

Albuquerque host of 1990 ACD Annual Conference

After Columbus: Cultural Diversity in the Southwest was held on November 2-4 in Albuquerque at the University of New Mexico campus. It was the first ACD national conference held in the Southwest. Over two-and-a-half days some 200 people gathered to consider the meaning of cultural pluralism in the context of the forthcoming Quincentennial of the "discovery" of the Americas in 1992. The event included a keynote address by Creek poet Joy Harjo, and more than 25 panels and workshops on identity, history, racism, colonialism, cultural expression and difference, community cultural and arts policy, the Quincentennial, multicultural arts, cultural rights, censorship, performance, poetry, media, theatre, art therapy and intergenerational arts. This newsletter reports on some of the proceedings of the conference. ACD's next issue of *CD* magazine will feature additional conference coverage and in-depth articles. For more information contact ACD Southwest, P.O. Box 81952, Albuquerque, NM, 87198.

The Challenge of the Quincentennial

The opening day of the ACD Conference focused on the meaning of the Quincentennial—Columbus' arrival in the New World—which is to be celebrated in Europe and the Americas in 1992. Eight speakers, academics and cultural activists, gave their perspectives on this event in a panel sponsored by the New Mexico Endowment for the Humanities. They were charged to present both their "authoritative views" and "a testimony on behalf of the hitherto neglected, the silenced, and the disappeared." Native American speakers included Ted Jojola (Isleta Pueblo), director of the UNM Native American Studies Center; Cindy Alvitre (Gabrialeño), an activist and graduate student at UC Riverside; and Carlotta "Penny" Bird (Santo Domingo Pueblo), an educator for the New Mexico Department of Education. Jojola focused on the need for modern-day Indians to refashion the de-based image they have inherited

from their conquerors. Alvitre added that for tribes such as hers, which were subjected to genocidal conquest, the task is sheer survival as a recognizable body. Bird reported on the recent intercontinental conference of indigenous peoples held in Quito, Ecuador, a historic event which placed native peoples at the center of the Americas and established a common political, social, and cultural agenda.

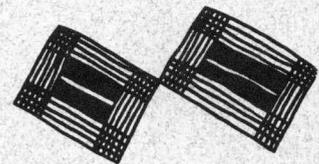
Other speakers focused on questions related to the aftermath of the Hispanic conquest of the region. UNM sociologist Tomas Atencio saw the development of Chicano consciousness in the Sixties as a turning point in which people of Hispanic background recognized their dual origins as Spanish and Indian and sought political empowerment.

Diana Rebolledo of the UNM Spanish department cited the historic role of Hispanic women in the borderlands, the importance of which is now being discovered by the first generation of fully empowered Chicana scholars. Stanley Hordes, former New Mexico state historian, spoke of the hidden history of the

Crypto-Jews in the region and their contribution to the process of cultural understanding now taking place. Richard Melzer, historian from UNM-Valencia, proposed the thesis that all those arriving in the state with the aim of conquest and exploitation were eventually disappointed; only those who sought to benefit from understanding the existing cultures have been truly rewarded here.

Perhaps the most singular presentation came from the Rev. Emory Searcy, director of Clergy and Laity Concerned, based in Atlanta, who implored all people to fight cultural oppression, knock down racial and ethnic stereotypes, and promote greater understanding of the cultural diversity existing in present-day America. Buoyed by Dr. Searcy's remarks, the panel was enthusiastically received by the audience of over two hundred and provided a good start for the two-day meeting.

--John Crawford, West End Press



The Alliance for Cultural Democracy is a national community arts organization. ACD supports community cultural participation. We believe in cultural pluralism, and understand the necessity to integrate the struggles for cultural, political, economic democracy in the United States. The most important initiatives for cultural democracy take place on a grassroots level in communities, neighborhoods, and among activist artists, educators, and other progressive cultural workers.

CONFERENCE UPDATE

COMMUNITY PROJECTS WORKSHOP

Barelas Historical Photograph Exhibit and the Los Padillas Historical Photograph Exhibit

"Turning Leaves: Photographs from Japanese American Families in Gallup, New Mexico"

The projects presented in this workshop utilized photographs, both of a public historical nature and those from local families, to create exhibits of community history and cultural heritage. The Barelas and Los Padillas projects were coordinated by Cynthia Gomez with help from members of the community. The Barelas materials presented the varied past of the community with its involvement in the railroads and its rich Hispanic roots. The Los Padillas project presented a community that is made up of Hispanic and Indian populations going back several centuries, further complicated by the settlement of families from eastern Europe. In the workshop, participants talked about their experiences in collecting information about the photographs from the people of Barelas and Los Padillas. The Gallup exhibit, organized by Elizabeth Akiya Chestnut, resulted from a combined ethnographic and community project sponsored by the Maxwell Museum of Anthropology and the New Mexico Humanities Council that presented selections from multi-generational family photograph collections. These photographs were arranged with contextualizing information obtained from oral histories elicited from members of a four-generation Japanese-American family in Gallup, New Mexico, a town that claims an official 24 ethnic groups—mostly from southern and eastern Europe—in addition to its Indian, Hispanic and Anglo base. One of the main findings of this project was that Japanese-American families were not subjected to forced relocation in World War II by vote of the City Council of Gallup. The subject of interethnic and interracial tolerance was thus one of the main issues of this exhibit.

