



November 14 -24, 2019

artspace 

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Introduction— Sarah Fritchey

Since 2011, Unidad Latina en Acción (ULA) has organized a larger-than-life puppet parade to celebrate Dia de Muertos, (the Day of the Dead). Rooted in Mexican cultural traditions and attitudes towards death, this magical festival welcomes the dead to return to life each year to enjoy the pleasures they once knew in life. Dia de Muertos is celebrated differently across the American continent by indigenous communities and their diasporas, finding expression in colorful public festivals and private family celebrations.

In New Haven, the puppets are created collectively with the help of many community members, whose DNA and memories reside in each object. Infused with ULA's commitment to fight for immigrants' and workers' rights, some of the puppets commemorate historical protests and revolutions, others tell the stories of people who have been more recently disappeared or killed at the hands of state violence. With love, and often humor, the voices of these puppets and their makers echo the power that resides in the acts of collective art making, storytelling and preservation. They are occasions for remembering the people who we love, the people who we have never met, and the people whose stories we will pass on.

Objects and their Stories

The Parade, 2011-present

“For the first parade, our goal was to make the streets of Fair Haven come alive with people, art and culture. A lot of immigrants who end up in New Haven ask, “Where’s the life on the streets?” explaining that the thing they miss most about home is the custom of walking around outside and saying hello to neighbors.”

—Megan Fountain



Photo by Stefanie Loeb, 2014

Themes

Each year, ULA has established a consciousness-raising theme for the parade that supports the organization’s mission to build power among the immigrant community in the greater New Haven area. These themes are reflected in the new puppets, and include: the 5th year anniversary of the New Haven ID card (2012), the migrants who have died on La Bestia (2013), the indigenous cultures of New Haven’s immigrant community (2015), the ongoing human rights crisis in Mexico, (2016), the border wall (2017), the murder of children migrants at the U.S.-Mexico border (2018), and the destruction of the rain forest (2019).

Collective Making

“Each work tells the story of the hands that participated in its creation. It’s the story of how each person learned and contributed a skill. For example, someone learned to sew, someone enjoyed painting and drawing, someone had the joy of illuminating the puppet and



Photo by Algis Kaupas, 2019

someone else loved working with tools, and we all shared our skills without holding back. Making collective art is a political act that refuses to promote individual protagonists, in spite of a world that tends to individualize everything. Our movement grows stronger when we unite.”

—Denisse Contreras

Skulls

“There is a constant questioning of the skulls. In this country, there is a strong European and Christian influence that associates skulls with something scary, bad, spooky or askew.

But for the indigenous communities in Latin America, skulls symbolize a transition in life that is not bad. For them, Hell does not exist and they believe that death is just one part of living. The same way you are living, the same way you die, you transition to another world.”

—Pedro López



Photo by Chris Randall, 2016

Altars

“I have fond memories of the altars we’ve created over the years, which have included photos of Treyvon Martin, Mike Brown, the 43 students of Ayotzinapa and other individuals who have been tragically killed or disappeared by the police. These photos sit next to pictures of family members and friends...so it’s a space of remembering, of uplift and also a space for connecting local political struggles with struggles across the world.”

—Megan Fountain



Photo by Chris Randall, 2016

“The majority of my days are spent working at a job, so this parade is one of my favorite things in life. This parade is different from the

way I used to celebrate Dia de Muertos with my family at home. As a kid, I watched as my grandfather put out flowers, candles and soft sweet bread on an altar for my grandmother. When my mother passed away 2 years ago, I did it for her. It's powerful to keep the people who we love in mind and to welcome them back year after year.”
—Hector Hernandez

The Border Wall, 2017
10 panels, 9L x 3W x 72H inches each
cardboard, paint

“Two years ago, we brought an artist from Puebla, Mexico to New Haven, named Emilio Herrera Corichi, to help us make artwork related to the U.S.-Mexico border. It was funny because somebody brought ten fancy tables to our warehouse as we were planning. Lined up, their boxes looked like a barricade. So we painted over them, added poles and transformed them into a border wall designed for ten people to carry.



