

HAMMER

INSIDE THE MASK

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INSIDE THE MASK

February 15–May 17, 2020

Central American masks found new forms in the centuries after the Conquista in sacred festivals and ritual dances. These holy instruments of survival represent, conceal, and transfigure double identities and double lives, speaking to layered political and spiritual realities. Central Americans are fleeing rapacious US-backed governments, extortion from deported and exported gangs, the collapse of neoliberal economic policies, and some of the highest levels of gender-based violence in the world. Trapped and caged along the southern border or living precariously at constant risk of deportation in the United States, new resistance fighters and new immigrants find existence *inside* the mask a daily reality.

Inside the Mask reimagines the museum as without walls, as a place of community, encounter, and exchange between musicians and activists, dancers and organizers. Artists, asylum seekers and advocates, friends and families are proposing new choreographies and improvisations of sanctuary and solidarity. Looking with our own eyes through the masks, we begin to see new histories, dreams, nightmares, and prayers.

Inside the Mask is presented by the Hammer Museum in partnership with the Fowler Museum at UCLA and curated by UCLA graduate students Juan Francisco Cristobal, Julie Gaynes, Laurel Hubert, Natalie Kamajian, Chase Niesner, Farrah O'Shea, Jeremy Peretz, Lili Flores Raygoza, Ryan Rockmore, Vabianna Santos, Sin Fronteras 1312, Brisa Smith Flores, and Kara J. Wade.

The exhibition is organized by Peter Sellars, UCLA Department of World Arts and Cultures/Dance professor, with Allegra Pesenti, associate director and senior curator, Grunwald Center for the Graphic Arts.

This exhibition celebrates the UCLA Centennial and features masks from the collection of the Fowler Museum at UCLA, gifts of Dorothy M. Cordry in memory of Donald B. Cordry, William Lloyd Davis and the Rogers Family Foundation, Mr. and Mrs. Leonard J. Field, Gordon Frost, Peter Kuhn, Fred and Barbara Meiers, Lenore Hoag Mulryan, Millard Sheets, Barbara Timmer, Caroline and Howard West, and Thomas Wortham.

All masks are from the collection of the Fowler Museum at UCLA. Photos courtesy of Peter Sellars.

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Opposite page: Gurí & Santana, *Nagual Guacaro, protector del agua*, Guacará, Colombia, 2016 © Gurí Arte and Santana Arte

Back cover: Procession by the Maya Q'anjob'al community of Santa Eulalia (Guatemala) at the Holy Cross Catholic Church, South Los Angeles, February 2017. Photo courtesy of Juan Francisco Cristobal

Page 12–13: Poem by Karina Alma, professor of Chicano and Central American Studies, UCLA. Artwork by Vabianna Santos, *Calculations for a Future Sky*.

Page 24: Susan Meiselas, *Youths practice throwing contact bombs in forest surrounding Monimbo*, Nicaragua, June, 1978. © Susan Meiselas / Magnum Photos



Jose Flores Chamale, Guatemala, *Wild Jade Flowers*, 2019. Watercolor. 12 × 18 in.
(30.5 × 45.7 cm). © Jose Flores Chamale, SangreIndigenaArt.com IG: sangre_indigena_art

COSMOS AND CHAOS

The upheaval in today's political and cultural worlds has brought us to a place at the edge of chaos and disorder, at the boundary between life and death—a place where certainty crumbles before our eyes. It is here that the mask becomes an invitation for the renewal of rites and ritual as the tension of the world continues to suffer the complex dance of cosmos and chaos. Something awakens as the mask becomes not only a historical portal but also a sacred technology of survival addressing lives at stake in this very moment. This is a call to listen deeply to the stories and dimensions of the contact zone where histories of seen and unseen violence can no longer be ignored. By recognizing the past and the present, the viewer is invited to be an active presence navigating the visceral nature of the human spirit and what it means to be accountable in these times. It is an invitation to break free of the culture of spectatorship, to explore the possibility of solidarity across a landscape where a real presence is voiced in the context of past and future, where the stories of displaced persons are honored as we confront the complexity of encounter. What does it mean to be caught in the waking nightmare of blood and suffering as the social fabric is torn by the business of borders?

—Laurel Hubert



THE EXHIBITION IS AN ENCOUNTER, A POINT OF EXCHANGE

Whereas the first *encuentros*, or encounters, between colonizers and colonized were marked by narratives of discovery and acts of control and domination, this exhibition proffers an experience of *encuentro* based in connection and conversation, a meeting rather than an encounter. Through its locations throughout the city of Los Angeles, the exhibition *Inside the Mask* builds a rhizomatic sense of community in which the gallery at the Hammer Museum offers just one experience among many. Across its varied programming and installations, the exhibition seeks to return to an embodied sense of knowing, thus highlighting the museum as a site for interchange rather than a location for the disembodied dissemination of knowledge.