Discussion of the projects presented in the workshop included the complexity of interethnic, social, economic and cultural dynamics in New Mexico and emphasized the importance of being open-minded about the realities of interdependence characterizing commu-

nities in New Mexico during the twentieth century.

—Elizabeth Akiya Chestnut

(For more information on the Barelas and Los Padillas exhibits call Cynthia Gomez, UNM, (505) 277-2965; "Turning Leaves," Valencia de la Vega, NMEH (505) 277-3705.)

NM ENDOWMENT FOR THE HUMANITIES

The NMEH supports public humanities programs and encourages applications in two special areas: New Mexico and the Columbian Quincentenary and New Mexico: The Meeting of World Cultures. For applications and guidelines contact NMEH, 209 Oñate Hall, Corner of Campus and Girard NE, Albuquerque, NM, 87131, (505) 277-3705.



MULTICULTURAL VOICES IN THE ARTS

The opening panel of the second day of the ACD conference, supported by the New Mexico Arts Division, featured eight activist artists and arts professionals who addresses the meaning of cultural pluralism in the arts and society from a number of different perspectives. The panel included locally-based and out-of-state speakers and offered a broad range of views.

A theme common to many of the speakers was the continuing effect of racism, both overt and internalized, on every aspect of their personal and professional lives. Linda Piper, an Albuquerque performance artist and storyteller, addressed the destructive power of racism in an innovative presentation that combined the spoken with the written word. She challenged the audience to confront internalized racism and sexism and emphasized the need for cultural tolerance and acceptance. Lucy Lippard, a New York-based critic and writer, addressed the question of

cultural and self identity and the need for Euro-Americans to consider their own cultural heritage and identity. Poet Jimmy Santiago Baca challenged the audience to be aware of those around them and affirmed traditional values that sustain Chicano communities.

Alicia Gaspar de Alba, a poet with the UNM English Department, highlighted the problem of cultural intolerance within families and communities of color. She emphasized the need for the recognition of prejudice, consciousness of the cultural "other," and charged everyone to help their families, friends and communities to value cultural multiplicity, both sexual and ethnic.

Poet Joy Harjo continued the themes presented in her keynote of the evening before, "Sacred Space and the Invasion by Columbus," with a reading of excerpts of a Declaration from the 1990 conference on indigenous peoples held in Quito, Ecuador. Her presentation affirmed the integral relationship between the nearly 500 year-old struggle of Native peoples for the most basic levels of human rights and self-determination in this Hemisphere and the attainment of an integrated cultural pluralism in this country.

David Bradley, a painter based at the Institute of American Indian Arts in Santa Fe, reported on several initiatives in New Mexico to empower Native artists and to challenge arts and culture policies that effectively deny artists of color access to the arts establishment.

In a rousing presentation Alice Lovelace from the Arts Exchange in Atlanta, GA, addressed the structural racism of funding in the arts establishment and proposed specific strategies for change. She advocated the challenge of local, state, and national control of community programming and called for the need for funding equity. She suggested that the the occasion of the Quincentennial be used to challenge the pervasive racism that continues to effect all peoples of the world.

Writer E.A. (Tony) Mares concluded the session by calling on the audience to assume responsibility to educate those around them to the stories of their communities as one means of preserving the cultural knowledge of the past and affirming the richness of the present.

—Natalia Bonilla Martinez

MORE ON THE CONFERENCE

Creative Writing Workshop:

In the Cultural Salad Bowl: How Well Have We Mixed?

When I first heard the phrase, "Alliance for Cultural Democracy," I was positively struck by it, thinking the people involved must be ready to share their cultures as well as appreciate the culture of others. I thought, "What a catchy title for a group of people," and I was correct about their philosophy. Everyone with whom I spoke seemed to have politics and sensibility.

A member of the Alliance called and asked if I would be interested in participating in the conference. I, of course, responded affirmatively, happy to be asked and delighted to participate. My participation came in the form of a poetry workshop. I wanted participants to reflect on their cultural growth as it is stimulated from contact with others. The title of my workshop was "In the Cultural Salad Bowl: How Well Have We Mixed?" The "salad bowl" is in positive contrast to the "melting pot." In the melting pot, those who did the most melting were the ethnic and cultural minorities, who were at great risk of melting down to nothing. In contrast, to the salad bowl we bring our own special shapes, colors, textures, and tastes, mix with others and embellish ourselves and them, and leave the salad bowl intact, yet enriched by the spices of the others in the bowl. I consider this acceptance and celebration of difference a far more healthy approach to cultural diversity. I wanted us to be the splash of each other's dressing.

