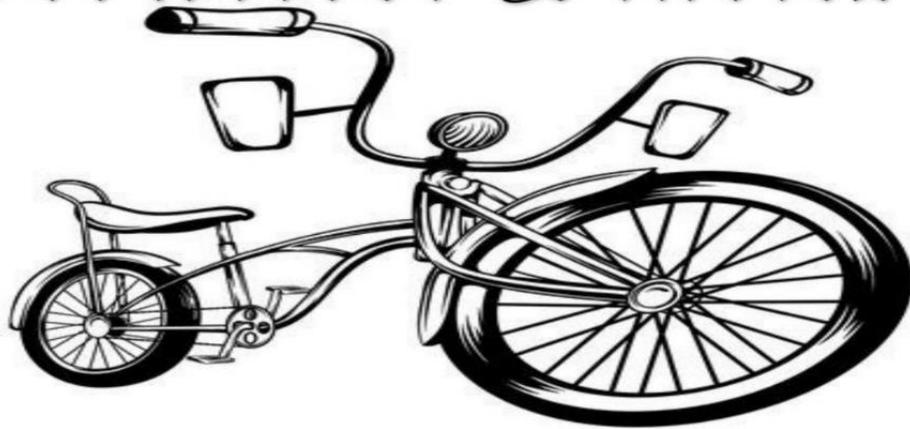


Lowrider Studies



JOURNAL

www.lowriderstudies.org

A project of Save the Kids

VOLUME 1, ISSUE 1
February 2022



A project of Save the Kids

SPECIAL GUEST EDITOR

Anthony J. Nocella II, Ph.D.
Salt Lake Community College

Volume 1, Issue 1
February 2022

TABLE OF CONTENTS

About Lowrider Studies Journal3

Submission Guidelines4-6

Editorial Team7

Interview with Xris Macias on Lowrider Studies
Anthony J. Nocella II.....8-10

About Lowrider Studies Journal

Founded in 2020, this is the premier international scholarly community-based peer-reviewed online open-access journal dedicated to the lowrider culture, history, philosophy, politics, economics, and social problems. This journal, grounded in critical theory and critical race theory, is an interdisciplinary, intersectional total liberation journal to promote work on the areas of identity politics, economic justice, racial justice, globalization, colonialism, oppression, domination, institutionalization, penal system, justice, liberation, peace, healing, community, spirituality, faith, religion, culture, familia, ethics, arts, music, dance, fashion, environmentalism, sustainability, technology, rituals, traditions, and skills.

The journal welcomes scholars, activists, and community organizers/leaders to submit. We hold to a caring, welcoming, and constructive process aiding in the publishing of your articles/reviews, rather than turning you away with delayed, harsh and deconstructive, review feedback. We encourage articles that interweave theory and practice and especially welcome articles on topics that have not yet been examined.

SUBMISSION GUIDELINES

Please read these guidelines and then send your article, essay, review, research notes, interviews, reflections, poems, art, event summary, etc. to:

lowriderstudies@gmail.com

Value and Uniqueness of LSJ

1. The *Lowrider Studies Journal* was influenced in 2020 by discussions at the Annual International Lowrider Studies Conference.
2. The *Lowrider Studies Journal* publishes rigorously peer-reviewed scholar-activist work of the highest quality.
3. The *Lowrider Studies Journal* provides the utmost respect and care during the review process.
4. The *Lowrider Studies Journal* is a free-to-access electronic journal.
5. The *Lowrider Studies Journal* charges no fees for publication.
6. The *Lowrider Studies Journal* supports and encourages submissions that are excluded from mainstream journals, including photographic, video, MP3, art, poems, raps, and new media work.
7. The *Lowrider Studies Journal* is organized and edited by a radical, critical grass-roots collective of activist-scholars, community organizers, and current and former prisoners from around the world.