Photo by: Algis Kaupas

If you go to the border, you will see that people decorate the wall with art. The crosses represent the action of crossing the border, and memorialize the people who died trying. On one side of the wall we repeat the protest cry used to commemorate the forty-three missing students of Ayotzinapa Rural Teachers' College, *Nos quisieron entrar sin saber que eramos semilla*, or, *They tried to kill us, they tried to bury us, but they didn't know we were seeds*. On the other side, we painted the Banksy image of a girl holding a heart shaped balloon, which represents childhood innocence, hope, and the possibility of losing something in your grasp. The American flag and the dollar bill represent the reasons many people have for crossing the border. They want to have a better life...to live the American Dream...or the American Nightmare.”

—John Lugo

Mother Earth, 2019
paper mache, paint, fabric,
bamboo, PVC pipes

“Mother earth is a creature who humans continuously try to destroy, but who, regardless of our abuses, protects us and regenerates in diverse and plentiful ways. This puppet was created collectively to visualize the theme of this year’s show, the destruction of the rain forest, with special help from Silvana Deigan. The Tucann represents the animals that live in the rain forest and whose lives are under threat, the butterflies symbolize migration, the sun on the chest signifies the energy of the heart of Mother Earth, the painted clothes depict the natural spaces where people go to grow food in the field, and the red flowers represent the love of regenerating life.”

—Pedro López



Photo by: Unidad Latina en Acción

Samir, 2019

paper mache, paint, fabric, bamboo,
PVC pipes

This puppet commemorates Samir Flores Soberanes, an environmental, land and territory human rights defender, journalist and radio host who was killed in his home in Amilcingo, in the south of Mexico City on February 20th of this year. Before his death, he received several death threats for the work he was doing to publicly defend his community’s land. Samir was a member of the Front of Peoples in Defense of the Earth and Agua, and a vocal opponent of a geothermic project called “Proyecto Integral Morelos”.



Photo by: Unidad Latina en Acción

“This puppet is a product of many different hands coming together with enthusiasm and willingness to collaborate: my comrades include Cecilia Ponce, Luis Ramirez, Perick Appo, Alfredo Ortiz, Erick Sarmiento and Sarai Flores, (#SamirFlores).”

—Denisse Contreras.

“We designed Samir in the traditional style of puppets carried in Oaxacan street festivals. Since the theme of this year’s parade honors people who defend the land and have struggled against big companies that pollute Latin America, we decided to bring Samir back. Samir was never too afraid to broadcast the truth of what is happening in Morelos. The volcano on his shirt represents the land he protects, the white box represents a microphone and the figure with a mustache is Emiliano Zapata Salazar, a leader of the Mexican Revolution (1910–1920).”

—Erick Sarmiento

New Haven ID Card, 2012/2016

“In June of 2007, New Haven was the first city to create an ID card open to undocumented immigrants. But 36 hours after the Board of Alders approved it, ICE came to conduct raids in New Haven. Officers went into the Fair Haven neighborhood in the early morning hours, entering houses illegally without warrants and detaining 34 people, many in front of their children, leaving families terrorized. That’s when I got involved. I had just graduated from Yale and attended an ULA meeting at the New Haven People’s Center. ULA organized ways to fight against the raid, and sued ICE for violating the civil rights of the people who were detained.



Photo by Eino Sierpe, 2016

One week later, I joined a 1,000 person march that ULA organized, which brought together immigrant community members, union members, clergy and their congregations, Mayor John DeStefano, elected officials and activists. We gathered in the Fair Haven Neighborhood and marched two miles to City Hall in the rain to support the ID Card. The first IDs were issued on July 24 and in the first five weeks over 3,000 cards were issued despite harassment by a white supremacist anti-immigrant hate group, who came in from out of town. It was a tumultuous time, and this was even before Trump.