Participants in the workshop brought a variety of ethnic and cultural backgrounds with a wide range of writing experiences and skills. They were of African American, Catholic, Hispanic, American Indian, Jewish, Latin American, Caribbean, Asian, and European descent. Some had written and published and others said they had never written anything creative before. We were a culturally rich salad bowl.

The workshop was progressive. At the beginning I said a little prayer in Hebrew, "Boruch ata adonai eluhenu melech ha olam boray pree hagafen," as I see us as the fruit of the vine, the wine of life. Procedurally, I guided participants through several short and intense exercises and then asked them to write about a person of a different culture from theirs, who has affected their life in a positive way. For an example of what I wanted them to do, I read a poem I wrote for my friend Emily, with whom I share holidays as well as poems and stories about our lives. The participants listened, thought, wrote, and shared. They proceeded as I hoped they would.

The workshop was a spiritually unifying force itself, as not only did we become more conscious of the people who have enriched our lives, we became emotionally closer to each other as a group. The participants were wonderful. Each contributed to the success of the workshop with their verbal comments and their writing, and I felt fortunate to be a part of their progress. I can hardly wait for the next such conference, for in addition to growing and sharing in plenary sessions and workshops, I met artists from around the country and some from my own back yard. I sincerely am grateful that the Alliance for Cultural Democracy is in my yard now and that I had an opportunity to play.

--Doris Fields

Doris Fields, a writer and "drawer" who lives in Santa Fe, New Mexico, conducts writing workshops throughout the state.

Following are the poem I wrote and creative pieces written by some of the workshop participants.

Dear Ruben

How can I ever forget
The look on your face
When I called your mother
A good "cochina"
Instead of a good "cocinera"
Her black beans and rice
tasted so good that night

I was only trying to talk
your language

(Or is English your language?
When we would talk Foucault
Over stacks of pillowcases
and blankets
Or talk performance art
Unloading those delivery trucks
That loomed outside every
afternoon at three
We talked English, yes?
Also then talked my culture?
But I'm not Foucault
He was after all French
And you not I
were the performance artist)

Every time I light a candle
Or think about the Virgin Mary
(My mother in another lifetime)
I think about the past
We share that past
That language
Of the saints
Of candles
Of gestures
A language so much a part
of who we are
We can never forget it

We share that

And our love of cafe con leche
From the Cuban diner
next door
Our love of iced caffe latte
From the ice cream shop
across the street

We shared that too

But you forgave me my mistake
Didn't you
Of calling your mom
A good pig
Instead of a good cook
Which is what I meant to say
What I really meant to say
You helped me laugh
at my mistake
Laugh and forgive myself
And then move on

J.
3 November 1990

STILL MORE FROM THE CONFERENCE

Velvet Tongue
for my friend Emily, a woman of soft and strong fiber

this poem
as our coming together
sisters in a world in trouble
begins at your dining table
proceeds through many sunrises
of poems and stories
and including this year
when we will once again
come together as family
to share more than turkey
or dressing
more than cranberry sauce
or gravy
more than asparagus
or yams
more than sweet potato pie
or tea

we will share our lives once more
with stories of your mute childhood
and my mute adolescence

how you have inspired me
first it was the world of doors I saw open for you
with breadth in your vocabulary
you don ballet slippers and tendu across dictionaries
you tie on your toe shoes and gran batement over a thesaurus
so I went to school to increase my vocabulary

you dance, swim, fly through your life as though it is your own
it is
and my life became mine at your modeling

you seem to never tire of paddling your canoe
accurately incessantly
right down the center of your life

I have never known a woman before you
who could climb the mountain of her own soul to its peak
and speak with eagles about the true nature of the wind

so bold so defiant

you are solid rock
boulder bold
commanding your right to stand in the middle of your own road
resisting with arsenals of fire
any and all attempts to relegate you down contrived paths
in this way we are similar sisters
resistance fighters in a world unprepared
to deal with soft-spoken women with razors
encased in our tongues

crisscrossing cultures and bridging roadways
into each others' lives
we have polished off matzo ball soup dinners
with sweet potato pies

on the living room
(what a name for a room)
on the living room sofa
we share our stories our poems our vulnerabilities
unhaltingly throwing them to each other
you, knowing that I will catch yours and embrace them
I, knowing that you will catch mine
and nestle them in your bosom as your own

it is at your table that I discuss my driving need to learn
statistics and my fear of finance
you understand

at our Seder table we celebrate Pesach as family
we remember the ability and endurance of Jewish
slaves
to produce bricks for the Egyptians
charoset helps us to remember
we remember the tears shed, the bitterness of slavery
maror helps us to remember
we remember the rush to freedom
matzo helps us to remember
we remember and celebrate the renewal of life
karpas helps us to remember
we make a Pesach offering of the Shankbone
we remember each year that our cups of happiness
cannot be full to overflowing if our freedom means the
tragedy of others
we remember Reverend Martin Luther King, Jr.
who said, so aptly, not one of us is free
until all of us are free
at our Seder table we celebrate Pesach as family
and the lace tablecloth has seen much gravy
and cranberry sauce
many words and a few tears
and the wine markings of the history of many Pesach

11-2-90
noviembre
Doris

For Sandi

A bunch of white girls
With or without guitars
Occasionally living on Mars
Your courage is always what caught me
Taught me.
What made you stay?
Why did you trust
That someday we would break through that
Whitebread crust.

