delusional idea a core aspect of their persona. This primarily applies to people suffering from mental illness and can't distinguish reality from their own mind as well as the rest of us. However, that's not the case for the people from my research. They are fully capable of their own critical thinking, yet they stuck to their old ways and some to this day still do, leading me to use the word delusional to describe those who even at this day don't seem to understand something so simple as to why racism is bad and objectively wrong. The KKK are a prime example for delusional people sadly these were people with a lot of power and money making a living hell for those they seemed as unworthy of life or a decent quality of life which was by no means meant to be their call; basing their whole ideology on white people being better than other races, in this case black people. As the movie progresses we can see a bit of the delusional thoughts people from Mississippi had back in 1964.

Alan Ward (William Dafoe) the young FBI officer who, despite having been on the force for thirteen years, still seems very attached to the manual of the good agent: neatness, distant and cold interrogations, tied to procedure, and an excessive confidence that the law will make its way in the face of all difficulties because, even in a town of demons, it must be like a very powerful light that guides social relations on the right path and in turn blinds whoever dares to challenge it. Rupert Anderson (Gene Hackman) the old sheriff turned agent of the Bureau who already knows all too well the ins and outs of the customary laws of the southern demons. Anderson knows that fear, self-censorship and secular prudence are stronger than all the neat agents of Virginia. Ward learns from Anderson that fire is fought with fire, and that the same fear that grips African Americans can change the sidewalk if you know how to push it in the right direction. Anderson will dilute his cynicism and will end up becoming morally and emotionally involved in a matter about which he initially had obvious skepticism: the facts are so harsh, human depravity so pitiful, that the old fox can no longer justify hatred by resorting to misery, the one that poisoned his father, making him believe that, if you couldn't be more than a black, you couldn't be anything.

Edgar Ray Killen, the 1960s Ku Klux Klan leader who was convicted over the infamous deaths of three civil rights workers in Mississippi. The 92-year-old was serving a 60-year sentence, after being jailed in 2005, four decades after the 1964 murders. The movie is a fictionalized take on the events named after the FBI investigation into the case. James Chaney, Andrew Goodman and Michael Schwerner, all in their 20s, were members of the Congress of Racial Equality (Core) and had been working on the 1964 Freedom Summer campaign to register black voters in the southern state. The trio went missing after being arrested by local police on a traffic charge while in Neshoba County, Mississippi. They had been visiting the scene of a fire-bombing and beating at a local church that was going to be used as a Freedom School to educate and help register local African-Americans.--

-- After being released from prison in the night, the men were again stopped and then ambushed by KKK members. Later the case garnered national attention, the FBI was dispatched to the state to investigate by then Attorney General Robert Kennedy. The three men's bodies were eventually uncovered six weeks after their disappearance, after an informant tipped off the FBI that they had been buried on local farmland. The FBI arrested more than a dozen suspects, including the county's Deputy Sheriff, because of their alleged involvement in the killings. In this scene we see one of the investigators, Anderson, who is approaching one of the sheriffs and a few townsfolk gathering at a bar. They start to talk about people who don't want the influence of the north to reach their "perfectly fine town". The folks there start saying racist comments that slightly tips Anderson off and in a power mode. Anderson grabs the testicles of a man close to him and intimidates everyone in the room by clarifying he isn't going anywhere until he knows what happened to those three activists.

Even if this poster looks boring at first it holds a lot of meanings. Let's start with our two protagonists, we can see Anderson and Ward expressing surprise both in their own way. We see shock and horror on Ward's face but Anderson seems to be unfazed. This shows us the type of characters they are right off, Anderson being someone with experience and Ward a man that's about to face the cruelty of the real world. We also see the burning cross in background alluding to the KKK and their inhuman practices. The dark scenery and background tells me this is a movie with mystery and uncertainty like the dark. Then we have big bold white letters on the dark background making the title very prominent and appealing: having part of the burning cross as an "I" in burning. I would also like to point out the director didn't make his name bold all though he did separate, he chose not to make himself the point of the poster.

"Mississippi Burning" is a great movie but with many flaws. It made a very good job at highlighting racism and the inner war the United States had in the 60s. The chemistry between the protagonists, Anderson and Ward is really good especially because with this movie they try breaking the formula of old, teaches the young and made a mutual learning experience for both the characters. Giving a really good message, that sometimes the young can teach the old some things too and that the experience is always valuable, rejecting it is a matter of ego. In regards to the real life events, I feel this movie while still falling short, is a good thing to come from such a horrible event. In real life things went somewhat differently with the investigation. In reality the government didn't send just two officers, they sent many more and got to the killers much faster. Sadly due to the law at the time and the racial struggles many of the culprits didn't end up in jail. On a brighter note Mississippi later in 2005 revisited the case to make justice for those three poor men that were taken away from the world. I think stories like these are important to remember and look at so we truly see a glimpse of the hardships of communities other than our own. If you are part of the black community I'd encourage watching the movie even more, to see how hard it was back then and to have hope things can always change for the better.

Figure 2. George Stokes, portrayed by George Clooney, during a mission report with state senators. *The Monuments Men*, 2014. Directed by George Clooney



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“Action is the foundational key to all success.”

– Pablo Picasso

“Creativity takes courage.”

– Henri Matisse

“I paint flowers so they will not die.”

– Frida Kahlo

“Have no fear of perfection, you’ll never reach it.”

– Salvador Dalí

“Go out and paint the stars.”

– Van Gogh

“Art is an adventure into an unknown world, which can be explored only by those willing to take risks.”

– Mark Rothko



Go into the arts. I'm not kidding. The arts are not a way to make a living. They are a very human way of making life more bearable. Practicing an art, no matter how well or badly, is a way to make your soul grow, for heaven's sake. Sing in the shower. Dance to the radio. Tell stories. Write a poem to a friend, even a lousy poem. Do it as well as you possibly can. You will get an enormous reward. You will have created something."
- Kurt Vonnegut