Following this desire to invite exchange, the exhibition purposely avoids unidirectional forms of knowledge transmission in favor of a more intimate exchange, one in which a collective atmosphere provides a landscape for a variety of conversations wherein participants begin to cocurate the exhibition through choreographies of solidarity, sanctuary, and support. For example, purposefully excluding museum labels for the Central American masks featured in the exhibition poses an opportunity for masks to become activated in the space through ritual performance and storytelling. Typically silenced and confined behind Plexiglas, the masks are united with the narratives of those for whom they hold meaning, thus inviting a connection between people wherein the mask and



its resonant past present a catalyst for intimate connection rather than an object of distanced admiration or appraisal. Furthermore, as participants enter the gallery space or engage in any of the associated events, artists and asylum seekers and their advocates, friends, and family members meet them, either in real time, virtually, or through charged engagement with the masks or art they have created.

—Farrah O'Shea

FAMILIA: HEALING AND LIBERATION



The people who are most intimately aware of the inner workings of incarceration are the ones who are best able to imagine abolitionist futures, to *unmask* this system’s ugly truths from within and then from without. This is the central tenet that animates the gatherings of Healing and Liberation, an ongoing retreat program led by Mariella Saba of Familia: Trans Queer Liberation Movement, a national organization dedicated to empowering and fostering healing among queer and trans folks caught up in the carceral (im)migration system.

For queer and trans people experiencing forced migration from Central America, detention at the US–Mexico border is just one link in a chain of violence that continually plagues their attempts to live freely, whether in their hometowns, in the United States, or anywhere in between. Many are fleeing a region with some of the highest rates of gender-based violence in the world, putting their lives at risk to travel along a treacherous route, only to go through detention and the possibility of deportation on crossing the border. And even for those trans folks of color granted asylum, housing and job discrimination, marginalization, and violence are rampant here as well.

This is where Healing and Liberation makes a crucial intervention, organizing gatherings of queer and trans folks who have recently been released from any one of this nation’s many (im)migration detention facilities. Part nature retreat, part day spa, part reunion, and part visioning ceremony, these gatherings among towering trees or by the shore of a placid lake offer a transformative process of re/making and re/connecting with community.

The first day—Earth, a grounding, a landing, making a home and home-cooked meals. This might be the first time in many weeks or months that those gathered have seen their companions from the caravan or those with whom they formed protective bonds in detention; everyone is allowed to bring a friend as well for comfort and security.

The second day—Water, healing, storytelling, *desalgar* is to undrown. If words are too painful, then paintings might better express these shared feelings, which need to be released, the tension that’s locked inside coming out. Pampering is in order, spa treatments and an herbalist, individualized teachings and skill sharing – the body carries more than its weight.

The third day—Fire, connecting experiences to organizing. How might these folks turn the injustices leveled against them into knowledge and the practice of further liberation work, visions of joining the movement if they wish? Many whom they know and love remain imprisoned, left behind for now if certainly not forgotten.

The fourth day—Wind, taking flight, carrying it all back, a movement like seeds in the wind. Where will they go next and what will they take with them? What will grow, with a little water, where they land?

If masks are holy instruments of survival, then they are composed of lies as well as truths, like the struggle for liberation and the systems we fight against.

—Chase Niesner



FUTURITY

In collaboration with the masks, we enact a digital intervention to mark a new era. This new era is categorized by the concept of futurity—persistence of life and agency in perpetuity. As the masks dance in virtual space, we contextualize their materiality as a vital force that contends with the ethics of their stasis within museum and archival contexts.

According to Indigenous Mesoamerican epistemologies, or ways of knowing, masks channel and are imbued with the spirit of life through encounter, provocation, and dance. This specific encounter is situated within the ongoing conversation regarding the repatriation of cultural material from museums and archives to their Indigenous communities.

The masks’ participation in the welcoming ceremony facilitated by the Ventura family on-site at the Fowler Museum is a vital force in the development of embodied practices of cultural sensitivity and equality regarding cultural heritage material within museum contexts. Just as Mesoamerica encompasses a diverse array of sociolinguistic communities, the masks are multiple in their origin stories, their trajectories, and their digital performances.

Engaging the masks in light-scanning processes with UCLA’s Lux Lab and 3-D modeling and animation, we speculate on how Indigenous epistemologies contribute to the role of emerging digital technologies and experiences.

As an ensemble, we create and imagine opportunities of Afro-Indigenous futurisms; the masks continue dancing their histories while simultaneously occupying contemporary digital modalities through movement, thus valuing the multiplicity of ways in which identity is performed and will continue to be performed across temporal and spatial dimensions.

—Lili Flores Raygoza

THE MIRROR OF THE MASKS

As we explored the masks in the archival dungeon of the Fowler Museum, I couldn't help but think of my own masks that sit boxed up in the basement of my adolescent home. Cancún, Hawai'i, Ecuador, southern Spain, Disney's Animal Kingdom. For many years they hung on the walls of my bedroom, representing the places where I or my parents had traveled and a tangible takeaway of my touristic pursuits. Yet my young, white, male self never asked what was behind those masks. This curatorial process with the Fowler masks has given me that opportunity many years later. It has allowed me to interrogate the masks of whiteness, masculinity, and homonormativity that I wear every day, the masks created for my face that block my ability to see the humanity and full existence of others. I have come to think that my adolescent self sought out and explored the masks of others—with their decadence, meaning, spirituality, representation, and symbolism—only to avoid a true encounter with my own. This exhibition looks behind the masks that many embody on a daily basis and presents their stories and experiences. It also invites us to remove our own masks and intimately question the reflection in the mirror.