Havens Levitt
November 3, 1990

QUINCENTENNIAL NEWS

1992 ALLIANCE

[the following is excerpted from *First Nations*, vol. 1, no.1.]

The 1992 Alliance is a major national initiative by Native leaders to counter the Columbus celebrations scheduled for 1992. The Alliance is as much concerned with the survival of Native people today as it is with correcting false historical assumptions. The underlying theme of the Alliance is [Native American] spirituality. From this spiritual base, the Alliance hopes to reach ears long deaf to the cries of a fragile planet: "The 1992 Alliance is organized on the premise that the survival of Indian traditions is the key to the survival of the world...The 1992 Alliance seeks ways to assure that the Indian voice becomes an inspiration in our struggle for planetary survival." The Alliance plans new publications, exhibits, films, and conferences for 1992. Proposed projects include: a special memorial to commemorate both the Indians placed in slavery by European explorers and colonists and the Indian nations that have disappeared since the arrival of Columbus; a public campaign to petition the King of Spain, Juan Carlos, to adopt an Apology to the Native People of the Western Hemisphere based on the historical apology proposed by Bartolomé de Las Casas; a Sunrise Ceremony to greet Columbus Day in 1992, which the public would be invited to attend; a statement prepared by elders and intended to promote a better understanding of Native philosophy, to be distributed to schools, and organizations, and to be read on Columbus Day.

Also proposed are a mock trial of Columbus in which Indians of the Americas will charge him with crimes against Indians; a major gathering of traditional elders of North America (April 1992, Stanford University); a cultural festival to communicate the realities of North American Indian life, past and present and to project the wisdom of the elder's circle (July 1992, Paris); and a traveling exhibition of photography by Native artists in the U.S. and Canada. Educational materials are currently being prepared and developed and distributed on Indian history, culture, beliefs, and values; and a Native American Resource Directory for 1992 is being compiled at the American Indian Program at Cornell University. For more information contact Alliance leader Richard Hill, P.O. Box 20007, Santa Fe, NM 87504.



THE "LET'S ROCK THE BOAT" PROJECT

The Native American Studies Center at UNM has established a regional clearinghouse of information on Quincentennial projects. NAS plans to mount several public and academic programs in 1992 that will focus on questions of indigenous identity in particular. For more information contact Elayne Walstedter, Information Specialist, Information and Materials Resource Collection, Native American Studies Center, University of New Mexico, 1812 Las Lomas NE, Albuquerque, NM 87131, (505) 277-3917.



QUINCENTENARY PLANS MOVE AHEAD

Both the state of New Mexico and the City of Albuquerque are planning various events to commemorate the 500th anniversary of the arrival of Christopher Columbus in the Americas and the subsequent European invasion of the Western Hemisphere. Concerned cultural workers should begin to prepare their own strategies for commemoration, and pressure their city and state governments to make sure that as many voices as possible are heard in the midst of all the "celebration."

For more information contact: Dr. Adrian Bustamante, Chairman of the New Mexico Quincentennial Committee, at (505) 471-8200 (Santa Fe Community College) and Victoria Prinz, Columbus Quincentennial Committee, City of Albuquerque, (505) 768-3270. Organizations may seek City endorsement for projects. All City meetings are open and are held monthly.

Additional Quincentennial -related information can be found in the Community Bulletin Board.

CHICANO HUMANITIES AND ARTS COUNCIL

CHAC will sponsor an exhibition, "War Shields for New Warriors," by Native artist Eugene Pine of the Submoloc Society, a loose-knit group devoted to counter Quincentennial programming. CHAC also is participating in other local Quincentennial program development. For more information contact Rick Manzanares, CHAC, P.O. Box 2512, Denver, CO, 80201, (303) 477-7733.

VIDEO DOCUMENTARY AVAILABLE FOR 1992

An hour-long video documentary on the representation of history and the performance of ethnicity in one of the country's oldest community celebrations, the Santa Fe Fiesta, will soon be available for rental and purchase. Directed and produced by ACD board member Jeanette DeBouzek in collaboration with videographer Diane Reyna, the documentary examines how complex interethnic relations are negotiated in a multicultural American community and how the history of the past is renewed in the present through participation in public celebratory rituals.