The court case took years, and it ended in the largest settlement to

date (at the time). We managed to stop most of the deportation and set a precedent to stop future raids in Connecticut and nationwide. Finally, ICE realized they couldn't get away with that kind of stuff."
—Megan Fountain

Nero, 2016
40x7x24 inches
paper mache, paint

"Three years ago, ULA blocked the highway as part of a demonstration to protest the Trump administration, and the police showed up. For safety reasons, we decided to end the demonstration and as we walked to city hall, the police followed us. They had dog named Nero, who they tried to use against us, but the funny thing is, instead of biting us, the dog ended up biting three of the officers. Somebody said that when dogs act that way they put them down, but who knows."
—John Lugo



Photo by Artspace

Rifles for las Soldaderas, 2016
50x1x13 inches each
wood, paint

For the last three years, a contingent of women at the front of the parade dress up as revolutionary women, called *Soldaderas*. They hold these rifles to symbolize the Mexican Revolution of 1910. The Revolution was one of the first social revolutions and women joined the fight for civil liberties and land alongside men. The conflict offered women a break from traditional roles as nurses or wives, some took up arms and others assumed male identities to fight as a personal choice.



Photo by Artspace

Uncle Sam, 2019

36-90L x 10W x 103H inches
paper mache, paint, bamboo, PVC
pipes

“This new puppet was supposed to be a figure lighting the earth on fire, an urgent representation of the burning of the Amazonian rainforest. But we didn’t have time to finish, so Pedro had the idea to transform it into a puppet of Uncle Sam holding a torch. This still says so much our environmental crisis, which is led by the jeopardizing demands of competing First World countries. Quenty Mashie is a talented self-taught artist who immigrated from Mexico to New Haven many years ago and worked on this puppet. She found her inspiration to create art after coming to New Haven and has been painting puppets with ULA for the last four years.”
—John Lugo



Photo by Sarah Fritchey, 2019

Sugar Skulls, 2018

Approx. 18L x 18W x 26H
inches each
paper mache, paint, fabric

“I created three Sugar Skulls last year to commemorate the dead. The girl with the purple braided headband represents a 20-year old indigenous woman from Guatemala named Claudia Patricia Gomez Gonzales, who was shot in the head last year by a Customs Border Police officer near the Mexico border in Texas. The woman with the orange eye shadow and purple lipstick represents a local woman who was a sex worker on Ferry Street in New Haven and who died by an overdose. The woman with the blue flowers around her eyes tells the story of a trans woman from Honduras who died in detention, because she did not receive medical attention.”
—Pedro López



Photo by Chris Randall, 2016

Sun Burst Mask, 1996
39L x 59W x 56H inches
paper mache, paint

“This wearable mask was created with the help of the International Festival of Arts and Ideas when they were in their first year. They connected us with a New York City-based company called Great Small Works, who following our vision, trained us on how to make the puppets. This particular mask resembles folkloric masks worn in Puerto Ricans festivals called *vejigantes*. I built it and it needs repair, but I refuse to let it go.”
—John Lugo

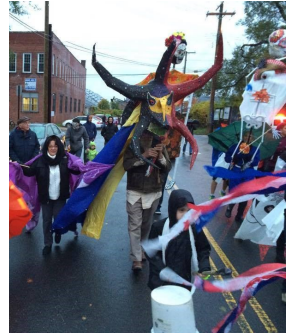


Photo by Stefanie Loeb, 2014

**Female Construction Worker,
Kitchen Workers, Farmer**
approx 27L x 7W x 50H inches each
paper mache, paint, bamboo, PVC
pipes

“We built these puppets at Bregamos Community Theater and Hector Hernandez was a big part of that effort. I’m not an artist, but I played a facilitator role, making sure the space was open and that volunteers were set up to help. When you work on puppets, you often end up living in Bregamos, camping out for the month leading up to the parade.”
—Megan Fountain