We Seek

1. incarcerated writings and art – of any length
2. research articles and essays – 2,000 to 10,000 words
3. student final papers – no more than 10,000 words
4. course/class summaries – no more than 2,000 words
5. research notes – no more than 2,000 words
6. commentary – no more than 2,000 words
7. tactic and strategy analysis – no more than 10,000 words
8. academic development – no more than 10,000 words
9. lecture/presentation summaries – no more than 2,000 words
10. conference/panel summaries – no more than 2,000 words
11. events/protests/resistances summaries – no more than 2,000 words
12. action alert summaries – no more than 2,000 words
13. film, book, art, and media reviews – no more than 3,000 words
14. interviews and dialogues – between 1,000 to 10,000 words
15. poems and stories – no more than 10,000 words

Style

1. All submissions should have appropriate references and citations. Manuscripts should be single line spacing, 12-point font, and conform to the American Psychological Association (APA) style format. We can help with this.
2. Submissions must be sent in Microsoft Word format. Submissions in other software formats will not be reviewed.
3. Authors should remove all self-identification from their submissions, but all submissions must be accompanied by a title page with author(s) name and affiliation, type of submission (e.g., article, review, conference summary, etc.), and contact information including e-mail, postal address, and phone number.
4. Authors must include an abstract of no more than 150 words that briefly describes the manuscript's contents.

Review Process

1. Upon acceptance for review, the Lowrider Studies Journal editors will send manuscripts, under a double-peer reviewed process, to no less than two, and generally three reviewers. Reviewers provide their recommendations to the editor, who makes the final decision to accept the manuscript.
2. The Lowrider Studies Journal holds to the utmost respect, love, and care when reviewing manuscripts. Each review we assure will be constructive, positive, and hopefully useful to the author. We strongly welcome first time authors, students, nontraditional students, activists, youth, community organizers, prisoners, politicians, and teachers.

Submissions will be assigned to one of the four following categories:

1. Accept without revisions
2. Accept with editorial revisions
3. Revise and resubmit for peer review
4. Reject

Every effort will be made to inform authors of the editor's decision within 100 days of receipt of a manuscript. Authors, whose manuscripts are accepted for publication, will be asked to submit a brief biography that includes their institutional or organizational affiliations and their research interests. The Lowrider Studies Journal only publishes original materials. Please do not submit manuscripts that are under review or previously published elsewhere.

Copyright, Republishing, and Royalties

1. All Work published by the Journal is copyrighted by the Lowrider Studies Journal.
2. Republication of Contributor's Submitted Work may be assessed a reasonable fee for the administration and facilitation to other presses. Such fee shall be determined at the discretion of the Lowrider Studies Journal.
3. Royalties: Contributor agrees and acknowledges that no royalty, payment, or other compensation will be provided by the Lowrider Studies Journal in exchange for or

resulting from the publication of the Submitted Work.

Publication Dates

LSJ uses a rolling submission process, allowing authors to submit at any time during the year without time restraints or quota of articles in an issue. Rolling submission, the most current scholarly method of accepting publications, allows for more timely publications and current scholarship to enter the public sphere in a more timely fashion, rather than conforming to traditional academic print journal guidelines.

LSJ is pleased to accept your submissions at any time and will move quickly through the review process to ensure timelines.

For submission, please submit to:

lowriderstudies@gmail.com

EDITORIAL TEAM

Editor-in-Chief

- Dr. Elizabeth G. Ramos

Associate Editors

- Dr. Anthony J. Nocella II, Founding Editor
- Xris Macias, Founding Editor
- John Ulloa, Founding Editor

Reviewers

- Daniel Osorio
- Dr. Lea Lani Kinikini
- Kristin Bedford
- Madeline Alviso
- Martin M. Ramirez
- Guillermo Aviles-Rodriguez
- Estella Inda
- William A. Calvo-Quirós



A project of Save the Kids

**Volume 1, Issue 1
February 2022**

Title: Interview with Xris Macias on Lowrider Studies
Author: Anthony J. Nocella II, Ph.D.
E-mail: nocellat@yahoo.com
Affiliation: Salt Lake Community College
Location: Salt Lake, Utah, USA
Keywords:

Interview with Xris Macias on Lowrider Studies

Anthony J. Nocella II

Anthony Nocella: Xris we met almost two years ago and in that time we put on numerous events, are on the board now together of Save the Kids, created the Annual International Lowrider Studies Conference and Lowrider Studies Journal, and you are part of the book on Lowrider Studies. How do you define lowrider studies?