—Ryan Rockmore



NOBODYNESS

In order to activate a mask, you have to step away from the day-to-day construction of yourself. Perhaps this is like saying that the mask is not the vessel, you are. Access requires that you become no one in particular. I am reminded of a talk by Ram Dass in which he discussed the pain of having to create the armor of our performed selves—the identity of student, artist, or anything else building up like a calcified shell that we drag around for all to react to and reinforce. As a result, “everyone is busy responding to your somebodyness and nobody is recognizing your nobodyness.” In this way we get locked in, less able to access one another. Where there is less access, there is less empathy but more force and regulation.

—Vabianna Santos

MOVEMENT CONNECTIONS THROUGH CULTURE

Functioning as physical, mental, and spiritual lifelines, cultural traditions maintain a richness over generations through pride in one's heritage and the preservation of long-standing practices. These connections maintain sacred rituals, curated languages, meaningful celebrations, melodic polyrhythms, and a multitude of movements. These movements often connect music and dance to evoke a higher meaning established by previous generations. Across the nations of Guatemala, Belize, Honduras, El Salvador, Nicaragua, Costa Rica, and Panama, there are connections through music and dance that cultivate practices for a new year, new life, sanctified beliefs, and everything in between. These traditions can be traced to the Indigenous group of the Garifuna people and through the intercultural influences of Latin, African, and Caribbean ancestry. We invite you to engage with the masquerade not as a form of entertainment but as an introduction to the historical practices of the Garifuna people of Central America. The dance behind the mask offers a glimpse of the resilient history of this ethnic group and is representative of the trans-cultures that are embedded throughout its lineage.

—Kara J. Wade

THE UNDERPINNINGS OF US IMPERIALISM AND INTERVENTION

Many of us have stood by idly as we have tried to digest the images of children being separated from their families and held in cages on the border between the United States and Mexico. What seems to some like an “un-American” policy is actually as American as it gets. At the core of this crisis of mass murder, detention, and deportation lies more than a century of US intervention and imperialism in Latin America, a historical reality conveniently ignored by politicians and pundits, Republican and Democratic alike. Examples of such unlawful interventions include the CIA-orchestrated coup in Guatemala in 1954, the CIA-backed attempt to overthrow Cuba’s Fidel Castro in 1961, the CIA-backed military coup in Brazil in 1964, the CIA-backed overthrow of Salvador Allende in Chile in 1973, and the CIA-orchestrated covert war in Nicaragua in the late 1970s. In addition to the instances mentioned above, American military and economic interventions also affected Colombia, the Dominican Republic, Haiti, Honduras, Mexico, Panama, and Puerto Rico. The United States is not absolved from the realities it has instigated.

This exhibition unapologetically links these histories. The masks, acquired casually by entitled tourists and wealthy collectors, are detainees themselves. Like the families who are making unimaginable journeys across harsh terrains and militarized zones, the masks, too, are displaced and dispossessed; they are prisoners of a fate they did not ask for. While you are in the galleries, you will not see any text on the



walls. Like the five-year-old child separated from her family, accused of crossing an imaginary border “illegally,” and expected to navigate the US justice system, you too will feel uncomfortable and out of place in this exhibition. We ask you to invite this discomfort in, as we reflect on those who are suffering and forced to live “inside a mask” every day of their lives.

—Natalie Kamajian



INSIDE THE MUSEUM

The history of museums is directly connected to conquest and colonization, as white elites would rob material culture and art from the societies they were colonizing. These items were often procured by the ruling class of the colony and gifted to the crown or held in private collections. As more European countries moved away from monarchy and toward democracy, private collections began entering the public sector and developed into what we know today as museums. The display of cultural materials and artworks in museums separated them from the humans and communities who made them, who gave them life. Stories were rewritten, histories were erased, and a focus on the object independent of the person became the norm. Central to *Inside the Mask* is a reimagining of the object as more than just its materials or provenance. We are seeking to reconnect masks to the humans who held them, moved them, and breathed life into them. The mask, which cannot and should not exist without the person, allows a challenging of how exhibitions are developed and experienced. The museum has historically been a space that worships materiality, but how can it be reestablished as a temple for humanity? How can we integrate human experience, human feelings, and human life into a space? How can we guide visitors, staff, and passersby to remember the people, the hands that carved, the arms that gathered, the hearts that filled these materials with meaning? The museum could then be transformed into a space of encounter in which objects become portals to humans and in which human connections are no longer confined by temporality or physicality.