Following three young people through the entire Fiesta cycle from the initial planning and preparation to the highlights of Fiesta weekend itself, the documentary focuses specifically on issues of mestizaje and the formation of Spanish-American identity in northern New Mexico, on the ongoing impact of "cultures of conquest" on Native Americans in the region and the difficulties involved in creating alternative local histories, and on the more recent problems of tourism and Anglo-American cultural hegemony in the Southwest. The documentary also includes a number of interviews with prominent Pueblo and Hispanic historians, community leaders, and cultural activists as well as with Fiesta participants and observers.

Offering a variety of perspectives on a complex subject, the documentary is particularly suitable for conferences, community groups, and university and high school students, as well as others interested in exploring issues of history and ethnic identity, especially in light of the upcoming Columbian Quincentenary.

For more information, contact: Quotidian Independent Documentary Research, P.O. Box 16467, Santa Fe, NM 87506 or call Jeanette DeBouzek at (505) 983-9641

COMMUNITY BULLETIN BOARD

RAINBOW ARTISTS:

A WOMEN'S COLLECTIVE

Rainbow Artists: A Women's Collective was formed in Albuquerque, New Mexico in the Spring of 1990. The impetus for the group was a show of African American artists held at the South Broadway Cultural Center (SBCC), a Community Cultural Affairs Program of the city of Albuquerque, located in an ethnically diverse neighborhood.

As the show came together, the curator observed obstacles the artists were encountering to the creation and marketing of their art. Shortly thereafter a group of women—including most of those in the exhibit, others who had been active in the local chapter of a national women's art group, an artist working in the SBCC neighborhood, an art therapist volunteering at SBCC, and the show's curator—met with a prejudice reduction worker to develop a framework for response in the form of a public meeting.

The news release announcing the meeting set forth parameters of the planning group which continue to sustain the Collective: "multiracial; focus determined by those attending; visual artists, writers, folk artists, poets, dancers, musicians, performers, craftswomen, all others interested in the arts or who would like to be; bring ideas, conflicts, and needs."

Rainbow Artists—currently 23 members—meets monthly at SBCC. The Collective has an informal structure, with a volunteer facilitating the meetings and members serving on one or more committees: outreach/membership, fundraising/grantwriting, exhibition, publicity, finance, marketing, speakers bureau, and reception. Dues are \$25 per year. A newsletter describing the forthcoming meeting and announcing exhibitions and events of note is distributed monthly and press releases are sent to local media and other networking sources. Reflecting the Collective's evolving nature, a statement of purpose has been drafted but not yet finalized; however, leadership by women of color is an agreed-upon practice. The Collective has an ongoing commitment to maintain a dynamic multiracial/multicultural membership and framework.

An exhibit by the Collective was mounted at the University of New Mexico to coincide with the 1990 ACD Conference. In celebration of International Women's Day, Rainbow Artists

has been invited to have a show at Common Bond Gay and Lesbian Community Center Gallery in Albuquerque.

As part of the Albuquerque Festival of the Arts, the group will mount a "box project" in a downtown storefront to showcase members' individual cultures.

Rainbow Artists invites input from other groups of similar purpose and welcomes opportunities to network on regional and national levels. For more information, contact Wynona Rozier at (505) 899-0743 or Lonni Ann Fredman at (505) 877-7079.

—Lonni Ann Fredman



HISPANIC ARTS SERVICES

The Hispanic Culture Foundation has free technical assistance services—including fundraising, production, and networking—available for Hispanic artists. A new NM Directory of Hispanic Culture lists over 250 artists, arts organizations, funding resources, and more, and is available for \$15.95. The HCF will be mounting a conference on Hispanic Arts and the Quincentennial in conjunction with the Fiesta Artistica de Colores in Albuquerque on August 23-25, 1991. Their quarterly newsletter *El Puente* will soon feature a Quincentennial activity calendar of local events.

For more information contact Mary Montañó at the HCF at P.O. Box 7279, Albuquerque, NM 87194, (505) 831-8360.



EL ABRIR DE PUERTAS

The Alliance for Cultural Democracy Conference held in November 1990 was the catalyst for a highly original community event in Bernalillo, NM in mid-December.

On the final evening of the Conference, participants Consuelo Luz and I ran upstairs to retrieve a box that had been placed on top of the Altar planned for by the Altaristas Feministas Group.

When we pushed the door open we were met by a mostly darkened room, silence, and at the far end, the altar on which several burning candles delicately illumined the central icon of the Planet Earth.

Speechless, we drew closer to the altar knowing that we had come upon something very sacred, like a relic from the future rather than the past. It pointed directly to the time when humans might go back to revering the earth.

Even though we had been on our way home, the specialness of the moment made it impossible for us to leave. We got a guitar and gathered our friends and sang for hours.

Among our friends was Michael Moquin, from Traditions Southwest in Albuquerque, who instantly envisioned this same event taking place in a defunct building that needed to be resurrected—the 146 year old Nuestra Señora de los Dolores Church building in Bernalillo. Of great architectural and historical value, the building had remained locked for twenty years.

However, Michael believed that if people began to use the building, now partially dilapidated, that soon its value would be restored.