Xris Macias: Stemming from critical educational pedagogy, Lowrider studies is a way to examine counter cultures and explore history, art, identity, cultural expression, and connections to social justice, through the lens of Lowriders. It is a way to analyze perseverance, resiliency and intergenerational knowledge through this artform. Lowriders are cars, but they are people too. And because Lowriding is a dynamic, self-preserving, and ever-changing lifestyle, like the people behind it, so are the histories and perspectives around it. While the actual place of its creation is debated, we can definitively give credit to Mexican-Americans, Chicanas/Chicanos/ Chicanx's that laid the foundation for Lowriding as we know it today. Lowrider studies allows us to begin with a car, or other facet of this lifestyle and ask ourselves why it happens the way that it does. Or why did it start in the hands of these particular people? Or why is it so fascinating that is now found in practically every country in the world? We find ourselves looking in many directions, for answers and making connections to the overall history of this country and its people.

Anthony Nocella: Why is developing lowrider studies in important?

Xris Macias: This is a history that has been erased, and it's a family affair that is continually ignored. Lowriding has a solid claim in our cultural lexicon. It is worth telling these stories and worth finding out more. Another main reason for the creation on Lowrider Studies is to challenge the notion of education only being valid in traditional formalized classrooms. Part of our argument is that Lowriding and its practices, when fully immersed, can actually provide a well-rounded education. A curriculum built around Lowrider studies subverts the power dynamics of education as it is established today. Lowriders can redefine the spaces they occupy, they challenge the notion of power dynamics in the classroom. This culture directly opposes white supremacist values are endemic to our educational system. Lowriders are the product of storytelling, and connection to indigeneity. They are symbols of resistance to an oppressive system. The fact this phenomenon has survived to this day, makes it worth studying the factors that contributed to its creation.

There is a common understating presented in the mainstream, about what Lowriding is, and more often than not, it is an inaccurate portrayal of this culture. And though our main goal in creating Lowrider studies is not to simply change the image for the populous, it is an important aspect. Lowriders are continually appropriated and taken to new areas, where they arguably do not belong. By challenging the myths portrayed in mainstream media, and by presenting a scholarly, researched approach alongside these portrayals, we are working towards preservation. It is important to note that we are not attempting to change or academize this lifestyle. Supporters of Lowrider studies are practitioners of the art themselves, we belong to this community and want to Lowrider in the streets, as well as in education.

Anthony Nocella: What do you see as the future and growth of lowrider studies?

Xris Macias: Connection to the streets. Lowrider studies is not an attempt to change or academize the culture. But rather to provide a new lens of which to view this culture and why it came to be, and where it is going. Lowrider studies is the anthropological lens in which we view Chicana/o/x Latinx and indigenous cultures today.

Though we are currently going through a political crisis of banning ideas that deal with race and racism in classrooms, we can still find ways to connect Lowriding with these concepts. Teaching about Lowriders and the elements around it, can spark the right questions and conversations. We can build curriculum in classrooms that centers around the tenets of Lowriders. The beauty of this idea is that we do not need to have this education take place in a formalized classroom, we can learn about Critical Race Theory (CRT) in the streets, by simply performing what we do. Eventually, I would love to see a minor in Lowrider Studies on a college campus.

Anthony Nocella: How is lowrider studies related to decolonizing, liberation, critical theory, social justice, equity, inclusion, and diversity?

Xris Macias: It is CRT! Lowrider culture is a response to the social, political and existential situation of Chicana/o/x folks. Lowriding is not just about the cars, but an expression of multiple identities lost and reclaimed. It is an art form that physically embodies the borderlands that

encompass our intersecting lives. Critical Race Theory says that racism is endemic to society and shares historical accounts of from the perspectives of Black, Brown, and Indigenous peoples. Lowriding, arguably would not come to be as we know it, as a response to marginalization, if not for the experiences and creative liberatory transformative justice solutions to systemic racism and oppression. We may use the same vocabulary in the streets, but the practice of lowriding is a reclaiming of history and identity.

Not only in the way we Low ride, but in the art associated with Lowriders; some of the most intricate, eye-tantalizing custom paint jobs can be seen on Lowriders. Images of flowers, saints, Aztec warriors, women, historical figures, animals, fictional characters and everything else in between has been featured. They are cars that act as a canvas, sharing art that speaks of struggle, inspiration, family and history. Metal flake, candy paint, and layer upon layer of pinstriped glitter for that “gleaming in the sun” look. Low Riders let their imaginations run loose and expand their creativity on their cars. The murals on the vehicles often tell a story or make a statement. We are struggle, we are here, Low and Slow.