—Brisa Smith Flores

I'VE BEEN TOLD THAT WITHOUT YOU, I'D BE NOTHING

That it's you who taught, fed, and clothed me
though I understand my privilege is not easily handed
in other lands, this is hardly an excuse
to keep plumbing and mining our bodies, scattering
my family like ashes to ashes
because you claim an inalienable right
since my own El Salvador tears its people apart.

But it is you who keeps us under threat and the stomp
of corporate invasions, whether here or there you demand
our happy silence, an oxymoron
quiet in our sweatshops, underpaid and overworked
domesticity to garden
your fountain of dollar bills that sustain our diabetes,
cancer, alcoholism, and rotting teeth, unable to pay for health
no matter how hard we work, our chests cave to keep us
one by one a nuisance, interchangeable
for the sacrifice of other replaceable bodies.

True, this country is the land of chance
like rolled dice in Las Vegas, and the possibility of stardom
while selling maps in Hollywood corners.
Truth is, your fist extends beyond your guarded borders
and what you do to a single immigrant, a single undervalued
brown body, bodies of women, you do to the world.
For some, you are the denials of a nightmare
like zombies entering foreign lands to seek the minds
of children, women, and men as the dead feed on the living

because you keep trying to return to the era when slaves
were born and died slaves—that Good Ol' America, the one
you want to “take back” and “make great again”
you tell me gives me my privilege
even as I struggle to pay for a decent apartment
try to rise from a hole of student debt, I am told
U.S.A. gave me this opportunity
to become educated, to seek education, to someday teach
but your star-spangled rings mute like a cracked bell
because it is not this nation that fed me. My mother fed me.
She bled dollar bills to feed our family.
There were days when all we had to eat were avocados
she picked from the neighbor's yard.

She's been the live-in, the seamstress, maquiladora
paid by dissected pennies, the desperate woman screaming
and pulling at her hair with nowhere to turn
to pay the rent.

An ingrate? No. I am grateful.
I am grateful to be alive and living,
chiseling words on stone towards a better life.
But enough has been taken
from El Salvador, from Central America, Latin America,
from immigrants,
why try to overshadow the resilience of my mother?
Because I don't owe a thing to nations here or there governed by fists
greedily wrapped around dollars, but
I owe my life and the lives of my children,
everything that compels me forward,
to Carmen.

—Karina Alma

A BRIEF REFLECTION ON THE AWAKENING OF INDIGENOUS MESOAMERICAN MASKS AT THE UCLA FOWLER MUSEUM

January 24, 2020, Seven Dog (uqeb' Elab')
Throughout my Maya enculturation and research, Maya Q'anjob'al and K'iche' elders—whom I have encountered and consulted with on Maya cosmovision and spirituality—have implied that masks contain and radiate the spiritual essence of their creators, animistic image, and previous users. The creators and dancers who have worn the masks leave behind a fragmented imprint of their emotions and the experience of their performance. In reverence to the masks that have been in storage, I believe that such masks need liberation and a breath of fresh air to express themselves once again through music and dance and react to their situation. Therefore, the masks used for the exhibition *Inside the Mask* have been reawakened by a Mayan mask ceremony.

On Tuesday, January 21, 2020, or Four Deer (*kaneb' chej* in Q'anjob'al or *kahib' kej* in Maya K'iche'), which is an extraordinary day in the Mesoamerican sacred calendar (i.e., the Maya Cholq'ij, Tx'olkin, or Tz'olkin)—I had the honor and privilege to invite Grandmother Alicia and Grandfather Jose Ventura, a Maya K'iche' *aj q'ij* couple (Maya diviners and spiritual guides), to bless the masks at UCLA's Fowler Museum. With the approval of Marla Berns, director of the Fowler Museum, and Patrick A. Polk, the curator of Latin American and Caribbean popular arts, the Venturas could genuflect to, worship, pay homage to, and plead with several of the masks from the museum's Guatemalan and Mexican collections. The purpose of the ceremony was to ask for permission to touch the masks, to awaken them, and to ask for their help in this world. In the central outdoor atrium of the Fowler Museum, the Venturas offered colorful sacred candles, incense, flowers, scented spray, drinks of natural water from the cascades of Oregon, and, most importantly, the melancholic chants of Alicia and the percussive and syncopated pulse of the Indigenous drum played by Jose.

As soon as the Venturas arrived in the presence of the masks, the ambience and mood changed and continued to change as they made offerings to the masks. In one of the most significant moments in the ceremony, I noticed that Grandmother Alicia, with her first glance at an old deer mask that had its original antlers intact, made an emotional and powerful connection. This specific moment revealed the presence and manifestation of the sacred Maya day of Four Deer. Grandmother Alicia would later reveal that her connection with this mask was shaped by her recent encounter with a great buck as she collected sacred water from a waterfall near Portland, Oregon. Consequently, through Grandmother Alicia's communication with the spirits and our offerings of sacred materials and music, the masks were reawakened, and they have welcomed our offerings.