Photo by Stefanie Loeb, 2011

“Adaptability is a huge aspect of the parade and these working-class puppets were borrowed from ULA’s annual May Day parade. Almost all of the puppets are made from free recycled materials—cardboard, fabric from thrift stores and bamboo we find and cut down in people’s yards.”
—Stefanie Loeb

May Day Parade

Since 2006, Unidad Latina en Acción has organized a May Day parade to commemorate the U.S. labor movement for an eight-hour workday. Although May Day is not recognized as a federal holiday, people around the world have celebrated May 1 as an international workers' holiday since the end of the 19th century. May Day commemorates a series of demonstrations, protests and mass strikes that took place in Chicago between April 25 and May 4, 1886, which erupted in violent clashes that injured and took the lives of hundreds of people, and also led to the imprisonment and execution of the striking workers' leaders, who were all recent immigrants.

The Soviet Union and other Communist countries eventually adopted May Day as a holiday to celebrate their working-class people. During the Cold War, suspicious Americans began to see May Day as a Communist holiday. In 1955, in an attempt to separate the holiday from communist ideology, President Eisenhower renamed May Day "Loyalty Day". Today, most Americans associate workers' day with Labor Day, which is federally recognized, though it takes place in September.

"We are a country of people who have been displaced from our history of protest through anti-communist rhetoric that still plagues our country. Americans still cast suspicion on celebrations that honor and raise awareness around the struggles of the working class."
—John Lugo

One-person Wearable Puppets 20-80L x 15W x 66H inches each paper mache, paint, bamboo, PVC pipes

"These small puppets were the first that were made for the parade. Their simple bamboo structure—ribs, spine and twist-tie limbs, make them easy for one person to carry. Wearers can strap them to their body, so that the weight is distributed to the hips and they can dance and animate them easily."
—Stefanie Loeb



Photo by Chris Randall, 2013

Lanterns

6L x 6W x 64H inches each
bamboo, paper

“We made these lanterns so that children and elders can participate in the parade, and provide additional laughter, color and magic. Community joy is an important part of the celebration—it’s one of the most important tools for bridging the gaps that are present in Fair Haven, especially in our faith-based communities. Following the guidance of their pastors, some residents are not able to participate in our parade, because it goes against their religious beliefs. Two years ago, I remember a family, who came out of their house as our parade walked by screaming, “Long life to Christ!” This is why we continue to partner with schools to make these puppets and why we route our parade through Fair Haven. We are proud of our multicultural heritage, traditions and customs that are predominantly Latino, Indigenous and Caribbean. We parade for one another, for the love and vitality of our neighborhood, especially our youth.”

—John Lugo



Photo by Chris Randall, 2016

Butterfly Wings

dimensions variable
bamboo, fabric

“The simple design of these wings allows people to dance, zig zag and spin through the parade. It’s a way to add movement, energy and color.”

—Stefanie Loeb



Photo by Stefanie Loeb, 2014

Appropriated Halloween Props

“We found out people decorate their houses with skeletons for Halloween, so we go shopping for these props on November 1 when you can



Photo by Chris Randall, 2013

get them really cheap. Sometimes we paint them over, it's an easy way to introduce new pieces that don't need a lot of work."

—John Lugo

Quetzalcoatl, The Feathered

Serpent

dimensions variable

paper mache, paint, bamboo,

fabric

"In Guatemala we call this deity "the heart of the sky," because of the way a serpent moves-- in a wave pattern that constantly radiates life."

—Pedro López



Photo by: Stefanie Loeb, 2011

This puppet represents the Aztec god, Quetzalcoatl, the "feathered-serpent." According to tradition, when Quetzalcoatl was born, he was ashamed of his snake-like appearance. The god Coyotl Inahual bestowed upon Quetzacoatl feathers, a beard and a green mask so that Quetzalcoatl could embrace his divinity. In Mesoamerican tradition, he resides as the primordial god of creation and giver of life.

