

activities around agriculture and animal care. This major deity is clearly regional and prior to the Incan domination, in whose religion there is no trace of PACHAMAMA, yet the name and certain portions of the prayers to her are in Quechua, the Incaic languages.

SUSAN YAMAGATA A SILENT SHAME:

Only recently in the past ten years have people come forward and publicly discussed the pain and anguish of World War II wartime hysteria, Executive Order 9066, and the effects of internment. After the formal apology and granting of redress payments, there is still an element of silence. An acquaintance of my parents gave them the advice not to tell anyone if you received your redress check. Apparently, a man at a gas station asked him if he bought his new car with "redress money." When he said yes, the man became angry and kicked his car.

I can only speak for myself not for my family nor for the "Japanese American" community. I feel the experience of internment camps affected me as a "Sansei", third generation. The fear, the shame that the Issei and Nisei endured was met by an "Americanization" to prove a peoples' loyalty. Loss of language, lack of initiative to explore one's past, and an embarrassment at being "different" were part of the process of assimilation that resulted in who I am.

silent: refraining from speech or utterance; speechless or mute; taciturn / unspoken or reticent; omitting mention of something, noiseless, quiet, or still.

shame: the painful feeling arising from the consciousness of something dishonorable, or of being in a situation offensive to decency, self-respect, or pride...

ignominy; disgrace; dishonor; infamy...Executive Order 9066:

A SILENT SHAME.

in SITE94

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CENTRO CULTURAL de la RAZA
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San Diego, CA 92101-4792



**CENTRO CULTURAL
de la RAZA**

in SITE94

RIMER CARDILLO

BARBARA SEXTON & MARIO LARA

PEPON OSORIO

GRACIELA OVEJERO

SUSAN YAMAGATA

September 23 - November 6, 1994

**OPENING RECEPTION
and BREAKFAST**

September 25, 10:30 AM

CURATED BY

Patricio Chavez & Mario Lara

Sponsored by the National Endowment for the Arts, the California Arts Council, The San Diego Commission for Arts & Culture, H. Kenneth Branson and Private Donors.

inSITE94

Centro Cultural de la Raza

inSITE94 is an international festival of visual arts in the San Diego/Tijuana region. Collaborations among traditional and non-traditional visual arts venues are coordinated on both sides of the international border.

inSITE94 is designed to represent the character of our border region that invites an exchange between local, regional and national artists and audiences.

As a participant of inSITE94, the Centro Cultural de la Raza is presenting five site-specific installations executed by the following six artists: Pepon Osorio will present—*Public Hearing*, Susan Yamagata—*A Silent Shame*, Mario Lara & Barbara Sexton—*You Can't Get There From Here*, Graciela Ovejero—*Apacheta* and Rimer Cardillo—*A- ncestro, D- ividido*.

All five installations explore interpretations of personal struggles to reconcile conditions and contradictions in our society, such as dichotomies that exist within common understandings of language, gender, sexuality and the environment. For example, two people may be speaking English but still be speaking different languages—questions that relate to the construction of identity.

As part of inSITE94, the Centro Cultural de la Raza seeks to contextualize the process of creating installations within a cultural framework. Our curatorial perspective is that our location on the US/MEXICO border informs who we are as chicanos and our perception of what it is to be "American." The Centro's presence in inSITE94 is critical toward a fuller artistic and cultural border experience.

The artists exhibiting at the Centro were selected by the curatorial team of Patricio Chavez, Curator, Centro Cultural de la Raza and Guest Curator, Mario Lara. Each installation has a separate title and approach to the project concept.

ARTISTS STATEMENTS

RIMER CARDILLO *A- ncestro D- ividido*

My work incorporates the history of the indigenous cultures that inhabit our lands; it revolves around the concept of ecology, history and national identity. I have a confrontational attitude toward the destruction of nature and the disappearance of memory.

She said, "I live alone in the world, I want earth and people." She looked for tobacco, for smoke. She took the two large bones from her right and left legs to make the cigar holder, drew the tobacco from her body, and made a large cigar. She squeezed her milk onto the cigar, which she placed in the holder. She puffed on the cigar, wanting to give birth to people.

—Apapocuva Guarani Myth, South America

Rimer is presented in collaboration with the Linda Moore Gallery.

BARBARA SEXTON & MARIO LARA

YOU CAN'T GET THERE FROM HERE.

Our collaboration explores the ironical relationship between the visible manifestations of our achievements and the manner in which they betray our personal ambivalence and self image. This dichotomy creates a tension which blurs the boundary between illusion and reality. These achievements are in a sense "echo soundings" that give a frame of reference to the struggle to balance our need for public recognition with our private feelings of self doubt

The installation consists of two major elements: the "Trophy Room" and a roadside billboard prop. The "Trophy Room" exhibits an array of plaques and trophies supporting artifacts, text, and images displayed salon style. These are metaphors for societal and individual dichotomies and their transcendental properties.

The walls of the room are covered with wall paper suggesting the personal, less exhibited self in a "civilized" setting. In the center of this room is a stepped pedestal which is wrapped with text.

The billboard-like prop is constructed of wood proclaiming "PARADISO", a roadside message beckoning the viewer. The billboard offers promises, but what is promised is not clear.

PEPON OSORIO *PUBLIC HEARING:*

This installation originated in a visit to Philadelphia in the Winter of 1992. It is a visual testimony of my experiences in the South Bronx where I spend most of my time, but it also grows out of exchanging, sharing and comparing stories with other people in similar communities.

The installation deals with the frustration and lack of understanding between social government agencies and ourselves. It goes straight to the heart of issues where agencies perpetuate racism, inequality, injustice, and crime.

Public Hearing is an ever-developing installation project. It changes continually as our communities continue to experience other realities. There will not be a finished product since the installation continues to grow with a new table added in every new installation site.

GRACIELA OVEJERO *APACHETA*

The installation functions as a ritualized and conceptual space where aspects of earth art and representational art practices converge into a discourse of creative spirituality. This emerges from a critical attitude, invested in the exploration of the multiple and combinatory characteristics of Latin-American idiosyncrasy.

The work (site construction, photography and film) is dedicated to PACHAMAMA, the primal spirit of the earth, as it exists in the belief of the mountain people of the northwest of Argentina, my region of origin. PACHAMAMA cults and prayers are part of daily life and special ceremonies related to the seasons and