—Juan Francisco Cristobal



YA NO HAY TIEMPO: SIN ORO SE VIVE, SIN AGUA SE MUERE

**THERE IS NO TIME:
WITHOUT GOLD, YOU LIVE,
WITHOUT WATER, YOU DIE**



This artwork was part of a communal process involving various individuals and collectives of the Central American diaspora currently residing in Los Angeles. It was conceptualized through a series of workshops led by Alicia Maria Siu, and those involved in the creative process include Nana Haydee Sanchez of Centro Techantit, Dora Magana of Centro Cultural Centroamericano, Luis David Vallecillos Martinez, Manuel Xuen Kitze, Xochitl Sanchez of the Central American Resource Center, Professors Karina Alma and Oriel Siu, the UCLA Central American Studies Working Group, members of Colectivo la Piedra, Guatemaya Mujeres Resistiendo, Indigenous People's Resistance, Casa Libre, and the countless others who have provided immense support of various aspects.

The inspiration for this artwork comes from the testimonies of those who have made the excruciating trek across numerous borders to seek asylum. We dedicate our collective energies to the living memories of the numerous children who have recently died in US Border Patrol custody as well as the life of trans-gender asylum seeker Roxsana Hernandez. In honor of the original stewards of the land referred to as Honduras, we pay homage to the diverse struggles of the Garifuna, Lenca, Maya Ch'orti', Miskitu, Pech, and Tolan communities.

Our solidarity is not limited to the Central American isthmus but rather extends to communities of resistance across all borders. Through art we intend to address the legacy of settler colonialism evident in the construction of the nation-state and its illegitimate legal framework.

Ya no hay tiempo (There is no time) addresses foreign intervention and environmental exploitation by extractive industries as root causes of forced migration. The 2009 military coup d'état in Honduras has led to an increase in extrajudicial killings, the expropriation of Indigenous territories, and gender-based violence. Increases in mining concessions, tourist development projects, and monocrop plantations leading to deforestation are contributing factors in the continuous modes of displacement. The militarization brought forth by the coup regime serves as a violent racketeering response to the refugee crisis induced by global capitalism and environmental degradation. The foreign aid used for

military personnel to repress and displace populations under the pretext of the war on drugs and terrorism has led to numerous cases of impunity. The extermination of students, environmentalists, community organizers, and journalists has also installed a culture of fear through the use of death squads targeting those who speak out against injustices.

Ya no hay tiempo conveys stories of struggle and resistance as we address the structural violence that has led to the forced displacement of Black, Indigenous, *campesina*, and impoverished urban communities. Through art, we intend to address the legacy of settler colonialism evident in the construction of the nation-state and its illegitimate legal framework. Although we highlight the geographic regions of Central America and Mexico, we seek to reimagine a harmonious ecological balance across the globe by depicting nature's perseverance amid capitalist-induced climate change. Through its iconography, the artwork shares stories intended to preserve a collective memory of struggle and determination.

In the Lenca cosmovision, the jaguar represents courage as it teaches us to launch ourselves toward goals. A symbol for warrior societies across the region, the jaguar exerts autonomy through its relentless prowling. Native to the Maya region, the Melipona stingless bee serves as another model of autonomy exhibited in nature. When a beehive is invaded, the bees leave their nests but have the memory of the hive and eventually come back to reconstruct. We connect the memory of the bee as a metaphor for diaspora communities forcibly displaced and dispossessed from our homelands. In highlighting our relationship with the bees and following the ancient traditions depicted in codices, we look to the Melipona as an example of how to organize ourselves and maintain a collective memory of resistance.

Martyrs of Central American social movements are portrayed inside the combs as that which binds people together. The mural does not just depict the injustice and suffering of forced displacement, but rather highlights the beauty in the resistance of a valiant people confronting state-sponsored violence. A few youth we highlight include Isy Obed Murillo Mencia, known as the first martyr of the National Popular Resistance Front; Soad

Bustillo Ham, a student who was assassinated after speaking out against the amount of aid going to military personnel rather than educational materials; and Kimberly Dayana Fonseca, who was killed as she was looking for her brother amid the uprising against the fraudulent elections of 2017. The heart of the art piece is dedicated to Berta Cáceres, who was assassinated for protecting the sacred Gualcarque River in Honduras from the construction of a hydroelectric dam. She serves as a voice for the people struggling against the expropriation of Indigenous territories globally. As she is depicted passing on the light of resistance to the viewer, we recount her words calling on humanity to wake up, for there is no time to lose in the face of capitalist, racist, and patriarchal depredation.

Following the theme of the exhibition *Inside the Mask*, Alicia's artwork utilizes the imagery of the Pedro Alvarado mask to represent the perpetuation of colonial violence and systems of domination. As an icon of the Spanish invasion, the Alvarado mask is worn by a judge to help illustrate the continual colonial violence of the judicial system, which places children in concentration camps. The written law and its enforcement serve as a continuation of the doctrine of discovery, intended to legitimize settler colonialism. Alongside the judge are images of state-sponsored violence in the form of police repression stemming from the military training grounds of the US Southern Command and the Western Hemisphere Institute for Security Cooperation. The assassination of Cáceres and the recent conviction of the brother of the Honduran dictator Juan Orlando Hernández for drug trafficking highlight the government corruption and impunity linked to military aid. Despite the numerous obstacles the people of Honduras have endured under Hernández's narco-dictatorship and the coup regime, youth are at the forefront of envisioning a new world in which many worlds fit. *Ya no hay tiempo* is completed with a vision toward the future, represented by a child carrying the legacy of ancestral knowledge and self-sufficiency.