In the Aztec artistic tradition, artists (called *amantecas*) integrated featherwork into their sacred cultural pieces. They believed that ceremonial objects became sacred only after they were adorned by feathers. In 1519, the Spanish conquistador Hernán Cortés came to Mesoamerica, aiming to erase Aztec culture in the city of Tenochtitlan, (now modern day Mexico City), as part of his colonial project. While he destroyed much of the Aztec's material culture and objects of religious devotion, he took special interest in the featherwork objects. Establishing workshops called *conventos*, Cortés forced the artists to create featherwork objects with Christian iconography, seeking to convert the Indigenous people to Christianity and to generate profit from the sale of these objects, rebranded as European décor. Despite attempts by colonialists, the Aztec people refused to convert, and artists began to hide iconographic details of their deities in the art they were forced to make, continuing to worship their divinities in secret.

We can trace this pattern of rebellion, resistance and resilience to New Haven's Dia de Muertos parade, where the act of affixing feathers to Quetzalcoatl recognizes of the violent agenda of colonizers and a reclaims appropriated Latinx traditions.

—Text by Sheyenne Tichnell

Mariachi and Frida

paper mache, paint, bamboo, PVC pipes
36-90L x 6W x 103H inches each

“These are the first puppets I worked on, one is a Mariachi player that originally played the guitar and now plays the trumpet, and one is Frida Kahlo. Both of these figures are people who everyone knows, so they make people from all walks of life come together.



Photo by Stefanie Loeb, 2011

I moved from California to New Haven in 2009, and first met John Jaido [Lugo] in 2012 when a friend was not being paid his salary. He asked if I could help him do an action against his employer. So we went to Unidad Latina en Acción and started to attend ULA meetings. John sensed that I was not a fan of meetings, but found out that I love painting and doing anything creative, so he invited me to help make puppets and banners.”

—Hector Hernandez

Barrilete

128L x 5W x 128H inches
paper, string, bamboo

“Kite-making and flying is a 3,000-year-old tradition that we use in Guatemala to communicate with the dead. The kite brings together three levels of the gods-- the supreme gods, the middle gods and the underworld gods. On November 1, people who are alive go to the cemeteries of their loved ones, where they clean their tombs and make sure everything looks nice. Families bring the food and the drinks that the dead person used to like. They have this very intimate time with their dead

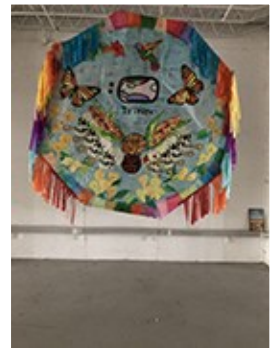


Photo by Artspace

loved one. When we fly the kite, we elevate the kite from the tomb. The kite is the connection between the supreme god and the dead one and the family who are on earth and the spirit that is high in the sky. The kite has colorful paper streamers that hang from it so that when you fly it, it makes a lot of noise, which keeps the bad spirits away.”
—Pedro López

Festival de Barriletes Gigantes

The practice of flying kites during the Day of the Dead has been around for 3,000 years. It is recognized by various religious sects and locals believe it is a tool for communicating with the beyond. Traditionally, the building of the kites takes 40 days, the first day marked by the village’s unmarried men heading out to the coast at 4am to collect bamboo for the kite frames. Every part of the kite is made using nature’s bounty; the glue is a mixture of yucca flower, lemon peel, and water, ropes are made of the maguey plant (the plant that also brings us tequila), and the tails are made from woven cloth. This kite is full of colorful traditional symbols: a depiction of Tz’ikin at the center, (the intermediary between God and man, heaven and earth), hummingbirds, butterflies, skulls, ULA’s logo, and orange marigolds, and the flower of the dead, *cempoalxochitl* (pronounced cem-pa-SU-chil).

