

Hispanic[®]

NOVEMBER/DECEMBER 2010
VOL. 3, NO. II

Executive

WONDER WOMAN
BELTS IT OUT

Lynda Carter P. 22

CONSTRUCTION
MANAGEMENT
MEETS ENGINEERING

Blackwood Group LLC P. 64

THE ABA'S FIRST
HISPANIC PRESIDENT

Stephen Zack P. 38

Entrepreneur of the Year

Alex Fortunati offers a fresh take on
facilities maintenance P. 56

CONTENTS

P. 9

TOP SCHOLARS

From Northwestern University, Dartmouth College, Arizona State University, and Texas A&M

P. 14

OUTSTANDING ACHIEVEMENTS

P. 63

HISPANICS IN

Construction

Jose Duarte

Engineering

Rafael Orega

Jorge Moreno

Insurance

Lorie Valle-Yanez

P. 77

COMMUNITY LEADERS

Macario Gallegos of Harrah's Entertainment, Hector Cortez of Big Brothers Big Sisters of America, David Cagigal of Alliant Energy

PLUS

P. 6 EDITOR'S NOTE

P. 8 POINT. COUNTERPOINT.

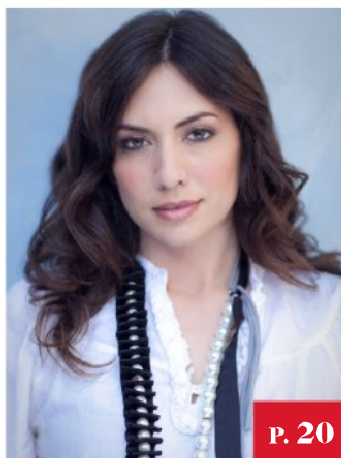
P. 82 ONE ON ONE



P. 22



P. 74



P. 20



P. 72

P. 21

ARTS & CULTURE

Lynda Carter retires her cape and picks up a microphone.

+ Hector Canonge, Eduardo Diaz, Carlos Frias, and Carolina de Robertis

P. 74

FAMILY HERITAGE

CG&S Design Build founders Clarence and Stella Guerrero kept their residential-design firm all in the family.

P. 18

ENTERPRISERS

Meritxell Ferre of *Moderno Design Build, Inc.*

Candice Lapin of *Para ti Novia*

P. 72

INTERNATIONAL COMMERCE

Pedro Fábregas takes American Eagle air carrier global.



{Art}

Hector Canonge

Contemporary artist's new-media installations explore politics, culture, and place

Hector Canonge's path to film, media, and video installations is as multifaceted as his family history. Born in Argentina to a Catalanian father and Bolivian mother and raised in South America, Spain, and the United States, Canonge credits these regions with his interest in film and new-media arts. Currently based in New York City, with a studio in Queens, Canonge commutes around the city's various boroughs to catalogue the circumstances and current issues affecting their diverse populations.

Besides his artwork and travels within New York City, Canonge teaches multimedia-production studies at the New York City College of Technology. As an adjunct professor, he creates courses and mentors his students. Although his initial courses served a mainly Caucasian population, they now attract Jamaican, Samoan, Mexican, Puerto Rican, and Cuban students—a development Canonge considers a boon to the material of his classroom. "It's just wonderful to see that

[the students] want to become artists and work in movies or field production or graphic media," he says. "The College of Technology is very diverse; most of the departments have one majority population, but the Latino presence has become stronger in my classes."

Through his work, Canonge hopes to foster a larger artistic community and create places for local, young artists to exhibit their work and receive feedback from more established artists and their peers. Canonge first created the physical manifestation of his ideal artistic community in 2005 with Queens Media Arts Development (QMAD), a nonprofit arts organization with programs such as CINEMAROSA, a monthly film series, and FRAMING AIDS, an annual program also known as Queens Annual Observation of World AIDS Day Through The Arts.

In 2009, Canonge continued his mission through the A-Lab collective. "The A-Lab actually comes out of this idea of having a

collective," Canonge explains. "Out of that collective came the A-Lab Forum: artists can organize topics and present and discuss their work. I think it's a good way to prepare the next generation to continue pushing the boundaries and collaborating with peers."

Still, Canonge's main interests lie in new-media technologies and installations. *Schema CorpoReal*, his 2009 interactive-performance project, for example, examines cultural attitudes toward gender through language, migration, and identity discourse. The project features barcode-label technology, scanners, computers, video projections, and choreographed movements. "In my projects, there will always be binaries and cinematic narratives. Although they are new-media and slightly high-tech projects, there's always a theory or a reference to moving images and literary narratives," he explains.