—Sin Fronteras 1312

HAMMER MUSEUM PROGRAMMING

HAMMER PRESENTS

MAYA DANZA DEL VENADO

Saturday, February 15, 2pm

Danza Maya Aipop Tecum offers a sacred Maya Deer Dance, part of ceremonies throughout the Guatemalan Highlands, in which the deer step forward to offer their flesh so that humans can live. Dancers wear deer skull headdresses, antlers, or masks. Danza Maya Ajpop Tecum is a Maya-K’iche dance group living in Los Angeles with family lineage in Olintepeque, Quetzaltenango, Guatemala.

SCREENINGS

SLEEP DEALER

Wednesday, February 19, 7:30pm

This Sundance award–winning sci-fi thriller follows a young man in Mexico who ends up in a strange factory at the US–Mexico border that outsources migrant workers north via virtual reality. Alex Rivera’s “adventurous, ambitious, and ingeniously futuristic” (*Los Angeles Times*) film is a visually stunning commentary on borders and the privatization of public resources. Followed by a Q&A with director **Alex Rivera** and UC San Diego Professor **Curtis Marez**. (2008, dir. Alex Rivera, 90 min.)

HAMMER WORKSHOP

COPRESENTED WITH FAMILIA: TRANS QUEER LIBERATION MOVEMENT

TRANSFORMATIVE JUSTICE RITUAL

Tuesday, March 10, 7:30pm

Healing justice organizer **Mariella Saba** leads a workshop in utilizing the tools of transformative justice to repair conflict through healing and transformation. Participants will create a collective practice space for all generations and levels of experience where we can reimagine repair without further harm and punishment, recovering our identities and ourselves in the face of oppressive systems and police state tactics.

HAMMER FORUM

FAMILY SEPARATION AND DETENTION AT THE BORDER

Tuesday, March 17, 7:30pm

The separation of migrant children and parents in for-profit detention centers on the southern US border is a source of outrage nationally and worldwide. Despite legal challenges, rulings by US judges, and the deaths of children in custody, the Trump administration intends to expand the program. **Leisy Abrego**, UCLA professor of Chicana/o and Central American studies, moderates a panel of scholars and activists.

HAMMER KIDS

COPRESENTED BY THE FELIPE DE NEVE BRANCH OF THE LOS ANGELES PUBLIC LIBRARY

ART WITHOUT WALLS: WEAR YOUR TRUE SELF

Saturday, March 21, 2–4pm

Off-site event: Felipe de Neve Branch of the Los Angeles Public Library, 2820 W. 6th Street, Los Angeles, CA 90057
Sunday, March 22, 11am–1pm
Hammer Museum
Recommended for ages 5+, teens, and grown-ups
Create wearable art that reflects your true self with artist **Martha Carrillo**. The same art-making activities occur at each site, and the program is bilingual in Spanish and English. The Hammer program includes storytelling in the galleries.

SCREENINGS

REVOLUTIONARY MEDICINE

Tuesday, March 24, 7:30pm

Can a remote, solar-powered hospital in a rural community provide a global model for health care? Since arriving in Honduras in 1797, the Garifuna people have struggled against exclusion, discrimination, and dispossession of their land. This is the story of how and why their first hospital provides free, holistic care without funding from the Honduran government. (2019. dirs. Beth Gaglia and Jesse Freeston, 40 min. Spanish with English subtitles)

SCREENINGS

MAXIMA

Tuesday, March 31, 7:30pm

This documentary tracks Indigenous farmer turned water activist **Máxima Acuña**’s journey from the Peruvian Andes to the Peruvian Supreme Court to World Bank in Washington, DC, as she fights to protect the land, water supply, and Indigenous people from environmental destruction at American hands. Winner of the 2019 Toronto Hot Docs audience award for a feature film. (2019, dir. Claudia Sparrow, 88 min.)

HAMMER PRESENTS

COLLECTIVE MEMORY ACROSS THE DIASPORAS

Wednesday, April 1, 7:30pm

Whether through portraits of martyred leaders or interpretations of hieroglyphic languages, Central American artists help dismantle the doctrine of discovery, projecting utopic landscapes rooted in memory, breathing life into dispossessed communities, and deepening diasporas. **Frida Larios**, cocreator of the award-winning New Maya Language pictoglyphs, joins **José Flores**, creator of powerful, dreamlike portraits of his people and ancestors.

HAMMER PRESENTS

THE WANARAGUA DANCE OF THE GARIFUNA

Sunday, April 5, 2pm

Vivid regalia, singing, dancing, drumming, vibrating shells, and masks—the Wanaragua ritual reenacts and extends the anticolonial resistance of the Garifuna, the Afro-Indigenous people who migrated from Saint Vincent in the Caribbean to the coast of Honduras, then Belize, Nicaragua, and Guatemala and now also have an active community in Los Angeles.