Barriletes Pequeño
Ayotzinapa and Teotihuacan
76L x 6W x 76H inches each
paint, paper, bamboo

“Luis Miguel Diaz, a young person in our community, created these two kites. Miguel is also from Guatemala and has been working in the streets in Guatemala for many years. He graduated a few years ago from Wilbur Cross, and crossed the border maybe five years ago.”
—John Lugo



Photo by Chris Randall, 2016

The 43 Missing Students from Ayotzinapa

These kites commemorate the disappearance of 43 male students from Ayotzinapa Rural Teachers' College who went missing on September 26, 2014 on their way to commemorate the anniversary of the 1968 Tlatelol-



Photo by Artspace

co Massacre in Mexico City, an annual tradition and rite of passage. Ayotzinapa is a famously radical college in Southern rural Mexico, which trains children to go back to their communities to teach. Although the students' remains have never been found, they were presumed killed, and their deaths have been blamed on corrupt local political and police officials, as well as higher-ups in the Mexican military, the government and drug gangs.

In 2018, Mexican journalist Anabel Hernandez wrote a book called "A Massacre In Mexico," which describes the government issued version of the events as a fabrication and reveals that the president and his administration has been openly lying about the fate of the students. According to Hernandez's account, the students commandeered two buses that were packed with heroine, and a cartel member worked with local officials to get it back. One of the most disturbing parts of Hernández's message is that years of corruption by drug cartels has left Mexico with a stuttering democracy in place ruled by complicit politicians and a military that operates according to its own rules. The official media says Hernandez has no proof, but at least one of her witnesses has since gone missing.

—Text excerpt by Angus Macqueen, *A Massacre in Mexico by Anabel Hernández review – the truth on the 'disappeared'?*, October 7, 2018, TheGuardian.com.

La Bestia

57L x 7W x 50H inches each
carts, cardboard, paint, paper
mache

“This is a representation of La Bestia, a freight train that a lot of people have died on to escape violence in their own countries. Many people came together to make this beautiful artwork, so while the stories are tragic, the object was actually good to make. Adults carried the first version on their shoulders, and afterwards we decided to add wheels. Now, parents can push their children in the carts through the parade.”

—Hector Hernandez



Photo by: Algis Kaupas, 2019

La Bestia refers to a network of Mexican freight trains used by U.S. bound migrants to traverse the length of Mexico. These journeys can take anywhere from a week to several months, and many migrants have made this trip more than once. It is estimated that between 400,000 and 500,000 migrants, the majority of whom are from El Salvador, Guatemala, and Honduras, ride atop these trains yearly in the effort to reach the United States. Although these trains (which transport products and materials including corn, cement, and minerals) are regarded as a free form of travel that allows migrants to avoid Mexico's numerous immigration checkpoints and 48 detention centers, the risks are high and many riders who fall off are left with life-altering injuries that limit their capacity to work.

— Text excerpt by Wilson Sayre, *from Riding 'The Beast' Across Mexico To The U.S. Border*, June 5, 2014, NPR.ORG.

About the Contributors

Pedro López

A resident of Jocotenango, Guatemala and graduate of the University of San Carlos de Guatemala (with a concentration in Anthropology), Pedro first came to ULA in 2014 with the aid of a grant from the Guatemalan Human Rights Commission. He is part of the Cerbataneros group of Sumpango, an arts collective that makes giant 40-foot kites for their annual Dia de Muertos festival. Each year, Pedro lives in New Haven from October to December to assist the community in the design and creation of new puppets for the parade. He brings years of experience as a skilled kite maker, community-organizer, teacher, human rights activist and collaborator.

Stefanie Loeb

Stefanie joined ULA as Artist-in-Residence/educator from 2011-2014. She moved to New Haven from New York, following her then significant other who was studying at Yale. Looking for life and meaning outside of the University, she found ULA and soon became a central part of their community, bringing skills in puppet-making from her time working with Processional Art Workshop (the organization that constructs puppets for NYC's annual Village Halloween Parade). Stefanie is currently a teaching artist in New Orleans, and when she returns to New Haven, ULA members still lovingly call her *Maestra*.