And Canonge doesn't work exclusively with solo new-media installations; he recently

STREET STYLE: Canonge's 2009 solo exhibition, *intersections*, played off the presence of street-vendor trucks in Northern Manhattan (Washington Heights and Inwood). The project investigated the transformation of the urban landscape, the appropriation of the urban realm, and the reinforcement of traditional food-consumption habits in Hispanic communities. The project was made possible by the Lower Manhattan Cultural Council, MCAF Program. Photo: Photo Universal, NYC.

participated at a multi-artist exhibition at the Grady Alexis Gallery at El Taller Latino Americano in New York City. Organized in response to Arizona's SB-1070, the exhibition, entitled "ArIZONA, New York Artists Respond to the Immigration Issue," features 26 local artists. Canonge's installation, *Ciegasordomuda*, features two video monitors. One displays a montage of Colombian singer Shakira's various public speeches and campaigns while visiting Arizona, edited to her old music video, "Ciega, Sordomuda."

The second monitor displays streaming satellite images of the US-Mexican border from the West to the East Coast. Canonge describes the installation as an exploration of the themes of "fame, misplacement, and incongruence in terms of the political exploitation of a celebrity figure and immigration in the United States." Citing Shakira's markedly different appearance in the music video and her atypical immigration experience, Canonge hopes to reexamine the issue of Hispanic immigration through not only the lenses of commercialization and commodification, but also through his interpretation of Shakira's personification of 21st century migration and its implications.

"I really feel at home when I'm working with moving images, when I'm working with sounds, production," Canonge explains. "I want audiences not just to look at my work like a painting; I don't want people just to look at a film—I want active audiences who become engaged when they encounter an interactive narrative. That is something that is really important in my work."

— LESLIE PRICE



Photo: Smithsonian Institution

{Art}

Eduardo Díaz

Director of the Latino Center at the Smithsonian advocates for a Hispanic presence at one of the nation's largest museums

Eduardo Díaz almost became a lawyer. However, in his third year of law school at the University of California–Davis, Díaz auditioned and won a part in a local Chicano theater production. Little did he know that this was his first step towards a successful career in Hispanic arts and culture. Today, Díaz plays an important role as director of the Latino Center at the world-renowned Smithsonian Institution in Washington, DC.

Since assuming this role in December 2008, Díaz ensures a Hispanic presence at the Smithsonian, working in a coordinating function that generates ideas and programs and collaborating with colleagues throughout the Institution. To promote Hispanic

programming, Díaz and his team manage money for grants that are distributed to various Smithsonian units that engage in Hispanic-related programs. One project supported by Latino Center funds is in conjunction with the National Museum of the American Indian, and focuses on the Qhapaq Ñan, a 25,000-mile network of roads built by the Incas that stretches from Colombia through Ecuador, Peru, Bolivia, and Chile, ending in Argentina. Funding has also allowed the Smithsonian's record label, Folkways Recordings, to produce an entire series of Hispanic CDs.

Earlier this year, the Latino Center turned its focus toward Argentina, which celebrated its bicentennial on May 25, 2010. Díaz and his team brought in several of Argentina's top artists and displayed their works. The artists also gave public lectures "to promote a dialogue"—something that is always a priority for Díaz.

Before joining the Smithsonian in 2009, Díaz was executive director of the largest Hispanic cultural center in the United States, the National Hispanic Cultural Center in Albuquerque, New Mexico. He also ran a small community theater in San Antonio, served 10 years as director of cultural affairs for the city of San Antonio, and started a consulting business to serve arts organizations.

Díaz's interest in Hispanic culture runs deep, and his active role in the Chicano movement during the 1960s led him to pursue a bachelor's degree in Latin American studies from San Diego State University. He says his current work at the Latino Center is essentially the same as the coalition building he engaged in with Native Americans, Asians, and African Americans during the movement. "I am just doing it in another capacity," he explains. "What I do now is about finding linkages, researching, celebrating, preserving."

For Díaz, one of the most important goals of this kind of work is the development of a people. Along these lines, the Latino Center runs two educational-outreach programs: the Young Ambassadors Program—for college-bound Hispanics who come to the Smithsonian for a week of arts, culture, and science studies—and the four-week-long Latino Museum Studies Program for young Hispanic professionals and scholars.

"We are everybody—that's the big challenge for us, but it creates a lot of opportunity as well. We are European, African, Asian, indigenous. You really have to get involved