Before we parted that evening, we agreed to hold an event based on candles and music at the old church building and invite the community of Bernalillo.

A week later we had formed a work party to clean up the cumulative debris of twenty years. We called the coming event "El Abrir de Puertas," the Opening of the Doors.

Two weeks later, a group of us convened at the site and began preparing for the evening's event. We surrounded the building's small plaza with farolitos and luminarias, and laced the interior of the building with hundreds of candles.

When people arrived, Consuelo Luz was already in her place singing her powerful songs. The room filled with mystery and I thought of how the gatherings of the first Christians must have looked and felt like this.

Carrying forth the idea of the Altar, we projected huge slide images on what had once been the front altar wall. Cornfields, rivers, acequias, mountain peaks and children appeared to receive our song. People did not leave until the last candle was extinguished.

Other events in the old church in Bernalillo are being planned. For more information, contact Michael Moquin, Traditions Southwest, P.O. Box 7725, Albuquerque, NM 87194, (505)243-7801.

--Alejandro Lopez

COMMUNITY BULLETIN BOARD

VECINOS OF SANTA FE

"Vecinos" means neighbors. Sponsored in part by the New Mexico Community Foundation, Vecinos of Santa Fe brings people together across the cultural lines to explore and to celebrate our respective heritages, to consider current issues, to build personal relationships, and to help us all become more sensitive neighbors, working together for our common future.

Activities include: Conversaciones, presentations by individuals who are concerned with preserving cultural diversity in New Mexico. This past fall, speakers included Alejandro Lopez, Artist in Residence at Plaza Resolana, the Santa Fe branch of Ghost Ranch, who provided an evening of music and slides focusing on Hispanic heritage in New Mexico, and Larry Littlebird and Tony Gutierrez, from Laguna/Santo Domingo and Pojoaque Pueblos respectively, who discussed the importance of oral tradition among Pueblo people and its role in building community. Videotapes of past Conversaciones are currently being broadcast on Santa Fe Public Access TV Channel 24, Saturdays at 7:30 pm, and are also available as discussion starters for community groups and schools.

Visitas are also a part of the Vecinos tradition. Those undertaken in the past year include visits to the new Los Siete Community Center in Truchas, hosted by Max Cordova, and to the headquarters of Tewa Women United, a support and empowerment group for the women of the six Tewa Pueblos of New Mexico's Espanola Valley, hosted by Kathy Sanchez and Josephine Natseway.

Other recent activities include the co-sponsorship of a panel on Ethnic Tensions, as part of an education conference held in August at the Santa Fe Community College, and a publication of the first edition of a Cultural Interpreters Directory, which lists over 200 people and organizations involved in multicultural community work. Copies are available for the cost of mailing through Carol Decker (address below) or may be picked up at Plaza Resolana, located on the corner of Paseo de Peralta and Old Taos Highway in Santa Fe.

For more information about future Conversaciones, Visitas, and other Vecinos activities, contact: Carol Decker at (505) 473-0362.

MAKING WAVES

Making Waves is a group of Asian Americans who are actively committed to issues of peace and justice locally, nationally, and globally. The group started in 1988 with a "Day of Remembrance"--bringing attention to the anniversary of the signing of Executive order 9066, the presidential order which allowed special persecution and incarceration of Japanese Americans during World War II. *Making Waves* also has sponsored speakers and poets who represent cultural and social concerns of Asians. The group participates with other communities of color, e.g., in June 1990 with a booth at "Five Points: A Celebration of Diversity," and in October 1990 at a rally sponsored by Colorado AIM protesting 500 years of European colonization of the Americas.

The Denver/Boulder metropolitan area is comprised of many communities. However the variety and innate diversity are rarely presented, let alone celebrated, except from an "outside in" perspective, i.e., we are seasonable featured on the recipe page of the newspaper or in the entertainment section as a change of pace or an exotic experience. To have cultural values that differ from those of the predominating culture, especially when they are consistently invalidated by that culture leads to alienation not only from others but from one's own self. Fortunately a committed core of artists/activists have been networking over the years establishing a fragile web of communication. We are seeking to strengthen that bond by not being afraid to be different, but rather by coming together in order to enjoy those differences. We seek to pass our traditions and values to the next generation to strengthen their hope, self-esteem, and respect for each other.

Making Waves is spearheading a multicultural drum festival for October 1991, with a repeat in 1992. We intend this as a celebration of diversity and an alliance in the face of continued attacks upon our communities. Almost universally, the drum symbolizes the heartbeat of a people, and has manifested itself in rich and varied ways. *Making Waves* anticipates that this drum festival will be a powerfully unifying experience for performers and audience alike. It will honor the respective traditions of various ethnic peoples in a celebrative, non-commercial context. It will validate and empower ethnic peoples

in a celebrative, non-commercial context. It will validate and empower musicians as they receive remuneration for practicing their craft. It will be an alternative to more popular mainstream entertainment of dominant culture, while exposing local lesser-known artists to the public. The spiritual and social implications of an events like this may enhance solidarity within particular communities as well as among them. *Making Waves* encourages the use of the idea of a multicultural drum festival to counter the official Quincentennial events and to bring our own voices and traditions to the fore. For more information contact Marge Taniwaki at (303) 333-2130.