HAMMER FORUM

COPRESENTED WITH THE UCLA AMERICAN INDIAN STUDIES CENTER AND THE PROMISE INSTITUTE FOR HUMAN RIGHTS

INDIGENOUS WOMEN IN US DETENTION ON THE BORDER

Tuesday, April 7, 7:30pm

The indigeneity of migrants from Central America and Mexico is frequently erased in official data and stories. Indigenous migrants, particularly women and children, are rendered more vulnerable to violence and human rights violations during their journey, in their encounters at the border, and while in detention. **Shannon Speed**, director of the UCLA American

Indian Studies Center, and UCLA law professor **Joe Berra** of the Promise Institute for Human Rights organize a panel of speakers to share the stories of Indigenous migrants in detention.

SCREENINGS

500 YEARS: LIFE IN RESISTANCE

Wednesday, April 15, 7:30pm

Focusing justice, racism, power, and corruption, the documentary *500 Years* takes the perspective of Guatemala’s majority-Indigenous Mayan population. The third film in a trilogy including *When the Mountains Tremble* and *Granito: How to Nail a Dictator*, its sweeping story follows the genocide trial of former dictator General Ríos Montt as well as the ensuing popular Indigenous movement that toppled President Otto Pérez Molina. Followed by a discussion with director **Pamela Yates**, producer **Paco de Onís**, and UCLA professor **Patricia Arroyo Calderón**. (2017, dir. Pamela Yates, 106 min.)

TALKS

MANLIO ARGUETA

Tuesday, April 21, 7:30pm

Acclaimed Salvadoran public intellectual, poet, novelist, and critic **Manlio Argueta** is the author of *One Day of Life, A Place Called Milagro de la Paz*, and *Little Red Riding Hood in the Red Light District*. Born in El Salvador, he was exiled as an adult and lived in Costa Rica during the Salvadoran Civil War. Manlio is introduced by poet and UCLA Ethnic Studies professor **Karina Alma**, whose classes on US Central Americans focus on cultural memory, cultural production, race and gender, and diasporic narratives.

HAMMER PANEL

ART, POLITICS, AND US CENTRAL AMERICAN ARTISTS

Thursday, April 30, 7:30pm

Art historian **Kency Cornejo**’s work focuses on contemporary art of Central America and its US-based diaspora, including visual politics and activism across the Americas. Cornejo moderates a conversation on filling historical and cultural voids, the Central American diasporic experience, and the role of artists in the current political climate with three US–based Central American artists including muralist **Alicia Maria Siu**, whose work is featured in the exhibition.

SUPPORTING THE SANCTUARY PROCESS



The tragedy for those seeking asylum in the United States grows larger each day. The incarceration and dehumanization of human beings for whom staying in their home countries is not an option have resulted in preventable deaths and illnesses, family separations, and emotional and psychological trauma that will be felt for generations. California houses the second-largest number of people in US immigration detention, costing state taxpayers approximately \$145 each day per person detained.

In order to proceed beyond the expedited removal and rapid deportation processes, asylum seekers must prove that there is a credible fear of persecution should they return to their home country. Once asylum is granted, the process of gaining permanent residency on the way to gaining citizenship can be supported by a sponsor who is a US citizen or legal permanent resident who can commit to providing food, shelter, transportation, and an address where asylees can receive mail regarding their case for a minimum of six to eight months. To qualify, sponsors must also have a steady source of income and a clean criminal record and are encouraged to have the skills to support someone who has experienced trauma.

One emerging practical model of support is the sponsorship of immigration bonds for those asylum seekers who are released on cash bond while pursuing their immigration cases. Bond amounts, set by ICE or immigration judges, can range from \$1,500 to well over \$10,000. Qualified asylum seekers unable to pay their bonds may remain in detention.

To learn more about immigration bonds in California, please check out the nonprofit organization Freedom for Immigrants. freedomforimmigrants.org

WHAT TO DO IF ICE COMES TO YOUR DOOR



DO NOT OPEN DOORS

ICE cannot come in without a signed warrant by a criminal court judge. They can only come in if you let them.



REMAIN SILENT

ICE can use anything you say against you in your immigration case so claim your right to remain silent!

***Say "I plead the fifth amendment and choose to remain silent".**



DO NOT SIGN

Don't sign anything ICE gives you without talking to an attorney.



REPORT & RECORD!

Report immediately: UWD hotline 1-844-363-1423.

Take pictures & video unless you're on federal government property.
Take notes of badge numbers, number of agents, time, type of car and exactly what happened!



FIGHT BACK!

Get a trustworthy attorney & explore all options to fight your case. If detained, you may be able to get bail - don't give up hope! Join your local team to defend yourself from enforcement!

unitedwedream.org/end
@UnitedWeDream



EN CASO DE REDADAS ¿QUE PUEDES HACER?