Hector Hernandez

Hector is a New Haven resident of Mexican descent who moved from California to New Haven in 2009. Since 2012, he has brought his love of painting and decorating to Dia de Muertos each year.

Megan Fountain

Megan arrived in New Haven to study at Yale as an undergraduate, taking formative classes in the Ethnicity, Race and Migration Department. In 2006, one of her professors encouraged her to go to the May Day parade, which ULA organized as part of a massive nationwide mobilization. It was the biggest protest the city had seen since the May Day protest of the Black Panther Trials in 1970, and it was her introduction to ULA. Since 2007, she has worked as a facilitator, administrator, grant writer and organizer for ULA. She is currently pursuing a

masters degree in Latino and Latin American Studies at the University of Connecticut, and is working on "The Guatemala-Connecticut Community History Project."

Luis Miguel Diaz Calel

Luis is a young artist from Fair Haven and graduate of Wilbur Cross high school. He lived in Guatemala before moving to New Haven about five years ago, and has helped make artwork for the parade ever since.

Erick Sarmiento

Erick is a ULA organizer and is frequently the rallying voice of the Dia de Muertos parade and ULA demonstrations.

John Lugo

John is a political activist and community organizer who founded Unidad Latina en Acción (ULA) in 2002, 16 years after fleeing his hometown in Colombia, where he was part of the student movement at his university. The Colombian government had started to kill the movement's leaders, and after receiving a death threat, he left with the plan to go to Canada, but was detained by U.S. immigration at the border. He filed for political asylum in the U.S., which he received in 1990.

Rosario Caicedo

A native of Colombia, Rosario has lived in Connecticut for 45 years, and was a bilingual school social worker in the New Haven public schools for 26 years. She has been a social activist since she was a university student, and an active member of ULA since her professional retirement in 2012. Rosario sparked the idea to bring ULA's Dia de Muertos archive to Artspace and has been instrumental in organizing the show.

Sarah Fritchey

Sarah is the Gallery Director/Curator at Artspace, where she organizes programs and exhibitions that seek to center and uplift the underrepresented, marginalized and radical voices of artists, activists and communities at large. She conducted the interviews that make up this booklet, and worked alongside ULA to edit the texts and organize the show.

Sheyenne Tichnell

Sheyenne is an Exhibitions Assistant Intern at Artspace and a History of Art major at Yale. She is interested in art history as it relates to heritage, specifically the intersection of contemporary art with the past.

Anatar Marmol-Gagné

This publication was translated from English into Spanish by Anatar, Artspace's 2019-2020 Artist-in-Residence. Originally from Caracas, Venezuela, Anatar makes work that blends her background in dance, writing and the fiber arts with her training at UConn's renowned Puppet Arts program.

Daniel Pizarro

Daniel is a designer-organizer who collaborated with Pedro López to create the graphic identity for this show, featured on the front cover. He uses design communication to build equity through inclusive participation and creative placemaking.

Acknowledgements

This two-week exhibition is the finale of our 22nd annual City-Wide Open Studios festival, which commissioned 13 artists/collectives to mobilize collaborations across multiple generations of makers. The show was made possible with generous support from: the International Association of New Haven, Progreso Latino Fund, an anonymous donor, Friends of Artspace, and Rafael Ramos of Bregamos Community Theater. We would like to specially thank the Contributors (named earlier in this text), the staff at Artspace, and the individuals who helped transport and mount the show, including: Pedro Ramirez, Jennifer Mondoza, Carlos Beltran, Pedro Espinosa, Luke Couch and Paul Theriault. Finally, this show would not exist without the many artists, facilitators, community-organizers, activists, volunteers and local residents who are not named, but who have contributed their energy, collective spirit and good will to the parade over the years.