--Marge Taniwaki

NORTHERN NM WOMEN

The Women's Multicultural Task Force of Northern New Mexico organizes around issues of women and multiculturalism. The group meets monthly; for more information contact Tonya Covington, (505) 344-5856.

REGIONAL ARTS PROGRAMS

The New Mexico Arts Division (NMAD) announces the following in 1991:

Grants & Services, March 1
Artists in Residency, March 15
Folk Arts Master Apprentice, April 1
For more information, guidelines and application forms contact Bill Baca at NMAD, 224 East Palace Ave., Santa Fe, NM 87501 (505) 827-6490.

The Arizona Commission on the Arts announces the following in 1991:

Grants to Organizations, March 22
Grants to Individuals, September 16
Also, the following arts-related

meetings:

Tribal Museum Video Workshop,
June 21-22, University of AZ,
Tucson, AZ

Cuentos de Chicanos, informal meetings to stimulate dialogue on Latino arts, dates to be announced
The Association of American Cultures (TAAC) Regional Meeting, October 11-13

For more information, guidelines, and applications contact Rudy Guglielmo, AZ Commission on the Arts, 417 W. Roosevelt St., Phoenix, AZ 85003, (602) 255-5882.

ACD NEWS

❖ Report from the Board

(ACD National Coordinator Betty Kano submitted the following in lieu of a regular Board report--NBM)

To George Bush, President of the United States of America:

In August 1945 the United States unleashed upon the world the terror which has gripped all peoples since that time: the atomic bomb. It was dropped on the civilian populations of Hiroshima and Nagasaki, Japan: 210,000 people were killed and 375,000 suffered debilitating effects which shortened their lives and the lives of their children. Over half of the victims were women.

The bombs which were dropped "to end the war [World War II]" and "to save American lives" ushered in the era of nuclear terror, an age when our children and the children in every country fear death and contamination by nuclear radiation. *The United States is the only country in the world to have used a nuclear device against another country.*

When the United States led the attack on Iraq, part of the reason given was to prevent Sadaam Hussein, himself, from developing nuclear capability.

The response of the world community to the bombing of the Iraqi shelter and the disastrous killing of hundreds of Iraqi civilians is a pale indication of what the world's reaction would be to the killing caused by the use of nuclear weapons. Manipulation of war coverage and media information has confounded the people of the United States, it appears, and sentiment for the use of nuclear weapons has been whipped up. But this is based on delusion and misinformation which the rest of the world does not and cannot share. The terror that will be struck in everyone's heart will rebound against the United States and against the future of this planet.

What is the use of our technology if it can only be used for destruction? What use is our "democracy" and "freedom" when history shows we are the only nation to use nuclear weapons to kill innocent people? What value does "our way of life" have when it is sustained by unprecedented horror to others?



This is the first newsletter to come out of ACD Southwest, a newly formed region that encompasses the "Four Corners States": New Mexico, Colorado, Utah and Arizona. Because this bulletin is an outgrowth in part of the ACD 1990 Conference, held at the University of New Mexico in Albuquerque, and produced by people in Albuquerque and Santa Fe, it reflects a bias towards that area; however, we hope it will serve as an invitation and impetus to network with cultural workers, arts organizations, and community groups in the rest of the region. We welcome input from everyone and encourage active participation in the creation of the ACD Southwest Region. We look forward to hearing from you and working with you in the future! At present, the Southwest Region meets on the second Saturday of every other month from 2-4 pm at the Albuquerque Center for Peace and Justice, 144 Harvard SE (at the corner of Silver). Please join us if you can!

This newsletter and the *After Columbus: Cultural Diversity in the Southwest* conference have been generously supported by grants from the New Mexico Arts Division, the New Mexico Endowment for the Humanities, and the NM State Historic Preservation Office. The conference directors would like to apologize to the last for the inadvertent omission of that organization from the conference brochure and program credits. Their support is greatly appreciated. This newsletter was coordinated by Natasha Bonilla Martinez and Jeanette DeBouzek. Thanks also to ACD member Steve Peters and Native American Studies at UNM for computer and desk-top publishing assistance, and La Compañia de Teatro for help in distribution.

ACD 1992 Conference

ACD's next conference will be held in Atlanta in the Spring of 1992. There will be no 1991 event in order to plan more effectively for the challenges of next year's program. Further details on programs and logistics will be available in future newsletters and issues of *CD*. Please send ideas on workshops, performances, and local contacts to Genie Barringer, 521 Harold St. NE, Atlanta, GA, 30304, (404) 377-9748.