NO ABRAS LA PUERTA

La migra solo puede entrar a tu casa con una orden de arresto emitida por un juez de la corte criminal, o si tu le abres la puerta. ¡No habras la puerta! Pide que te pasen la orden por debajo de la puerta.



GUARDA SILENCIO

Tienes derecho a permanecer callado/a. Lo que tu digas puede ser usado contra tu caso de inmigración. Si te confrontan agentes de inmigración, di:

"Uso mi derecho bajo la quinta enmienda, y tengo el derecho a mantenerme callado/a"



NO FIRMES

No firmes nada que te den los agentes de inmigración sin consultar un abogado.



¡REPORTA Y GRABA!

Reporta inmediatamente al 1-844-363-1423

Toma fotos y videos, a menos que estes en suelo federal. Toma notas del número de placa, el número de los agentes, la hora, el tipo de carro, y exáctamente que secedio.



¡HAZ UN PLAN Y PELEA!

Si inmigración detiene a un ser querido, busca un abogado de confianza, y haz planes para que alguien cuide a tus hijos. Tu puedes pelear un caso de detención y tal vez recibir una fianza. Únete a un equipo local para defenderte de la migra.

unitedwedream.org/end

@UnitedWeDream



In this June 18, 2014, file photo, two female detainees sleep in a holding cell. The children are separated by age group and gender, as hundreds of mostly Central American immigrant children are being processed and held at the US Customs and Border Protection Nogales Placement Center in Nogales, Arizona. © AP Photo/Ross D. Franklin, Pool



ACKNOWLEDGMENTS

The thirteen cocurators of this exhibition—Juan Francisco Cristobal, Julie Gaynes, Laurel Hubert, Natalie Kamajian, Chase Niesner, Farrah O’Shea, Jeremy Peretz, Lili Flores Raygoza, Ryan Rockmore, Vabianna Santos, Sin Fronteras 1312, Brisa Smith Flores, and Kara J. Wade—are graduate students working in the Departments of World Arts and Cultures/Dance, Ethno-musicology, Theater and Performance Studies, Chicano and Central American Studies, and African Studies and in the Institute for the Environment and Sustainability at UCLA. Their process has been a collective and interactive exchange among themselves and across many communities. They are extraordinary individuals, and they make an extraordinary group.

At the Fowler Museum, Marla Berns, the Shirley and Ralph Shapiro Director, early on embraced the importance of a new generation working freely and uncensored in the museum’s collections. We are grateful for her fearlessness, wisdom, and support and to senior curators Matthew H. Robb and Patrick A. Polk for their stimulating generosity. We are also grateful for the good offices and sensitive hands of registrars Rachel Raynor, Isabella Kelly-Ramirez, Jeanette Saunders, and Kate Anderson, as well as the fine eye of conservator Christian de Brer.

We are also grateful to the artist, muralist, and activist Alicia Maria Siu, who created the mural for this exhibition with the input and participation of members of the Los Angeles Central American community and with funding from the Hammer Museum, the UCLA Boethius Initiative, and community sources. It is our hope that this mural will be installed permanently in a public site in Los Angeles after the close of the exhibition.

Susan Meiselas has generously lent her iconic photograph, seen around the world in 1978, of Sandinista resistance fighters wearing traditional masks preparing to launch handmade explosives. We also thank David Carrasco, Neil L. Rudenstine Professor of the Study of Latin America in the Harvard Divinity

School, for advice and inspiration; his challenging writing and research into early Maya and Aztec mask cultures was important foundational material for us.

Here at UCLA the advice and support and the research and teaching of Karina Alma, professor of Chicano and Central American Studies; Joseph Berra, clinical and experiential project director at UCLA School of Law; and professor Shannon Speed, director of the UCLA American Studies Center, have been inspiring and invaluable.

Andrew Martínez, a culture and performance PhD from UCLA, has been an indispensable communicator, facilitator, and counsel informing every step of the project. Doug Daniels and Molika Soben of the pioneering UCLA Lux Lab have expertly assisted in the digital animation of masks in the exhibition.

At the Hammer, Allegra Pesenti’s initial invitation, open door, and ongoing support launched and sustained the project, and Matthieu Vahanian’s alertness, integrity, and follow-through have been essential to the many moving parts. The brilliant and committed installation team of Adam Peña, Angelica Perez-Aguirre, and Jason Pugh, together with registrar Emma Rudman, have been amazingly creative. The creativity and uncanny calm of designer Tara Morris and editor Karen Jacobson have been crucial to the realization of this booklet. The irreplaceable Claudia Bestor has brought her thoughtfulness, acuity, and ethos to realizing the array of public programs. And we are all grateful that director Ann Philbin has placed restorative justice at the heart of the Hammer Museum’s DNA.

Finally we thank the Ventura family for their spiritual leadership and cultural practice of reawakening, of reimagining, and of removal of obstacles, calling the ancestors, the masks, and all of us to reemerge and enter the cycles of courage, strength, renewal, and light.

—Peter Sellars