ACD Membership Directory

The new edition of the *ACD Membership Directory*, a terrific networking resource for artists, educators, and cultural workers, is now being prepared. The directory is an alphabetical listing of ACD members and includes addresses and descriptive information on individuals skills and interests, as well as organizations. A regional index is included. All ACD members should have received forms to add or update their entries. **The deadline for submissions is March 15th**, and the directory should be ready in early April. The directory is distributed free to ACD members. Non-members may purchase it for \$5.00. Join ACD now and be included in the updated directory! For more information contact Genie Barringer, Membership Coordinator, 521 Harold St. NE, Atlanta, GA, 30304. (404) 377-9748.

AS A MEMBER OF ACD YOU WILL RECEIVE THE FOLLOWING PUBLICATIONS:

Cultural Democracy: ACD's bi-annual publication includes articles, poetry, artwork, and many resources for national (and international) networking. *CD* invites submissions from your group. Please send information to Editor, *Cultural Democracy*, c/o ACD National at P.O. Box 7591, Minneapolis, MN, 55407.

Huracan: Quarterly newspaper of ACD's Quincentennial Project contains articles, news, and resources. For more information (and rates for bulk orders for your organization to distribute) contact Ricardo Morales-Levins c/o ACD National.

Quincentennial Model Projects Booklet: An activist's guide to creating alternatives to the "celebration" in 1992. Available soon!

OPEN LETTER TO ACD

I was pleased to see that the "After Columbus" conference was successful in several respects. It was well attended and the mix of local and national participants was also reflected in the variety of themes which the workshops addressed. I am confident that it was useful and meaningful to many people, yet I also feel a need to address some of the problems I encountered in the process which preceded the actual event and in the conference itself. I focus on these because I believe that if community involvement is better integrated in future planning an even broader spectrum of needs will be served by the 1992 conference.

True community involvement requires that local planners give community members a key role in shaping whatever project is at hand. For local people, conference building is an integral part of what the conference is and says to their communities. It is extremely important that community members have a role in determining what needs to be included, carrying out tasks, writing the texts which represent the conference, and speaking to the media.

This lack of community involvement in creating the conference was painfully brought home to me in what I experienced during the conference planning as an unfriendly environment for lesbians and gays. With the exception of Alicia Gaspar Alba, we were nowhere explicitly present in the program nor were our issues conceived of as an integral part of what was going on.

I sincerely believe that the Quincentennial and the dialogue on multiculturalism have something extremely important to say to everyone residing in the country. It is equally important to emphasize that when any community is excluded, everyone loses out. This weakness is precisely what was at play in suppressing sexual diversity by ignoring lesbian and gay culture and its relevance to the conference agenda.

I attribute the conference's emphasis on issues of racism and exclusion of in-depth discussion of gender, class, differently-abled communities, religion or environmental concerns to the interests of the local ADC conference planners who invited community members to meetings, but did little to add their concerns to the conference agenda. This will continue to be a problem for any planning group which is not made up of representatives from diverse communities. I hold ACD and its national board equally accountable in this regard, as never during the program planning did board members voice concern or note as missing any panels or workshops which directly addressed such topics. In future, I hope that ACD will see these and other perspectives as integral to and not separate from or secondary to issues of racism and the struggle for social justice.

--Deborah Tyroler, 1990 Conference Coordinator
Jan. 28, 1991

SPREAD THE WORD! JOIN OTHER COMMUNITY-BASED AND PROGRESSIVE CULTURAL WORKERS! BECOME A MEMBER OF ACD!

Individual Membership \$25 _____ \$40 _____ Other \$ _____
Organizational Membership \$50 _____ Contribution \$ _____

Name: _____

Address: _____

Phone: (home) _____ (work) _____

Organizational Affiliation (if any): _____

Please send a check or money order payable to the Alliance for Cultural Democracy to P.O. Box 7591, Minneapolis, MN 55407. For more information, call Membership Coordinator Genie Baringer at (404) 377-9748.

Do you know someone who should be an ACD member? Please send us their name and address and we'll be sure they receive a membership brochure.

The Philosophy of Frijoles

In our house we learned how
to clean beans before
the twisted logic of shoelaces.
Before our first confession,
our first nightmare
in the dentist's chair,
our first real orgasm,
we learned the philosophy of frijoles.

Grandma showed us how
to separate the good beans
from the bad beans.
*You take out all the dark ones,
she said, and the old ones
and the broken ones.*
And she'd rake the perfect pintos
into the clay pot, leaving three
little heaps of bad beans on the table.

I always wanted to taste the dark
ones and imagined the wrinkled ones
would boil like the rest.
Never thought the split ones would change
the frijoles' flavor, but Grandma said,
*Don't argue. What do you know
about life?*

So we took turns cleaning the beans,
baking the rejects in our mud cakes
while Grandma supervised the clay pot.
When we got to Grammar School,
we didn't know we were experts
in the philosophy of frijoles,
but only the perfect pintos
could be our friends.

--Alicia Gaspar de Alba
(read at the 1990 ACD conference,
Multicultural Voices in the Arts panel)

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